

CURRICULUM VITAE

Richard Karpen

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ACADEMIC APPOINTMENTS

- 2009-** Director, School of Music, University of Washington
- 2006-2009** Associate Dean for Research and Infrastructure, College of Arts and Sciences, UW
- 2001-2006** Founding Director, Center for Digital Arts and Experimental Media (DXARTS), UW.
(member of DXARTS core faculty to present).
- 1994-2006** Founding Director, Center for Advanced Research Technology in the Arts and Humanities, UW.
- 1992-1993** Leverhulme Visiting Fellow, Music Department, Glasgow University, Scotland.
- 1989-** Professor of Music Composition and Theory, University of Washington. Since 2009 holder of the Aura Morrison Professorship in Music.
- 1988-1989** Visting Research Composer, IRCAM, Paris

OTHER UNIVERSITY OF WASHINGTON ASSIGNMENTS

- 2016** Member, UW West Campus Development Advisory Committee
- 2015** Member, Search Committee for Divisional Dean of Arts
- 2013** Chair, Program review committee for Department of Comparative Literature
Chair, Review Committee for Director of Friday Harbor Laboratories
- 2012** Member, Search Committee for Dean of UW College of Arts and Sciences
- 2006-2009** Member, Academic Technology Advisory Committee; Information Management Advisory Committee; UW Tower Planning Committee; Learning Environments Committee; ADVANCE Leadership Team; Human Subjects Policy Board; FEC Compliance Committee; Activity Based Budgeting Committee.
- 2002-2003** Chair, Graduate School New PhD Program Review Committee.
- 2002-2004** Chair of search committees for cluster hires of four new faculty in Digital Arts.

- 2001-2002** Member, search committee for UW Vice Provost for Research.
2000-2001 Co-Chair, College of Arts and Sciences Task Force on Enhancing Research.
1995-1996 Chair, Arts and Sciences Distance Learning and Instructional Technology Task Force.
1994-1995 Chair, UW Digital Media Technologies Planning Group.
1993-1994 Chair, School of Music Educational Policy Committee.

CURRENT NON-UW SERVICE

Pacific MusicWorks: Member, Board of Directors
Digipen: Advisory Board Member

EDUCATION

- 1985-1989** Stanford University. Doctor of Musical Arts 1989. MA, 1986.
1984-1985 Fulbright Fellowship, University of Padua, Italy.
1983-1984 Brooklyn College, CUNY, MM Program.
1980-1983 City University of New York Graduate School, BA/BS program. *summa cum laude*.
1976-1980 Individualized Studies (including Composition with Gheorghe Costinescu)
1975-1976 Paris Conservatory.

SELECTED GRANTS, AWARDS, AND FELLOWSHIPS

NEA Grant, Co-investigator with Juan Pampin, Performing with the Brain
Osher Foundation, grant for production of *Idioms* in Sweden.
Donald E. Peterson Fellowship for Excellence.
University Initiative Fund: DXARTS (\$1 Million/year permanent).
Apple Computer Distinguished Educator.
UW TFT Grant for Advanced Arts Technology (\$550,000)
Seattle Arts Commission Grant (multiple times).
Intel Corporation Grant to the UW. Project Leader.
Bourges Electroacoustic Music Prize, France (awards in multiple years).
Silicon Graphics. Co-PI: Laboratory for Animation Arts (\$450,000 in kind).
Leverhulme Fellowship, University of Glasgow, Scotland.
Arts International Grant, Italy.
National Endowment for the Arts Individual Artist Grant.
NEWCOMP International Computer Arts Prize (multiple times).
Stanford University Paris Prize for one year at IRCAM in Paris.
National Endowment for the Arts/USIA grant to Poland.
Guadeamus Foundation, The Netherlands.
Luigi Russolo Prize, Italy.

Hanna Prize, Stanford.
American New Music Consortium Prize.
Fulbright Fellowship, Padua, Italy.
Luigi Russolo Prize, Italy.

PUBLISHED RECORDINGS

Exchange, for flute and computer-realized sound. Laura Chislett flute. Le Chant du Monde, compact disc , LDC 278044/45, 1987.

Eclipse, for computer-realized sound. Wergo Schallplatten, compact disc, WER 2023-50, 1989.

Il Nome, for soprano and computer-realized sound. JudithBettina, soprano. Le Chant du Monde, compact disc , LDC 278049/50 and Wergo Schallplatten, compact disc, WER 2027-2.

Denouement, for computer-realized sound. Centaur Records, compact disc, CRC 2144, 1992.

Saxonomy, for baritone, tenor, and alto saxophone soloist and computer-realized sound. Michael Brockman, saxophones. Centaur Records compact disc, CRC 2144, 1992.

Terra Infirma, for computer-realized sound. Neuma compact disc, Electroacoustic Music III, 1994.

Mass, for computer-realized sound. DIFFUSION i MeDIA, compact disc, 1997.

Sotto/Sopra, for violin and realtime computer processing. Eric Rynes, violin. Centaur Records compact disc, CDCM, Vol 31, 2001.

Camera Cantorum, for computer-realized sound. Mnemosyne Musique, compact disc, 2002.

Solo/Tutti; Exchange; Life Studies #1 and #5; Anterior View of an Interior with Reclining Trombonist: The Conservation of Energy. Garth Knox, viola, Stuart Dempster, trombone, Jos Zwaaneburg, flute, William O. Smith, clarinet. Centaur compact disc, CRC 2716, 2005.

The Other and *Camera Cantorum*, with works also by James Dashow and Scott Wyatt. Capstone DVD CPS-8769, 2007

Aperture, for viola, sensors, and live electronics. Melia Watras, viola. Fleur de Son, CD FDS-57992, 2008

Strandlines, for guitar and live electronics, Stefan Ostersjo, guitar. Caprice CD dbCD140, 2011.

Indigo Mist, Vu/Karpen Project. Rarenoise Records, CD and LP, 2014.

Aperture II and *Elliptic*. Live recordings of two works with the JACK Quartet and the Six Tones. Neuma Records CD NSR-1000423, 2016.

Impulsive Illuminations (as pianist). Origin Records CD 82725, 2016.

Bicinium for violin and viola. Lim and Watras. Sono Luminus CD, 2016.

Tertium Quid, for violin, viola, piano. Lim, Watras, Choi. 2018 TBA

Nam Mai, Seattle Symphony and Six Tones. Neuma Records 2018 TBA.

COMPOSITIONS

Mu Song (1983), for computer-realized sound.
Text by Mu Mu-t'ien.
Premiere: ICMC, Radio France, Paris, 1984.
ASCAP Young Composers Award

Sun, Moon, and Stones (1984), for mezzo-soprano
violin and computer-realized sound.
Text by Denise Levertov.
Commissioned by the American New Music Consortium.
Premiere: American New Music Consortium, New York, 1984.

Music for the Film "The Snow Woman" (1984), for computer-realized sound. Commissioned by
Steven Subotnick for his animated film.
Premiere: Los Angeles Animated Film Festival.

The Vision (1985), for computer-realized sound.
Text by Doris Lessing. Premiere: ICMC, The Hague, Netherlands, 1985.

Dark Night (1985), for choir.
Text by Frank Bidart.
Premiere: Early Music Singers, Stanford University, 1986.

Stream (1986), for unaccompanied viola.
Premiere: Stanford University, 1986.

Eclipse (1986), for computer-realized sound.
Premiere: Intermusica Ensemble, Padua, Italy, 1986.
Bourges Prize, 1987

Exchange (1987), for flute and computer-realized sound.
Commissioned by Laura Chislett.
Premiere: Bourges Festival, France, 1987.
Bourges Prize, 1987.

Il Nome (1987), for soprano and computer-realized sound.
Commissioned by Judith Bettina.
Text by Andrea Zanzotto.
Published by Semar Editore, Rome, Italy.
Premiere: International Conference on Terrorism, Stanford University, 1988.
Bourges Prize, 1989.

Time Frames (1988), for four digital synthesizer players.
Commissioned by the Juilliard School.
Premiere: Lincoln Center, New York, 1988.

Pour la Terre (1989), for computer-realized sound.
Premiere: IRCAM, Paris, 1989.

Sinfonietta (1989), for computer-realized sound.

Commissioned by the Groupe de Musique Experimentale de Bourges.
Premiere: Synthese '89, Bourges, France, 1989.

Saxonomy (1990), for baritone, tenor, and alto saxophones (one player)
and computer-realized sound.

Commissioned by the National Endowment for the Arts.
Premiere: Computer Music Festival, Stanford University, 1990.

Terra Infirma (1992), for computer-realized sound.
Premiere: New York, 1992.

The Other (1992), for computer-realized sound.
Premiere: Glasgow, Scotland, 1992.

The Silence of Time (1993), for percussion ensemble and computer-realized sound.
Composed for the University of Washington Percussion Ensemble.
Premiere: U.W. Percussion Ensemble, Seattle, 1993.

Life-Study #1 (1993), for clarinet and computer-realized sound.
Commissioned by William. O. Smith.
Premiere: American Academy in Rome, 1993.

Life-Study #2 (1994-1995), for oboe and computer-realized sound.
Commissioned by Alex Klein. Premiere: Seattle, 1995.

Life-Study #3 - Song without words (1995), for computer realized sound.
Invited new work for ICMC 1995, Banff, Canada.
Premiere: Banff, Canada, 1995.

Life-Study #4 (1996), for computer realized sound.
Commissioned by Swedish National Radio.
Premiere: Swedish Radio, 1996.
Bourges Prize, 1987.

Life-Study #5 (1996), for computer realized sound.
Commissioned by the Groupe de Musique Experimentale de Bourges.
Premiere: Bourges Festival, France, 1997.

Keyboard Suite (1996 - 1997), for Harpsichord or Piano.
Premiere: Portland, Oregon 1999.

Mass (1997), for computer realized sound.
Commissioned by DIFFUSION i MeDIA for Compact Disc.

No Man's Land (1998), for Disklavier and computer realized sound.
Premiere: Seattle, 1998.

Sotto/Sopra (1999), for violin and real-time computer processing.
Premiere: Berlin, 2000.

Pericolose, un giorno, bellezze (2000), soprano, choir, and computer-realized sound.
Commissioned by the Northwest Chamber Chorus.

Premiere: Seattle, 2000.

Terraform 1 (2000), Artistic Director for multimedia installation
Henry Art Gallery, Seattle.

Camera Cantorum (2000), for computer realized sound.
Commissioned by the Institut de Musique Electroacoustique de Bourges.
Premiere: Vienna, 2000.

Solo/Tutti: Variations on an Irrational Number (2002), for viola and real-time
computer processing.
Composed for Garth Knox for the 2002 International Viola Congress.
Premiere: Stockholm, 2003.

Anterior View of an Interior with Reclining Trombonist: The Conservation of Energy (2003),
for amplified trombone with photoactive slide and real-time computer processing.
Premiere, Seattle 2003.

Aperture (2006) for amplified viola and live electronics.
Commissioned by Melia Watras.
Premiere: Seattle 2006.

Strand Lines (2008) for guitar and live electronics.
Composed for Stefan Östersjö.
Premiere, Malmo, Sweden, 2008.

Idioms (2010-2011) for dan trahn, dan bau, ty ba, guitars, actors, electronics. Music and live
electronics for collaborative theater work with playwright/director Jörgen Dahlvqvist and the Six
Tones.
Commissioned by Ars Nova/Teatr Weimar, Sweden
Premiere and tour in 2011-2012.

Aperture II (2012) for amplified string quartet and live electronics.
Composed for the JACK Quartet.

That the Days Go By and Never Come Again: Indigo Mist (2012), Vu/Karpen
Project (amplified trumpet, electric bass, drums, piano and live electronics.)

A Little Music (2013), for two pianos.
Composed for Cristina Valdes and Richard Karpen

Seven Stories (2013-2014) collaborative film work for dan trahn, dan bau, ty ba, guitars,
electronics. With Director, Jörgen Dahlvqvist and the Six Tones.

Bicinium (2014), for violin and viola. Composed for Michael Lim and Melia Watras.

Elliptic (2014), for dan tranh, dan bau, Vietnamese electric guitar, and string quartet. Composed
for The Six Tones and JACK Quartet.

Nam Mai (2014), dan tranh, dan bau, Vietnamese electric guitar, and 19 strings.
Commissioned by The Seattle Symphony and The Six Tones

Program Music (2015), for chamber orchestra.
Comissioned by The Seattle Symphony.

Program Notes (2015), for piano.
Composed for Cristina Valdes.

Tertium Quid (2016), for violin, viola, piano.
Commissioned for for Michael Lim, Melia Watras, and Winston Choi.