

**Dr. David J. Glaser**  
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Adjunct Instructor, Yeshiva College	1995-2000
Adjunct Instructor, Stern College	1996-2000
Adjunct Assistant Professor, Stern College	2000-2001
Visiting Assistant Professor, Stern College for Women and Yeshiva College	2001-2006
Assistant Professor, Stern College	2006-2009
Associate Professor of Music, Stern College for Women	2009-

## **EDUCATION**

### **DEGREES**

DMA, Columbia University	5/94
MA, Queens College, CUNY	5/84
AB, Hunter College, CUNY	5/75

### **COMPOSITION STUDIES**

Mario Davidovsky, Jack Beeson, George Edwards, Jacques-Louis Monod,  
Martin Boykan, Hugo Weisgall, George Perle, Bruce Saylor, Donald Lybbert

### **INSTRUMENT STUDIES**

Viola da Gamba, Lawrence Lipnik	2006-
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## **AWARDS, GRANTS, HONORS**

Alice M. Ditson Fund of Columbia University for recording project with Albany Records	2009
Composer-in-Residence, NewMusic@ECU	2009
Board of Directors, Parthenia, a consort of viols	2008
Composer-in-Residence, Utah Arts Festival, June 2008	2008
Fromm Foundation Commission for Parthenia, a consort of viols	2007
Meet the Composer/Metlife Creative Connections Grant	2007
Vice-President, Board of Directors, League of Composers/ISCM	2007
Dean Karen Bacon Award, Junior Faculty, Stern College	2006
Composer-in-Residence, Cleveland State University	2006
Composer-in-Residence, NewMusic@ECU	2006
Residency Grant, The Southern Arts Federation/NEA/MTC	2006
President, Board of Directors, League of Composers/ISCM	2005-2007
CAP Grant, the American Music Center	2005
Academy Award in Music, American Academy of Arts and Letters	2005
Vice-President, Board of Directors, League of Composers/ISCM	2004
Secretary, Board of Directors, League of Composers/ISCM	1998-2004
Margaret Fairbank Jory Copying Assistance Program Award	1995
Dr. Boris and Eda Rapoport Prize in Composition, Columbia University	1994
President's Fellow, Columbia University	1992-2004
Fellow, Wellesley Composer's Conference	1998
Nominee, Annual Award in Music, American Academy of Arts and Letters	1988
Teaching Appointment Columbia University	1988-94
Fellow, The MacDowell Colony	1979

## **PUBLISHING**

Works published by the Association for the Promotion of New Music  
Membership in BMI, Inc.

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**TEACHING EXPERIENCE**

- Words and Music*** (Music 4930) 2005  
Similar to *The Interpretation of Text Through Sound*
- Seven American Composers*** (Music 4930) 2004  
A course that I developed to trace the evolution of a distinctly “American” musical style and philosophy. Approximately two weeks were spent on each composer’s works and prose writings. Each composer chosen exemplifies one movement or aesthetic position that developed in the United States. Guests in class were Milton Babbitt, Mario Davidovsky and Steve Reich.
- Musical Performance and Interpretation*** (Music 3461) 2004  
The music of selected composers is rehearsed and analyzed to develop performance skills, an awareness of musical style and structure and an approach to musical interpretation.
- Opera Honors*** (Music 1661H) 2003  
This Honors Program course focused on two works, *Le Nozze di Figaro* and *Otello*. The students compared the libretti of the operas with their original sources and discussed the role of music in shaping the drama and delineating the characters. Gary Thor Wedow, conductor and chorus master of the New York City Opera was a guest in class.
- The Interpretation of Text Through Sound*** (Music 1661H) Yeshiva College 2000  
An Honors Program course that fulfilled the music requirement for undergraduates. The focus of the course was how composers set texts to music. Milton Babbitt and John Hollander were guests in the class.
- Harmony I-IV***, Stern College 2000 -
- History of 20<sup>th</sup> Century Music***, Stern College 2000
- History of Music from Antiquity through the Baroque*** 2001
- History of Music of the Classical & Romantic Eras*** 2002-
- Music of the Romantic and Modern Eras*** 2003-
- Sense of Music*** (Music 1111), Yeshiva College and Stern College 1995-  
A required introductory course for all undergraduates, which I designed to develop the active listening skills of the students. The course focuses on music of the Classical Period, emphasizing hearing the overall structure of the pieces, and how local events, themes, phrases and cadences help to articulate that structure. The nature of ideas in music are discussed and related to other art forms, and questions of aesthetics in music are raised via direct comparisons of different pieces.
- Introduction to Composition*** (Music 2120) Stern College 2003-  
A course I introduced to focus on the development of skill at composition through exercises in writing short pieces in different media and styles. Brief works from the Baroque through the late 20<sup>th</sup> Century were analyzed in class, and used as models for the student’s works.
- Directed Study in Ear Training***, Stern College 1996-98  
Drill in recognition of intervals, chords and their inversions, rhythmic patterns and dictation of melodies.
- Introduction to Music*** (F1001), Columbia University 1990-94  
A required introductory course for students in the General Studies Division. The course has several goals: teaching the skills necessary for active and critical listening; fostering an understanding of the continuing musical tradition; and the role of music in the historical/ cultural context of a broader curriculum in the humanities.
- Masterpieces of Music*** (C1123), Columbia University 1987-90  
This course is a chronological presentation of several works from each period. The pieces discussed were examined to determine what qualities they have that makes them masterpieces.

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**TEACHING EXPERTISE**

Composition	Music Appreciation
Composition for non-musicians	Orchestration
Theory, Tonal and post-tonal analysis	12-Tone-Techniques
Harmony (Basic, Chromatic, and 20th Century)	Introduction to set theory
Counterpoint (16th, 18th and 20th century)	Introduction to electronic music
Music History (Classical, 20th Century)	History of electronic music
Music Notation/computer typography (Sibelius 6)	Opera

**ADMINISTRATIVE EXPERIENCE**

*Concert Management* 1994-2001  
Freelance jobs, including the 1994 "Sonic Boom" festival and Stefan Wolpe Centenary.  
Arranging publicity, including writing press releases, production of display advertising, liaison between performers and venues and contracting ensembles and performers.

*Manager, The Consortium* 1993-1996  
The Consortium was a three-year project funded by the Fritz Reiner Center for Contemporary Music, the Alice M. Ditson Fund, the Fromm Music Foundation and the Andrew W. Mellon Fund. My role as manager of the organization was to coordinate all aspects of the concerts that were produced under its auspices. This includes overseeing the production and copywriting of the advertising, mass-mailing, hiring publicists, contracting the performers and scheduling rehearsals, arranging transportation, rental of music and percussion instruments, processing paperwork for payments, making budget projections, managing expenses, and preparing the final expenses for each fiscal year.

*Assistant to the Director, The Fritz Reiner Center for Contemporary Music* 1989-1993  
The Fritz Reiner Center sponsored the *Music Uptown* concerts, a series of programs that featured ensembles from around the United States in performances of music by regional composers. The work was the same as described for *The Consortium*. In addition to the regular programming, I coordinated the activities for the series of three *A Tribute to Jan De Gaetani* concerts.

**RECORDINGS & PUBLICATIONS**

*Kinesis* April 2012 Albany Records

*Dr. David J. Glaser*

**SELECTED WORKS & PERFORMANCES**

<b>TITLE</b>	<b>PERFORMANCES</b>
<i>Polaris</i> (2012) for clarinet, piano and string quartet.	<b>Apr. 03, 2012</b> Momenta Quartet, Christopher Grymes, clarinet, Blair McMillen, piano. The Center for Jewish History, New York, NY
<i>Of Twilight</i> (1999/2011) for soprano, violin, bass-clarinet, piano and percussion.	<b>Nov. 28, 2011</b> Susan Narucki, soprano The New York New Music Ensemble. The Center for Jewish History, New York, NY
<i>Catullus Dreams</i> (2011) for soprano and eight players. Commissioned by Sequitur ensemble for Linda Larson	<b>April 04, 2011</b> The Leonard Nimoy Thalia at Symphony Space, New York, NY
<i>Predella</i> (2010) for viol quartet. Commissioned by the Fromm Foundation for Parthenia, a consort of viols	<b>May 06, 2010</b> The Center for Jewish History, New York, NY
<i>Aurora</i> (2010) for flute, clarinet, violin, cello and piano. Written for League Chamber Players, League of Composers/ISCM	<b>Apr. 12, 2010</b> , League Chamber Players Cleveland State University, Cleveland OH <b>June 03, 2011</b> , APNM Concert, Tenri Cultural Institute, New York, NY
<i>Concerto for Clarinet and Chamber Orchestra</i> (2008) Commissioned by the NewMusic@ECU Festival for Christopher Grymes	<b>Feb. 28, 2009</b> , Chris Grymes clarinet, Chris Knighten, conductor E Carolina University, Greenville, NC
<i>Fantazy</i> (2008) for narrator, tenor viol and bass viol	<b>Mar. 05, 2008</b> Parthenia Consort of Viols, Paul Hecht narrator Picture Ray Studio, New York, NY
<i>Kinesis</i> (2008) for guitar and string quartet	<b>Apr. 03, 2008</b> Momenta Quartet, Oren Fader guitar The Center for Jewish History, New York, NY
<i>Catalyst</i> (2007) for flute, clarinet, cello and percussion. Commissioned by New York New Music Ensemble	<b>Feb. 23, 2008</b> The New York New Music Ensemble, Merkin Hall, New York, NY
<i>Moonset No. 2</i> (2006), soprano and piano Commissioned by Judith Kellock	<b>May 27, 2007</b> Judith Kellock, soprano The Jackson Heights Jewish Center, Queens, New York, NY
<i>String Quartet No 2</i> (2005)	<b>Dec. 12, 2005</b> Moment String Quartet, Nimoy Theater, New York, NY

*Apparitions* (2005) for chamber orchestra  
Commissioned by Jesus Manuel Berard

*Le Carnet Rouge* (2004) for two guitars  
Commissioned by the Anderson-Fader Duo

*Chiaroscuro* (2003) for alto sax, viola and piano

*Moonset No. 1* (2003), soprano and clarinet.  
Commissioned by Linda Larson

*Piano Trio No. 2* (2003)  
*Gold-vermillion* (2002), alto sax, flute and piano

*Journey* (2001), guitar. Commissioned by David Starobin

*Convergence* (2000), flute, guitar, violin and cello. Commissioned by the Cygnus Ensemble

*Closely by the Sky* (1995), soprano and cello  
Commissioned by Judith Kellock

*Night Waves* (1995), percussion quartet  
commissioned by Raymond Des Roches  
for the New Jersey Percussion Ensemble

*Stray Light* (1994) soprano and five instruments

*String Quartet* (1994)

**Nov. 16, 2006**, The New Juilliard Ensemble, Joel Sachs, conductor Alice Tully Hall, New York, NY  
**Aug. 14, 2005** The Peconic Chamber Orchestra, Jesus Manuel Berard, conductor Westhampton, NY

**Mar. 8, 2004** The Anderson Fader Guitar Duo, The Graduate Center, CUNY, New York, NY

**Mar. 21, 2004** Marshall Taylor, alto saxophone, Stephanie Griffin, viola, Charles Abramovic, piano Temple University, Philadelphia PA

**Mar. 22, 2004** Nimoy Theater, New York, NY

**Apr. 12, 2004** Haverford College, PA

**Sept 12, 2004** Linda Larson, soprano and Richard MacDowell, clarinet. Loewe Theater New York University New York, NY

**Feb. 23, 2003** Patricia Spencer, flute, Marshall Taylor, alto saxophone, Blair McMillen, piano. The Center for Jewish History, New York, NY

**April 7, 2003** Cynthia Folio, flute, Marshall Taylor, alto sax, Charles Abramovic, piano. Temple University, Philadelphia PA

**May 18, 2000** Cygnus Ensemble, Merkin Concert Hall, New York, NY

**February 23, 1996** Judith Kellock, soprano, Elizabeth Simkin, cello. Cornell University, Ithaca, NY

**October 30, 1995** New Jersey Percussion Ensemble, Peter Jarvis, conductor. William Paterson College, Wayne, NJ.

**January 22, 1996** . PULSE Percussion Ensemble, Borden Auditorium, The Manhattan School of Music New York, NY