

Jessica Meyer

* *Violist* * *Teaching Artist* * *Ensemble Coordinator* * *Coach and Workshop Leader* *

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"Ms. Meyer and Mr. Beck played the piece with the kind of polish, focus and excitement that you would expect in a firmly settled repertory piece."

The New York Times

"Jessica Meyer is a teaching artist of the highest order. The same sophistication, accessibility, generosity, fun and clarity we celebrate in her musicianship radiates from her work as an educator."

Eric Booth, Author of "The Music Teaching Artists Bible"

PERFORMANCE EXPERIENCE

*NY Times Review
 + Strad Magazine Review

<i>Solo Appearances</i>	<u>New York Viola Society:</u>	
	NY Premiere of "Duende" in Lincoln Center	2012
	<u>University of Pennsylvania:</u>	
	Solo Recital	2011
	<u>"The Syndicate", Washington D.C:</u>	
	Solo Recital which included the World Premiere of "Duende", a work I composed for Viola and Loop Machine	2011
	<u>Merkin Concert Hall (Lincoln Center):</u>	
	World Premiere of "Deixo Sonata" by Douglas Boyce <i>counter)induction's 10th Anniversary Concert</i>	2009 *
	NY Premiere of "Jams" for viola, piano and percussion by Daniel Bernard Roumain <i>A composer-portrait produced by Concert Artist Guild</i>	2003 *
	<u>New York Viola Society:</u>	
World Premiere of "The Dreams we Dream for the City of Roses" by Scott J. Ordway	2010	
Performance of "Deixo Sonata" by Douglas Boyce	2009	
Performance of "Kaguyama Dance" by Moto Osada	2007 +	
<u>Le Poisson Rouge:</u>		
Performance of "Oddjob" for Viola and Electronics by Jukka Tiensuu	2009	
<u>MATA festival :</u>		
US Premiere of "Elegy" (in Memorium of Michael J. Baker) by Eric Morin	2004 *	
<u>Christ and St. Stephens, NYC :</u>		
Performance of "Cadenza for Viola Sola" by Penderecki	2003 *	

Chamber Music	counter)induction (co-founder)	1999 – present
	Piaclava (founder)	1994 – present
	Either/Or Ensemble	2010 – present
	Argento Chamber Ensemble	2008 – present
	Continuum	2008
	Musicians of Lenox Hill	1999 – 2006
	Lenape Chamber Players	2004 – 2005
	Glass Farm Ensemble	2003
	Craftsbury Chamber Players	2002
	The Sensus Ensemble (a quintet with flute, harp, and strings)	2001 – 2003
	Summergarden series at the Museum of Modern Art	2001, 1998
	Other Freelance Ensembles (roughly 20 – 25 appearances a year)	1999 – present

Coaches include: *Toby Appel, Earl Carlyss, Alan Kay, Sylvia Rosenberg, Victoria Chiang, and Rita Sloan.*

Orchestral

Principal Violist

Musica de Camera	2011 – present
Perspectives Ensemble	2011 – present
Sympho	2010 – present
Gotham Chamber Opera; New Victory Theater	2010 – 2011
New Choral Society	2002 – present
SONYC (The String Orchestra of New York City)	2002 – 2006
Tours of “Classical Savion”	2005
Atlantic Philharmonic	2000 – 2002
Prometheus Chamber Orchestra	1998 – 2002
Juilliard Orchestra	1994 – 1998
Juilliard Opera Orchestra	1994 – 1997
Aspen Music Festival Opera Orchestra	1994 – 1995
Juilliard Symphony	1993 – 1994

Conductors include: *Pierre Boulez, Richard Bradshaw, Carl St. Clair, James Conlon, James DePriest, Jahja Ling, Kurt Masur, Gerard Schwarz, Stanislaw Skrowaczewski, Leonard Slatkin, Robert Spano, and Hugh Wolff.*

Recordings

Salvatore Sciarrino	“Centauro Marino” with counter)induction	2011
Kyle Bartlett	“Bas Relief” written for counter)induction	2011
Eric Moe	“Dead Cat Bounce” written for counter)induction	2011
Scott J. Ordway	“The Dreams we Dream for the City of Roses” (world premiered) for viola and piano	2011
Alexandra Pierce	“My Luv is a Red, Red Rose” (world premiered) for violin and viola	2010
Douglas Boyce	“Deixo Sonata” (world premiered) for viola and piano	2009
Bruce Reiprich	“I lingered beside the Hawthorns” (world premiered) for flute, harp and viola	2009
Brian Fennelly	“Canzona and Dance” with counter)induction	2007
Douglas Boyce	“102 nd and Amsterdam” for string trio with counter)induction	2006
Solo excerpts for <i>The Juilliard Musical Adventure</i> CD-ROM		1994

EDUCATOR EXPERIENCE

Teaching Artist

Lincoln Center Institute 1998 – present

- ❖ Design and lead four-week and semester-long residencies in different public schools throughout New York City, New Jersey, and Long Island in order to prepare students for concerts they will experience at Lincoln Center (4 – 6 per year).
- ❖ Through the practices of Aesthetic Education, each unit of study is planned with the teachers of the classes I visit, consisting of experiential activities intended to highlight a process of discovery and understanding of the work of art to be seen.
- ❖ Regularly design and lead experiential workshops in area Colleges and Universities that model best practices and introduce the concept of Aesthetic Education to those who are studying to be teachers (4- 8 residencies per year, all genres of music).

Little Orchestra Society 1999 – 2010

- ❖ Designed and led year-long residencies at PS 153Q in Maspeth where I engaged K, 1st and 2nd grade students in many aspects of the compositional process while also preparing them to see three orchestra concerts put on by the Society.
- ❖ The year culminated in a performance of their music (written to accompany a story from their curriculum) played by my trio “Piaclava” and the students.
- ❖ After Little Orchestra dissolved their relationship with this school, I obtained my own Vendor Number through the NYC Department of Education and do this same residency with the ensemble *counter)induction*.

Hudson Valley Philharmonic at the Bardavon 2004 – present

- ❖ Responsible for writing the study guides and leading all the workshops for student audiences seeing the annual series of outreach concerts performed by the orchestra.
- ❖ Workshops include the creation of small pieces for the orchestra to play during the outreach concerts.
- ❖ Responsible for scripting what the actors and conductor say during the concert to best frame each listening experience.

Chamber Music Society of Lincoln Center 2003 – 2005

- ❖ Led pre-concert workshops in the classroom, preparing students for their trip to Lincoln Center to see their interactive concert.

Orchestra of St. Luke’s 2001 – 2002

- ❖ Led a semester-long series of workshops geared for students to see a puppet opera at El Museo del Barrio.
- ❖ The unit culminated in a student performance of their own puppet opera.

Morse Teaching Fellow at The Juilliard School 1997 – 1998

- ❖ Designed and led a 16-week residency for middle school students that included interactive performances and compositional activities, as well as explorations into classical music, world music, and music that could be connected to the school curriculum.

*Performance
Residencies*

- counter)induction at P.S. 153 Q 2010 – present
- ❖ An enhanced compositional residency where 1st grade students now have visits from ensemble musicians prior to the concert to make informed decisions about the instrumentation of different passages, articulation, mood, and dynamics.
 - ❖ Responsible for facilitating all student workshops, teacher planning meetings, and concert logistics.
 - ❖ The year culminates in a performance of their music (written to accompany a story from their curriculum) played by members of counter)induction alongside the students themselves.
 - ❖ Residency also includes workshops with all the kindergarten classes that introduce basic musical concepts, and culminates in an interactive concert with counter)induction.

- counter)induction at Columbia University 2002 – present
- ❖ Each semester, ensemble rehearses and performs works by undergraduate students.
 - ❖ Responsible for communication with rotating Columbia Faculty, facilitating performer/composer interactions during the readings, and organizing rehearsals.

- counter)induction Higher Education Residencies 2007 – present
- ❖ Successful residencies at Yale University, University of Pennsylvania, GW University, Syracuse University, and the University of Pittsburgh.
 - ❖ Visits include a standard concert and readings of student compositions.

- counter)induction at Rochester Public Schools 2007 (Fall)
- ❖ The ensemble performed interactive concerts at the local High School and Middle School, and then gave a post-concert workshop with a High School English class exploring how music can be inspired by text.
 - ❖ Responsible for scripting the interactive concerts and leading the post-concert workshop.

- counter)induction at the Canandaigua Lake Chamber Music Festival 2007 (Spring)
- ❖ The ensemble performed on a series concert, and led interactive concerts at the Strong National Museum of Play and at the local High School.
 - ❖ Responsible for planning our visit and scripting the interactive concerts.

- Piaclava tours for the Lincoln Center Institute 2004– present
- ❖ Intensive 20-concert tour of local public schools for all ages in spring of 2005.
 - ❖ Ensemble continues to be called upon to give an interactive concert yearly.

*Violin/Viola
Studio*

- Rudolf Steiner School 2010 – 2011
- ❖ Taught a weekly group viola class for 4th and 5th graders.
 - ❖ Taught private lessons for same grades.

- Teaching Assistant to Heidi Castleman and Misha Amory 1995 – 1998
- ❖ Responsible for coordinating their weekly teaching schedule.
 - ❖ Led and designed classes on scale study and orchestral excerpts.

COACHING & CONSULTING EXPERIENCE

- Chops Beyond the Practice Room 2011 - present
- ❖ A series of interactive workshops and empowering coachings I offer that allow fellow musicians to develop networking and communication skills, entrepreneurial strategies, audience engagement techniques, and teaching artist pedagogy.
- The Academy : a program of Carnegie Hall, The Juilliard School, and The Weill Music Institute in partnership with the New York City Department of Education. 2008 – present
- ❖ Mentor the musicians of this program to help build their skills as both collaborators with school faculty when working in a public school environment, and as performers who can engage audiences of any age through a well-written interactive concert.
 - ❖ My ensemble, *Piaclava*, is often called upon to model best practices for interactive concerts.
- Lincoln Center Institute – Keenan Fellowship Mentor 2005 – present
- ❖ For five months out of the school year, I mentor a musician new to NYC who recently graduated from the North Carolina School of the Arts.
 - ❖ They observe one of my teaching artist residencies from start to finish, and by the end they are co-teaching the class with me.
 - ❖ Responsible for introducing them to professionals in the field who can become assets within their network of contacts, taking them to concerts around town, and guiding them while brainstorming and implementing strategies for building a meaningful musical career post-fellowship.
 - ❖ The residency culminates in a final project which the Fellow presents at Lincoln Center. I serve as a guide during the planning phase and as an ensemble coach during the rehearsal process.
- Morse Fellowship Retreat 2010
- ❖ Led a workshop for current Morse Fellows at Juilliard modeling best practices regarding Communication and Making Connections.
 - ❖ Workshop culminated in listening to Fellow lesson plans and providing feedback.
- Juilliard Leadership Retreat – Alumni Panel 2010 - present
- ❖ Serve on a panel of other successful Alumni who have carved their own career paths. Listen to aspirations of current students and brainstorm strategies on how to start laying the best foundations to achieve them.

ENTREPRENEURIAL AND MANAGERIAL EXPERIENCE

- counter)induction* Co-founder and Booking Manager, former Vice President 1999 – present
- ❖ Created the critically-acclaimed ensemble with composer member Douglas Boyce and helped build the ensemble from the ground up while obtaining 501c3 non-profit status.
 - ❖ Ensemble presents a 3-concert series in NYC, regular residencies at places of higher learning, and is now officially working in the NYC public schools.

- ❖ Responsible for writing grants, helping decide repertoire, concert production, scripting interactive concerts, and booking outside musicians.
- ❖ Recently presented the ensemble in a showcase for the Chamber Music America Conference.

Piaclava Founder and Ensemble Manager 1994 – present

- ❖ Developed engaging interactive programs.
- ❖ Facilitated presenter contracts and concert logistics.

Ensemble Contractor Project-based music coordination 2000 – present

- ❖ Regularly called upon to assemble ensembles with high caliber musicians for concerts and recordings.

Venus Ensembles 1999 – present

- ❖ Created Venus Ensembles, LLC to provide musicians for 60 - 90 events per year.
- ❖ Top-rated by New York Magazine, Modern Bride, The Knot, and Wedding Wire.
- ❖ Expert advice published in New York Magazine, Modern Bride, Brides NY, and various blogs.
- ❖ Featured on CNN and The Late Night Show with David Letterman.
- ❖ Regularly attend networking meetings in and around NYC.

EDUCATION Master of Music, The Juilliard School – Viola Performance 1998
Major teachers include Heidi Castleman and Misha Amory
Arts in Education training with Eric Booth and Ed Bilous

Bachelor of Music, The Juilliard School – Viola Performance 1996
Major teachers include Heidi Castleman, Misha Amory, and William Lincer

RELATED SKILLS

New Music Specialist

- ❖ Experience with all kinds of extended performance techniques for viola.
- ❖ Yearly collaborations with composers of the pieces performed.
- ❖ Recently started composing again with interest in expanding the viola repertoire.

Experience with non-classical music

- ❖ Enjoy playing music of any genre, and have been seen improvising with Savion Glover's jazz band at B.B. King's and various blues and pop artists.

Early Childhood Music Specialist

- ❖ Extensive classroom management skills and knowledge of age-appropriate teaching strategies for Pre K – 2nd grade that connect to the current DOE standards.
- ❖ I am well-versed with the latest strategies on how to create the best learning environment, acquire skills in social awareness and relationship building, and sensory processing issues in children on the Autism Spectrum.
- ❖ Regularly work with both self-contained and integrated special needs classrooms in the schools, where I utilize many of the same teaching strategies to engage the children, drawing out their best work when composing or creating music.