

Michael Fiday

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EDUCATION

University of Pennsylvania (Philadelphia, PA). **Ph.D.** in Composition: 1992; **Master of Arts** in Composition: 1986. Studies in composition with George Crumb, Jay Reise and Richard Wernick. Studies in theory with Leonard Meyer, Eugene Narmour.

University of Colorado (Boulder, CO). **Bachelor of Music** in Composition, *Magna cum Laude*: 1983. Studies in composition with Richard Toensing, Luis Gonzales and Charles Eakin. Studies in violin with Harold Wippler. Minor in Philosophy.

Further studies: Royal Conservatory of the Hague (The Hague, Netherlands), J. William Fulbright Grant, 1992-93: post-doctoral studies in composition with Louis Andriessen.

AWARDS, FELLOWSHIPS, HONORS, RESIDENCIES

Fromm Music Foundation, Harvard University: commission for new work for Mantra Percussion, November 2017

Barlow Foundation: General Commission for new work for Hypercube ensemble, August 2017

Composer in Residence: Musikhochschule Münster, Muenster, Germany, May/June 2015.

Ohio Arts Council: Individual Excellence Award, 2018, 2010 and 2006.

Copland House: awarded residency for December 2018.

Headlands Center for the Arts: awarded residency for summer 2007.

American Music Center: 2004 Composer Assistance Program Grant.

American Composers Forum: 1996 Composers Commissioning Project.

International Society for Contemporary Music (ISCM): *Hands On!* chosen by international jury for 1996 World Music Days, Copenhagen, Denmark.

Institute of International Education: J. William Fulbright Grant awarded for post-doctoral studies in Amsterdam, Netherlands, 1992-93.

ASCAP - Raymond Hubbell Music Scholarship Prize: awarded to *The Delicate Prey*, 1992.

MacDowell Colony: awarded residencies for summer 2018, fall 2009, winter 1998, summer 1991, fall 1987.

Yaddo: awarded residencies for winter 2006, summer 1988.

Virginia Center for the Creative Arts: awarded residencies for winter 2010, fall 1998, spring 1988.

Bowdoin Summer Music Festival: awarded fellowship for summer 1990.

ASCAP Foundation Grants to Young Composers: awarded to *...y el ave lucida...* for soprano and nine instruments, 1988.

BMI Awards to Student Composers: awarded to *Night Canticle* from *Concerto for Chamber Players*, 1986, and to *Toccata* from *Concerto for Chamber Players*, 1985.

ACADEMIC AWARDS, HONORS

College-Conservatory of Music/University of Cincinnati (as Assistant/Associate/Full Professor)

Dean's Special Projects Grant: 2015, 2013 and 2012

University Interdisciplinary Teacher Development Grant: 2013 and 2011

Friends of CCM Faculty Projects Pool Award: 2008 and 2007

University Research Council Faculty Development Grant: 2007

University of Pennsylvania (as graduate student)

David Halstead Composition Prize: awarded to *The Delicate Prey*, spring 1992, and *Automotive Passacaglia*, spring 1989

University Fellowship: 1991-92

Teaching Fellowship: 1989-91 and 1984-85

University of Colorado (as undergraduate student)

Phi Kappa Lambda Award: 1982-83

Wallace Fiske Award: 1981-82 and 1982-83

TEACHING EXPERIENCE

University of Cincinnati, College-Conservatory of Music

Assistant/Associate/Full Professor: 2002-present

- Private lessons in composition
- Composition Symposium
- Advanced Orchestration (2002-2009)
- Special Topics in Composition (course topics include: Minimalism, Stravinskian Neoclassicism, Music of the 21st Century, Music of Witold Lutoslawski, Music of George Crumb and Louis Andriessen)
- Composers Practicum (workshop for composers and performers; co-taught twice as Music/Dance workshop with Shellie Cash of CCM dance department)
- Intermedia (course in multimedia collaboration; co-taught with Professor Charles Woodman of the Department of Art, Architecture and Planning)

Temple University, Esther Boyer College of Music

Assistant Professor, adjunct: 1997-1998

- Aural Theory I – III: full range of musicianship courses accompanying written theory sequence; including solfege, dictation, keyboard harmony.
- Analysis of 20th Century Music

West Chester University, School of Music

Instructor: 1994-1997

- Theory I – Theory IV: full range of undergraduate theory sequence for music majors; including diatonic and chromatic harmony, form and analysis, composition, 19th century lieder, popular song, fugue, sonata form, 20th century styles and techniques.
- Aural Activities I - IV: full range of musicianship courses accompanying theory sequence; includes solfege, dictation, keyboard harmony.
- Basic Aural Skills: preparatory course for aurals cycle; sight-singing, dictation.

University of Pennsylvania, Department of Music

Lecturer: 1993-94

- Music 25: theory and composition for non-majors; notation, basic theory, creative exercises, elementary musicianship.

University of Pennsylvania, Department of Music

Teaching Fellow: 1984-85, 1989-91

- Music 21: introduction to history of western music, 18th Century - present; history, musical form, guided listening.
- Music 70 -171: full range of musicianship courses for music majors; sight singing, dictation, keyboard harmony.
- Music 25: theory and composition for non-majors.

ADMINISTRATIVE EXPERIENCE

College-Conservatory of Music, University of Cincinnati

Department Chair/Composition: 2012-2015

Committees: Library, Undergraduate Admissions, Teaching evaluation, Reappointment, Promotion and Tenure

Advising: advisor for Masters program in composition, advisor and/or reader of doctoral theses, cognate advisor

Faculty Admissions: participating in admissions process for undergraduate/graduate degree programs in composition

Coordinator: Performance Activities, Visiting Composers Program, Midwest Composers Symposium

West Chester University

Auditions assistant (1994-1997)

University of Pennsylvania

President - Penn Composers Guild (1988-90)

Orchestra manager (1988-89, 1983-84)

PUBLICATIONS

Recordings

5 Haiku for alto flute and guitar

- Appears on “*Castillos de Viento*” by Duo Damiana (Molly Barth, Dieter Hennings), Innova Recordings, released January 2018.

Various works

- “*same rivers different*” – disc devoted entirely to music of Michael Fiday; featuring James Tocco, Percussion Group Cincinnati, Carla Kihlstedt and Graeme Jennings, Christopher Froh, Mantra Percussion Quartet; Innova Recordings label; released January 27, 2009.

Slapback for electric guitar and delay unit

- Appears on *The Stroke That Kills* by Seth Josel on New World Records, featuring contemporary works for electric guitar; released December 2008.

9 Haiku for flute and piano

- Appears on *Spanning the Globe – Music from Six Continents*, Future Classics label, released 2006.

Automotive Passacaglia for orchestra

- Appears on *New Works for a New Century*, Oakland East Bay Symphony, Michael Morgan – conductor, JDA label, released fall of 2003.

Sheet music

9 Haiku for flute and piano, **3 Winters** for soprano, flute and piano, **5 Monochromatic Dances** for flute quartet

- Published by DINSIC Publicacions Musicals, Barcelona, Spain

PERFORMANCE EXPERIENCE

Violin

University of Colorado Symphony Orchestra, New Music Ensemble and Collegium Musicum (1979-83)

Philadelphia Orchestra Society (1984-86)

Boston Civic Symphony (1986-87)

Conducting

College-Conservatory of Music, University of Cincinnati: Sonic Explorations, CCM New Music Ensemble, Music X Festival, Composers Practicum (2002-present)

Penn Composers Guild (1988-89)

West Chester New Music Ensemble (1994-96)

Balinese Gamelan

Swarthmore College Music and Dance Workshop, Wayan Rai - director (1996)

LIST OF WORKS, COMMISSIONS AND PERFORMANCES

The Force for Good (2020)

- Commissioned by Barlow Foundation for Hypercube Ensemble; premiere expected in 2021/2022.

Junkyard Angel for piano solo (2018)

- Commissioned by Brianna Matzke; premiered November 15, 2018, Woodward Theater, Cincinnati, OH.

Three for One for full orchestra (2016)

- Commissioned by Cincinnati Symphony as part of its “Once City/One Symphony” series; premiered November 25 and 26, 2016, Taft Theater, Cincinnati, OH, Louis Langrée – conductor.

Jim & John for flute solo (2015)

- Commissioned by National Flute Association; premiered by Lisa Bost at NFA convention in Washington, DC, August 2015, and performed by multiple participants in the NFA Young Artists Competition.
- Subsequent performances by Lisa Bost, Timothy Hagen, Emma Resmini and others.

It shakes my teeth for 2 electric guitars and 3 percussion (2014)

- Commissioned by guitarists Derek Johnson and Taylor Levine, Percussion Group Cincinnati and Mantra Percussion. Premiered by Derek Johnson, Taylor Levine and Percussion Group Cincinnati, January 29, 2014, College-Conservatory of Music, University of Cincinnati.
- Subsequent performances between 2015-2016 by Stephan Schomaker and Gereon Voss in Muenster, Germany, and by Jay Sorce and Trevor Babb at the Nief-Norf Festival in Knoxville, TN.
- Future performances in 2018/2019 in Bowling Green, Cincinnati and New York by Derek Johnson, Taylor Levine, Mantra Percussion.

5 Haiku for alto flute and guitar (2012)

- Commissioned and premiered by Molly Barth and Dieter Hennings, January 19, 2013, Kentucky Flute Festival, Gosser Fine Arts Center, Campbellsville University, Campbellsville, Kentucky.
- Subsequent performances during January and March of 2013 by Molly Barth and Dieter Hennings at Indiana State University, Indiana University, College-Conservatory of Music/University of Cincinnati, and Music Moderne series in Portland, Oregon, and by Pavel Tseliapniou and Stephan Schomaker at Cuba Culture, Muenster, Germany in February of 2014.

after for piano solo (2011)

- Commissioned by Shiau-uen Ding as part of her “Liszt/Dante Project.” Premiered October 2, 2013, College-Conservatory of Music/University of Cincinnati.
- Subsequent performances by Shiau-uen Ding, Vicky Chow and others between 2014-2016.

Gonzo Variations – Hunter S. Thompson in memoriam for chamber orchestra (2010)

- Commissioned and premiered by American Composers Orchestra, Jeffrey Milarsky – conductor, April 9, 2010, Carnegie/Zankel Hall, New York, NY.

3 Winters for mezzo-soprano, flute and piano (2006-2007)

- Commissioned and premiered by Irene Maessen – voice, Eleonore Pameijer – flute, Marja Bon – piano, Amstelkerk, Amsterdam, Netherlands, February 20, 2007.
- Subsequent performances by vocalists Soon Cho, Music at St. Paul’s, Newport, Kentucky; and Victoria Hansen, Colorado College New Music Symposium, Colorado Springs, CO.

Dharma Pops for violin duo (2006)

- Commissioned and premiered by Sweden’s Duo Gelland: Helsinborg, Sweden, July 2007.
- Subsequent performances by Carla Kihlstedt and Graeme Jennings at Headlands Center for the Arts, Sausalito, California; Vronika Afanassieva and Karine Garibova at Colorado College; Nicholas Naegele and Eddy Kwon at College-Conservatory of Music, among others.

WORKS, COMMISSIONS AND PERFORMANCES (continued)

9 Haiku for flute and piano (2005)

- Commissioned and premiered by Marcel Worms and Eleonore Pameijer as part of their *6 Continents Project*. Premiered February 23, 2005, Hartt School of Music, Hartford, Connecticut; subsequent performances in United States (Maine, Chicago, Cincinnati) and the Netherlands (Amsterdam, Rotterdam, Haarlem).
- Subsequent performances throughout the United States by, among others, Molly Barth and Evan Paul, Bart Feller and Linda Mark, John McMurtery and Ashlee Mack, Mary and Barry Hannigan, Randolph Bowman and Julie Spangler, Noise Ensemble of San Diego, and Virginia Broffitt at 2007 International Flute Convention.

5 Monochromatic Dances for flute quartet (1993/arr. 2004)

- Premiered by CCM Flute Quartet at Music 2004 Festival, Cincinnati, June 13, 2004.
- Subsequent performances at CCM (Café MoMus) and University of Oregon.

Elektra for 2 electric guitars, 2 percussion and piano (2003)

- Incidental music for production of Ezra Pound adaptation of *Elektra*, Nick Mangano – director, performed October 29 - November 2, 2003, College-Conservatory of Music, University of Cincinnati.

Protest Song for mezzo soprano and 4 instruments, text by Peter Gizzi (2002)

- Commissioned by Sequitur ensemble; New York premiere April 30, 2008, Merkin Hall, Mary Nessinger – vocalist. Additional performance by Sequitur at Bargemusic, NY, May 2010.
- World premiere at Music at St. Paul's, Newport, KY, February 25, 2007, Soon Cho - vocalist.

Automotive Passacaglia for orchestra (2001/revise 2004)

- Commissioned and premiered by Oakland East Bay Symphony, Michael Morgan – conductor: February 23, 2001, Paramount Theater, Oakland, California.
- Subsequent performances by Atlanta Symphony Orchestra, Michael Morgan – conductor; Orquestra Sinfonica de Guanajuato, Sergio Espinosa – conductor, Guanajuato, Mexico; and CCM Philharmonia Orchestra, Ulrich Nicolai – conductor.

Same Rivers Different for solo percussion (1998)

- Commissioned and premiered by Arnold Marinissen, Ijsbrekker, Amsterdam, January 2, 1999.
- Subsequent performances throughout the United States by Bonnie Whiting, Christopher Froh, Jeremy Craycroft and Justin Wolf.

Slapback for electric guitar and delay unit (1997)

- Commissioned by American Composers Forum. Premiered by Seth Josel at Ultraschall Festival, Berlin, January 21, 2000. Subsequent performances throughout Germany, Amsterdam, New York (MATA Festival), California (Los Angeles, San Diego, Berkeley, Sacramento).
- Numerous performances by Derek Johnson, including Gaudeamus International Competition in Amsterdam, April 2011, and Bang on a Can Summer Music Festival at Mass MOCA, North Adams, MA, July 2011.
- Subsequent performances by Stephan Schomaker in Muenster, Germany; Shraeng (Frank Wingold – guitar) in Köln, Germany; and Paul Binkley at Opus 415 Marathon, San Francisco, among others.

5 Monochromatic Dances for recorder quartet (1993)

- Commissioned and premiered by Brisk recorder quartet: September 1994, Ijsbrekker, Amsterdam, Netherlands. Subsequent performances by Brisk throughout Netherlands during spring of 1995, United States fall of 1996.

Hands On! for percussion quartet (1993)

- Commissioned and premiered by Slagwerkgroep Den Haag: May 9, 1993, De Waag, Lieden, followed by subsequent performances throughout the Netherlands.
- Subsequent performances by Mantra Percussion Quartet at F(x) Festival in Miami; Festival Callejon del Ruido, Guanajuato, Mexico; Network for New Music, Philadelphia; and percussion ensembles of Eastman, Juilliard, Oberlin, University of Texas, Georgia State University, University of Akron, and CCM, among others.

WORKS, COMMISSIONS AND PERFORMANCES (continued)

The Delicate Prey - orchestral sketch after Paul Bowles (1992)

- Read and recorded by American Composers Orchestra, Paul Lustig Dunkel - conductor, NY, NY, May 1, 1995.

Sub-surface Image: Music for Four Dancers (1989)

- Commissioned by choreographer Brandi Floreen and premiered by Temple University Dance Department, Conwell Dance Theater, Philadelphia, Pennsylvania, November 10 and 11, 1989. Subsequent performance by Philadelphia Dance Alliance, Independent Choreographers Exchange, Movement Theater International.

Canonic Elegy - Morton Feldman in Memoriam (1988)

- Premiered by Penn Composers Guild, Michael Fiday - conductor, Settlement Music School, Philadelphia, PA, November 12, 1988.
- Subsequent performance by Perpetuum Mobile, Philadelphia, PA.

Automotive Passacaglia for piano and percussion (1988)

- Commissioned and premiered by Marc-Andre Hamelin - piano, Chris DeViney - percussion, Settlement Music School, Philadelphia, PA, February 24, 1989.
- Subsequent performances by James Tocco and Percussion Group Cincinnati; Linda Hendersen and Harvey Price, Newark, DE; Vivian Choi and Glen Paulsen, Gamper Festival of Contemporary Music, Brunswick, ME; Helix (Vickey Ray and Eric Forrester), Los Angeles, CA; and Susan Grace and David Colson, Colorado College; among others.

"...y el ave lucida..." for soprano and nine instruments (1987)

- Commissioned by soprano Margaret O'Keefe and premiered by North/South Consonance, German Caceres - conductor: Christ and St. Stephens Church, NY, NY, October 11, 1987.
- Subsequent performances by Ensemble 34, Buenos Aires, December 2010, and Café MoMus ensemble, CCM, Cincinnati, April 2011.

Concerto for Chamber Players (1985)

- Premiered by Penn Composers Guild, Thomas Whitman - conductor, Lang Hall, Swarthmore College, Swarthmore, PA, May 5, 1985.
- Subsequent performance at Festival Miami, University of Miami New Music Ensemble, Miami, Florida, December 10, 1985.

Triptych for solo piano (1983)

- Premiered by Penn Composers Guild, Christian Hertzog - piano, University of Pennsylvania, Philadelphia, PA, October 25, 1983.
- Subsequent performance by pianist Marc-Andre Hamelin, Network for New Music, Mandell Theatre, Philadelphia, PA, March 10, 1986.

Trio Cadenza for violin, cello and double bass solo (1982)

- Premiered by bassist Frank Wall, University of Colorado, Boulder, CO, April 1, 1983.

Aphorisms for solo violin (1981)

- Premiered by violinist Victor Lubotsky, Boulder, CO, April 31, 1982.
- Subsequent performances by Piotr Szewczyk, Cincinnati, March 31, 2008; Thomas DiSarlo, Philadelphia, fall 1983.

Tocatta for Piano and Orchestra (1981)

- Read and recorded by Denver Symphony Orchestra, Lester Siegel - conductor, Mandy Bomar - piano, Mackey Auditorium, Boulder, CO, October 25, 1982.