

KARIM AL-ZAND

Curriculum Vitae

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Rice University
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EMPLOYMENT:

Assistant Professor of Composition and Theory (Current)
Rice University, Shepherd School of Music, Houston TX

EDUCATION:

Ph.D. 2000 Harvard University Music Composition and Theory
Dissertation: *Theoretical Observations on Jazz Improvisation: Solos of Julian 'Cannonball' Adderley*
B.M. 1993 McGill University Honors Theory and Composition, Piano Concentration; *high honors*

HONORS AND AWARDS:

As Composer:

Louisville Orchestra Competition	2006
National Association of Teachers of Singing (NATS) Art Song Competition (second prize)	2006
San Francisco Art Song Competition for Composers, Finalist	2006
National ArtSong Competition (American Composers' Forum and The Schubert Club) winner	2006
American Modern Ensemble Composition Competition, winner	2005
San Francisco Art Song Competition for Composers, Finalist	2005
Long Island Arts Council, Second International Composition Contest, Finalist	2005
Sackler Prize in Music Composition	2003
Margret Fairbanks Jory Copying Assistance Program Grant	2003
Tampa Bay Composers Forum Prize for Excellence in Chamber Music	2003
ASCAP Annual Awards	2000-2007
SCI/ASCAP Student Commissioning Program; Second Prize, National Competition	2000
Oregon Bach Festival; Composer's Symposium; Participant	2000
SOCAN National Young Composers Competition, Third Place, Serge Garant Award	1999
SCI/ASCAP Student Commissioning Competition; Regional Winner	1999
Aspen Composition Advanced Master Class Program	1999 summer
Atlantic Center for the Arts; Associate	1999
SOCAN National Young Composers Competition, Third Place, Godfrey Ridout Award	1999
Harvard University Music Prize, The Bohemians	1999
ASCAP Morton Gould Young Composer Awards, Honorable Mention	1999
Collegium Novum Young Composers Award	1998
MacDowell Artist Colony Residence	1998 summer
June in Buffalo Contemporary Music Festival Participant	1998 summer
SCI/ASCAP Student Commissioning Competition; Regional Winner; National Honorable Mention	1998
Salvatore Martirano Composition Award, University of Illinois	1998
SOCAN National Young Composers Competition, Second Place, Serge Garant Award	1997
MusicNinetySeven Summer Fellowship, University of Cincinnati, College-Conservatory of Music	1997 summer
Blodgett, Artists in Residence Composition Competition	1997
Composer's Guild Composition Contest, Honorable Mention	1997
Massachusetts Association of Jazz Educators Composition Contest	1997
Harvard University Music Prize, Sir Arthur Francis Knight	1997
Wellesley Composer's Conference Fellowship	1996 summer
National Association of Composers USA Young Composers Competition, Honorable Mention	1995
Harvard University Music Prize, The Bohemians	1995
SOCAN National Young Composers Competition, Second Place, Pierre Mercure Award	1995
SOCAN National Young Composers Competition, First Place, Serge Garant Award	1993

As scholar and teacher:

Brown Teaching Grant (Innovative Teaching)	2002
Center for the Study of Cultures Grant (Rice University)	2001
Awards for Distinguished Teaching Derek Bok Center (Harvard University)	1996-2000
Oscar Straus Schafer Teaching Fellowship (Harvard University)	1998-1999
Graduate Society Fellowship (Harvard University)	1998-1999
Alwin M. Pappenheimer Scholarship (Harvard University)	1996-1997

HONORS AND AWARDS (CONT.):

Edward A. Bonvaldt Fellowship (Harvard University)	1993-1995
W. Douglas Clark Award for Music (McGill University)	1992-1993
Faculty of Music Scholarship (McGill University)	1991-1992

TEACHING AND PROFESSIONAL EXPERIENCE:

Courses Offered (Rice University):

<i>Composition Tutorial</i>	<i>Aural Skills (various levels)</i>
<i>18th Century Counterpoint</i>	<i>Analytical Techniques (Schenkerian Analysis, Set-Theory Topics)</i>
<i>Harmony & Voice-Leading (Freshman Theory)</i>	<i>Canon and Fugue</i>
<i>Form & Chromatic Harmony (Sophomore Theory)</i>	<i>Graduate Seminar in Analysis</i>
<i>Introduction to Jazz</i>	<i>Cadenza: Topics in 18th Century Performance Practice</i>

Developer (with Martin Shultz) of an interactive, online, ear-training web-site for aural skills curriculum (www.hearingaid.rice.edu)

Co-Founder and Vice President of *Musiq* (www.musiqahouston.org), a Houston new music presenting organization now in its sixth year. Reviews and materials available on request.

Lecturer and coordinator of Music Theory AP Courses at Rice University's Summer Academy for High School Teachers

PAPERS AND PUBLICATIONS:

Improvisation as Continually Juggled Priorities: Julian 'Cannonball' Adderley's Straight, No Chaser. Journal of Music Theory Volume 49/2 (Fall 2005).

Improvisation as Continually Juggled Priorities: Julian 'Cannonball' Adderley's Straight, No Chaser. Paper presented at 1999 New England Conference of Music Theorists.

Improvisation as Continually Juggled Priorities: Julian 'Cannonball' Adderley's Straight, No Chaser. Paper presented at SMT 1999 National Conference; Atlanta, Georgia.

Variation and Variety in Winter Scenes (Karim Al-Zand). Talk given at University of Illinois, Champaign-Urbana for 1998 Salvatore Martirano Award Composition Award

Moonlight on the Ganges: Interpreting the Exotic in Early American Sheet Music; lecture-recital with Thomas E. Jenkins (Trinity University); delivered at Rice University.

Four Fables (for flute, clarinet & piano). "SCI Journal of Musical Scores," Vol 38, New York, NY: Society of Composers; Valley Forge, Pa.: European American Music. 2007.

Four Fables. "Musings." Society of Composers, Inc. CD CPS-8787. Capstone Records. 2007.

Performers: Michelle Cheramy, fl.; Maiko Sasaki, cl.; Kana Mimaki, pno.

The Sky with All Its Stars. "Portraits." Society of Composers, Inc, Performers Series. CD CPS-8787. Capstone Records. 2007. Performers: Robert Best, bar.; Elvia Puccinelli, pno.

RECENT PREMIERES AND PERFORMANCES:

The Art of Conversation (2007) 12'; string quartet
Premiere: 1/18/08 Laguna Beach, CA. Enso String Quartet

City Scenes (2006) 11'; orchestra
Premiere: 2/16/06 Houston, TX. Shepherd School Orchestra, Larry Rachleff, dir.

Tableau and Details (2006) 14'; vc, pno
Premiere: 10/24/06 Boston, MA. Fischer Duo: Norman Fischer, vc; Jeanne Kierman-Fischer, pno.

Lamentation on the Disasters of War (2006) 11'; 2 vln, 2 vla, 2 vc
Premiere: 4/30/06 Houston, TX. Enso String Quartet (Maureen Nelson, John Marcus, vln; Robert Brophy, vla; Richard Belcher, vc); Katherine Lewis, vla; Valdine Ritchie, vc.

Violin Sonata 'Imaginary Scenes' (2005) 18'; vln, pno
Premiere: 10/5/05 Houston, TX. Sergiu Luca, vln; Brian Connelly, pno.

Pattern Preludes (2005) 11'; pno
Premiere: 10/5/05 Houston, TX. Calogero DiLiberto, piano.

SELECTED RECENT WORKS AND PERFORMANCES (CONT.):

- The Waiting Game* (2005) 10'; choreographic scene for dance; fl, cl, vln, vc, hp, perc
Premiere: 4/4/05 Houston, TX. Leone Buyse, fl; Michael Webster, cl; Maureen Nelson vln; Norman Fischer vc; Paula Page, hp; Andrea Moore, perc; Carlos Miguel Prieto, cond.
- Red Pajamas* (2005) 9'; work for young audiences; fl, cl, vln, vc, pno, perc
Premiere: 5/17/05 Houston, TX. Leone Buyse, fl; Michael Webster, cl; Maureen Nelson vln; Richard Belcher vc; Rodney Waters, pno; Andrea Moore, perc. (part of *Musiga's* annual children's program presented to 4,000 students)
- Music Box Prelude* (2004) 3'; picc, cl, vl, vc, pno, perc
Premiere: 5/1/04 Houston TX. Alison Jewett, picc; Michael Webster, cl; Andrej Grabiec vln; Norman Fischer, vc; Jean Kierman Fischer, pno; Andrea Moore, perc; Kevin Noe, cond; (also: Pittsburgh New Music Ensemble, Aura Ensemble)
- Concertino for trumpet* (2004) 16'; for trumpet and chamber orchestra; trpt, fl, ob, cl, bsn, 2 perc, 4 vlns, 2 vlas, 2 vc, cb
Premiere: 3/28 2004 Storrs, CT. James Ackley trpt solo; Jeffrey Renshaw, cond.
- Four Fables* (2003) 12'; fl, cl, pno
Premiere: 10/23/03 Labrador West, Newfoundland Canada. The Wreckhouse Winds: Michelle Cheramy, fl; Sean Rice, cl; Maureen Volk, pno. (also: The Webster Trio, The Scott-Harrison Duo)
- The Seventh Voyage of Sindbad* (2003) 14'; tone poem for orchestra; picc 2222 cbsn; 4231; timp; 2 perc; harp; str
Premiere: 3/30/03 Houston, TX. OrchestraX, John Axelrod, conductor. (also: Balears Symphony Orchestra)
- Variations for viola and piano* (2002) 7'; on a theme of Bartok; vla, pno
Premiere: 2/19/02 Houston, TX. Sheldon Person, vla; Jeffrey Neufeld, pno.
- Suite for solo violin* (2002-2003) 5' in three movements; vln
Premiere: 10/29/02 Houston, TX. Matthew Detrick, violin. (also: Kristi Helberg, vln)
- String Quartet No. 2 'Etudes'* (2002) 12'; 2 vlns, vla, vc
Premiere: 4/28 2002 Houston, TX. Flux String Quartet: Tom Chiu, Jesse Mills, vlns; Max Mandel, vla; Darrett Adkins, vc. (also: Tampa Bay Composer Forum)
- Parizade and the Singing Tree* (1999-2001) 24'; for narrator and mixed ensemble; fl, cl, vln, vc, pno, perc, narr
Premiere: 9/3/01 Houston, TX. Syzygy New Music: Randolph Lacy narr; Leone Buyse fl; Thomas LeGrand, cl, Kenneth Goldsmith, vln; Norman Fischer, vc; Richard Brown, perc; Jeanne Keirman, pno; Michael Webster cond. (also: Third Angle Ensemble, North/South Consonance, Bakersfield Symphony, Portland Chamber Music Festival, Aspen Contemporary Ensemble)
- Leila* (2000) 11'; song cycle; bar, guit, 2 vln, vla, vc
Premiere: 2/7/01 Boston, MA. Alea III Ensemble: Mark Aliapoulios, bar; Luiz Mantovani, guit; Mark Berger, Kaveh Saidi, vlns; Sandra Nortier, vla; Mark Simcox, vc; Theodore Antoniou, cond.
- Triton and the Giants* (2001) 7'; wind ensemble; 2232 bcl, 2 asx, tsx, bsx; 4332, euph; hp; timp, 2 perc, pno, 2 cb
Premiere: 3/1/01 Bloomington, IN. Indiana University Wind Ensemble, Ray Cramer, cond. (also: University of Connecticut Wind Ensemble; University of California, Bakersfield, Wind Ensemble)
- A Measure in Trance* (2000) 8'; six songs on texts of Al-Mutazz; choir acapella (SATB)
Premiere: 5/24/00 Boston, MA. New England Conservatory Camerata: Lorna Cooke deVaron, dire. (also: Otterbein Vocal Ensemble, Shepherd School Singers, Harvard Radcliffe Collegium Musicum, Longy Chamber Singers)
- Duet for harp and viola* (1999) 12'; in three movements; hp, vla
Premiere: 5/16/98 Boston, MA. Virginia Crumb, hp; Scott Woolweaver, vla. (also: Syzygy New Music)

AFFILIATIONS:

ASCAP, Society of Composers Incorporated, American Composer's Forum, American Music Center, National Association of Composers USA, Society for Music Theory, New England Conference of Music Theorists, College Music Society

REFERENCES:

Mario Davidovsky, Professor of Composition, Harvard University
Bernard Rands, Professor of Composition, Harvard University
Eric Moe, Professor of Composition, University of Pittsburgh
Leslie Bassett, Emeritus Professor of Composition, University of Michigan
Ingrid Monson, Professor of Jazz/Ethnomusicology, Harvard University
Robert Levin, Professor of Music, Harvard University
Thomas Kelly, Professor of Musicology, Harvard University

BIOGRAPHY:

The music of composer Karim Al-Zand (b.1970) has been called “strong and startlingly lovely” (*Boston Globe*). His compositions are wide-ranging, from settings of classical Arabic poetry to scores for dance and pieces for young audiences. Many of his works explore connections between music and other arts, and draw inspiration from diverse sources such as 19th century graphic art, fables of the world, folksong and jazz. Al-Zand’s music has enjoyed success in the US, Canada and abroad and he is the recipient of several national awards, including the Sackler Composition Prize, the ArtSong Prize and the Louisville Orchestra Competition Prize. He holds degrees from Harvard and McGill Universities and is currently on the faculty of the Shepherd School of Music (Rice University) in Houston. Al-Zand is also a founding member and vice-president of *Musiqā*, Houston’s premiere contemporary music group. More information on Karim Al-Zand be found on his website: www.alzand.com.

Performers of Al-Zand’s music include the California E.A.R. Unit, the New Millennium Ensemble, Mendelssohn String Quartet, Third Angle Ensemble, Collegium Novum, New England Conservatory Camerata, Flux Quartet, North/South Consonance, Brave New Works, Pinotage, Indiana University Wind Ensemble and OrchestraX. He has been awarded three times in the Canadian SOCAN Competition; for Fantasy and Fanfare, Sonata and String Quartet. His two string quartets have received numerous awards including the 1997 Blodgett Composition Competition, the Salvatore Martirano Award, Harvard’s Bohemians Prize and the Tampa Bay Composers’ Forum Prize for Excellence in Chamber Music. 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 Incorporated, the National Association of Composers USA, the June in Buffalo Festival, 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.

Al-Zand received his Bachelor of Music from McGill University, with majors in both music theory and composition. While there he studied composition with Donald Steven, John Rea and the late Bengt Hambraeus, and worked in the McGill’s Group of the Electronic Music Studio (GEMS) with Alcides Lanza. As a pianist he has studied under Eugene Plawutsky and Louis-Philippe Pelletier. At Harvard University he has studied composition with Mario Davidovsky and Bernard Rands and music theory with David Lewin.

While in Boston, Al-Zand worked periodically as a jazz musician, both as a pianist and directing for two years the Dudley House Big Band, a 17-piece jazz ensemble he formed at Harvard University in 1994. One of his several 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 (hearingaid.rice.edu). His dissertation is entitled *Theoretical Observations on Jazz Improvisation: The Solos of Julian Cannonball Adderley*.