

# JESSE WRIGHT-FITZGERALD

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## EDUCATION

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| <b>University of Southern California, Thornton School of Music</b><br><i>Doctor of Musical Arts in Composition (ABD) GPA: 3.92</i><br><i>(Academic minor in Music Theory and Analysis)</i> | Los Angeles, CA<br>July, 2011 |
| <b>Syracuse University, Crouse College of Performing Arts</b><br><i>Master of Musical arts in Composition GPA: 3.89</i>  | Syracuse, NY<br>May, 2004     |
| <b>Susquehanna University</b><br><i>Bachelor of Musical arts in Piano Performance GPA 3.55</i><br><i>(Minor in Creative Writing)</i>   | Selinsgrove, PA<br>May, 2002  |

## PROFESSIONAL HIGHLIGHTS

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- Have taught all levels of the basic four-semester music theory and aural skills curriculum at the USC Thornton School of Music as a graduate teaching assistant and adjunct faculty member. Additional teaching experience in theory and composition as an adjunct professor at Chapman University, World Mission University of Los Angeles, and Syracuse University.
- *Sol* for full orchestra premiered by the University of Southern California, Thornton School of Music Symphony Orchestra under the baton of Dr. Donald Crockett (February, 2008).
- Previously attended both the *Aspen Music Festival & School*, and the *Bowdoin International Music Festival*, and studied with Syd Hodkinson and George Crumb, respectively. Attended the 2007 Chamber Music Conference and Composers' Forum of the East in Bennington, Vermont. Studied with Derek Bermel and Donald Crockett.
- Compositions have been performed by numerous professional groups including the Cassatt and Degas string quartets, the Sapphire Trio, the Buffalo Philharmonic, the Syracuse Society for New Music and the USC Thornton Orchestra.

## TEACHING EXPERIENCE

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| <b>Chapman University, Conservatory of Music</b><br>Adjunct Professor of Music Theory   | Orange, CA<br>2009 – Present |
| <ul style="list-style-type: none"><li>• Designed and taught the entire four semester sequence of aural skills courses, from basic tonality through 20<sup>th</sup> century atonality.</li><li>• Duties include teaching aural skills classes of 15 – 25 students.</li><li>• Created a complete set of online aural skills resources using musical examples from the baroque, classical, romantic and 20<sup>th</sup> century periods.</li><li>• Individual student advisement and tutoring.</li></ul> |                              |
| <b>University of Southern California</b><br>Adjunct Professor of Music Theory   | Los Angeles, CA<br>2009      |
| <ul style="list-style-type: none"><li>• Curriculum taught included first year undergraduate aural skills and graduate aural skills review.</li><li>• Duties included teaching aural skills classes of 15 – 20 students.</li></ul>   |                              |

**World Mission University**

Los Angeles, CA  
2006 – 2009

Adjunct Professor of Music Theory & Composition

- Designed a three-semester theory and aural skills curriculum covering basic concepts through advanced chromaticism.
- Taught aural skills and written theory classes of 10 – 15 students covering the entire curriculum from beginning to advanced levels.
- Designed and taught classes in undergraduate 16<sup>th</sup> century counterpoint and graduate level 20<sup>th</sup> century literature and music analysis.
- Individual instruction in music composition.

**University of Southern California**

Los Angeles, CA  
2005 – 2008

Graduate Assistant in Music Theory & Composition

- Written theory teaching experience involving the full curriculum, including voice leading, form and analysis, 16<sup>th</sup> and 18<sup>th</sup> century counterpoint as well as advanced chromatic and 20<sup>th</sup> century analysis.
- Aural skills teaching experience involving all levels of the basic four semester theory curriculum, from beginning ear training through advanced chromatic harmony and 20<sup>th</sup> century atonal material.
- Taught aural skills and written theory classes of 10 – 20 students.
- Experience teaching undergraduate orchestration.
- Extensive experience working individually with students for advisement and tutoring in subjects covering the entire theory curriculum.
- Designed extensive online music theory and composition resources including curriculum materials, professional resources for students and a department website.

**Syracuse University**

Syracuse, NY  
2004 – 2005

Adjunct Professor of Music Theory & Composition

- Taught a full studio of undergraduate composition students.
- Assisted in running the Syracuse University New Music Ensemble, and the student new music composition concert series.

**Syracuse University**

Syracuse, NY  
2002 – 2004

Graduate Assistant in Music Theory & Composition

- Taught aural skills and written theory classes covering the entire spectrum of the basic four-semester theory curriculum.
- Taught aural skills and written theory classes of 10 – 20 students.
- Met with students for individual advisement and tutoring.
- Coordinated and managed the student new music composition concerts.
- Performed in the Syracuse University New Music Ensemble.

ADDITIONAL TEACHING EXPERIENCE

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**The Riko Method**

Los Angeles, CA

Program Coordinator/Instructor, Riko Method Piano Studio

2007 – Present

- Duties include teaching a full studio of beginning and intermediate piano students,
- Assisted founder of the method, Riko Weimer, in the development and creation of a copyrighted set of teaching materials, including a comprehensive course in music theory and musicianship for beginning piano students.
- Method is based on a unique combination of French, Japanese and American educational systems and performance practice.
- In charge of website design and maintenance, including the creation of two professional websites Mrs. Weimer and the Riko Method.

PROFESSIONAL EXPERIENCE/AFFILIATION

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- Over ten years experience teaching private students in written theory, aural skills, 16<sup>th</sup> and 18<sup>th</sup> century counterpoint, 20<sup>th</sup> century history and music analysis.
- Experience with both fixed and moveable do solfège systems of sight singing.
- Experienced as a composer and proponent of electronic music, including the use of Max/MSP, Pro Tools, Logic, Reason, as well as a wide range of hardware configurations.
- Fluent with both the Finale and Sibelius music notation software platforms.
- Over seven years of experience as a professional music engraver and owner of Dark Sky Press. Experience working with major orchestras, choirs, and various professional groups.
- Extensive experience in website design, including the creation and maintenance of the USC Composition Homepage and Concert Calendar, websites for The Riko Method, a website of Aural Skills resources for Chapman University, as well as several additional professional websites.
- Member of ASCAP, the American Music Center, American Composer's Forum, and the Society of Composers, Inc.
- Board member/personal manager for the Syracuse Society for New Music 2002 - 2004.
- Member of the Eta Chapter of the Pi Kappa Lambda National Music Honor Society

COMPOSITIONS/PERFORMANCES

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***String Quartet No. 2*** (2010) written for the Formalist String Quartet. Scheduled for performance in 2011.

***Crossing the Distance*** (2010) for solo viola. Premiered at the University of Southern California, Thornton School of Music by Adrian Wong.

***Tabula Rasa*** (2009) for tuba quartet. Premiered at the University of Southern California, Thornton School of Music by the "Four Tuba, Tuba Quartet."

***Images of Light and Madness*** (2009) etudes for solo piano. Premiered at the University of Southern California, Thornton School of Music by Angela Cholakyan.

***Sol*** (2008) for full orchestra. Premiered by the University of Southern California, Thornton School of Music Symphony Orchestra under the baton of Dr. Donald Crockett.

***Reflected Shadows*** (2007) for flute, clarinet, oboe, violin, viola & cello. Premiered at the Chamber Music Conference and Composers' Forum of the East.

***Thurible*** (2006) (text by Amaranth Borsuk) for voice & piano. Premiered at the University of Southern California "One Language: Many Voices" concert series.

***Visions From a Broken Land*** (2005, rev. 2006) for flute, clarinet, violin, cello, piano & percussion. Premiered by the Syracuse Society for New Music in 2005. Performed at the University of Southern California, Thornton School of Music.

***Burning the Veil*** (2004) for violin, clarinet, and piano. Premiered at the *Aspen Music Festival & School*. Performed by the Sapphire trio at the University of Montana, and at the University of Southern California, Thornton School of Music.

***Two Portraits for Solo Piano*** (2004) Commissioned and premiered by Dr. Yih-Mei Hu.

***Five Statements for Clarinet*** (2004) for solo clarinet. Commissioned and premiered by Martin Nedbal. Also performed at the *Aspen Music Festival & School* by James Shields.

***Fantasy for Orchestra: Red Sky at Daybreak*** (2004) for full orchestra. Read and recorded by the Buffalo Philharmonic. Performed at the *Aspen Music Festival & School*, and by the Syracuse University Orchestra.

***Red Lily*** (2003) for piano & saxophone. Commissioned and premiered by Kevin Ames.

***Hope in the Wasteland*** (2003) for mixed ensemble. Performed by the Syracuse University Contemporary Music Ensemble. Winner of the Syracuse University 2003 Composition Competition.

***String Quartet No. 1, A Time of Desire*** (2002) for string quartet. Recorded by the Cassatt and Degas Quartets, in 2003 and 2004. Also performed at the *Bowdoin International Music Festival*.

***Softly Against the Night*** (2002) for chamber orchestra. Performed by the Susquehanna University Symphony Orchestra.

***Five Scenes for Octet*** (2002) for brass octet. Performed by the Susquehanna University Wind Ensemble.