

(cont.)

Al-Zand has degrees from Harvard University (Ph. D., 2000) and McGill University in Montreal, Canada (B.Mus., 1993). He is also a founding member and vice-president of Musica (www.musicahouston.org), Houston's premiere contemporary music group, which presents concerts featuring new and classic repertoire of the twentieth and twenty-first centuries.

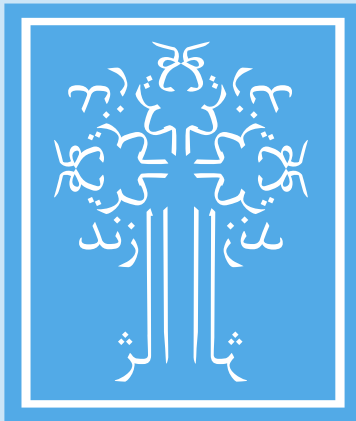
Al-Zand's music has enjoyed performances by ensembles in the US, Canada and abroad, by groups such as the California E.A.R. Unit, the New Millennium Ensemble, Mendelssohn String Quartet, Tird Angle Ensemble, Collegium Novum, New England Conservatory Camerata, Flux Quartet, North/South Consonance, Brave New Works, Pinotage, and OrchestraX. He has been awarded three times in the Canadian SOCAN Competition; for *Fantasy and Fanfare*, *Scrata* and his first *String Quartet*. His two string quartets have received numerous awards including the 1997 Blodgett Composition Competition, the Salvatore Martirano Award (University of Illinois), and the Tampa Bay Composers' Forum Prize for Excellence in Chamber Music. His music is recorded on the Capstone label.

While a fellow at the 2000 Oregon Bach Festival Composers' Symposium, Al-Zand's work *Parizade and the Singing Tree* was performed to critical acclaim. Other awards and fellowships include those from the Composer's Guild, Collegium Novum, ASCAP, the Society of Composers, the National Association of Composers, the June in Buffalo Festival, the Wellesley Composers Conference, the MusicNinetySeven Festival in Cincinnati, and the MacDowell Colony. He has received commissions from Harvard University, the Fromm Foundation, ALEA III, ASCAP/SCI and OrchestraX in Houston.

While in Boston, Al-Zand worked periodically as a jazz musician, both as a pianist and directing the Dudley House Big Band, a 7-piece jazz ensemble he formed at Harvard University in 1994. One of his compositions for the ensemble, *It's About Time*, was awarded in the 1996-1997 Massachusetts Association of Jazz Educators (MAJE) Composition Contest.

In his scholarly work, Al-Zand has pursued several diverse areas of music theory, include topics in jazz, counterpoint and improvisation (both jazz and 18th century performance practice). He has also developed with Martin Shultz, an online ear training application, Hearing AID. His doctoral dissertation was entitled *Theoretical Observations on Jazz Improvisation: The Solos of Julian Cannonball Adderley*.

Karim Al-Zand is a member of ASCAP.



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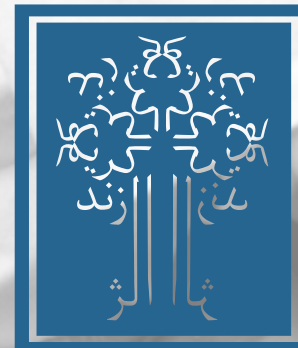
Parts available directly
from the composer

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(updated 05-2007)

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