

Curriculum Vitae for John King

131 Ave. B #2A

NYC, NY 10009

917-324-0563

john@johnkingmusic.com

<http://www.johnkingmusic.com>

PROFESSIONAL COMMISSIONS/PREMIERES:

2016 –

micro-operas – (60 min) for 2 singers, viola and live electronics, 3 small opera works, *ping*, with world premieres of *A-R-S* and *WHAT IS THE WORD* [first and third with text by Samuel Beckett] commissioned by Avant Media, Inc/Randy Gibson director, premiered Feb. 27 at the Wild Project, NYC

2015 –

Forms Unknown – (10 min) for large ensemble, commissioned by Tenth Intervention for the Free Sound Ahn-somble, premiered Nov. 10 at the Actors Temple, NYC

alpha-omega-alpha – (65 min) for string quartet, chorus and live electronics, commissioned by Mannheim Ballet, premiered Nov. 4 at the National Theater Mannheim

wang wei song cycle – (40 min) for soprano, flute, viola with live electronics, premiered May 10 at The Stone, NYC

klepsydra I – (18 min) for violin duo, String Noise, premiered May 9 at The Stone, NYC

klepsydra II – (24 min) for Tilt Brass Sextet, premiered May 6 at The Stone, NYC

violapothoeosis – (20 min) for viola duo with live electronics, premiered May 5 at The Stone, NYC

more muddy – (5 min) for string quartet and electric guitar, premiered March 21 at the Ecstatic Music Festival/Merkin Hall, NYC

KOSMOS solo for flute – (10 min) for flute with live electronics, premiered May 6 at The Stone, NYC

Piano Vectors – (80 min) for 6 grand pianos, premiered May 22 at The Knockdown Center, Queens, NYC

2014 –

KOSMOS part IV – (~60 min) for string quartet and live electronics, fourth/final section of the 4-5 hour work

Piano Vectors – (80 min) for 6 pianos, using time-vector based score, to be premiered at Knockdown Center, Queens NY, May 2015

Triple Helix – (20 min) for violin duo and live electronics, commissioned by “String Noise” and premiered at Rockwood Music Hall, June 2014

in “A” – (12 min) an “hommage” to Terry Riley’s “in C” 50th anniversary celebration, commissioned by “Make Music New York”, premiered at Cornelia Street Café, July 2014

Free Palestine – (~ 90 min) on-going set of pieces for acoustic string quartet, inspired by Arabic pitch and rhythmic modal systems, premiered at Roulette, Brooklyn Oct. 2014

Tongue and Tongs – (40 min) for piano duo, written for Jenny Lin and Laura Barger, to be premiered at Firehouse Space, Brooklyn in 2015

Overtones for the Underdog – (4 min) for electric guitar and live electronics, commissioned by Elliott Sharp for inclusion in his “MetaGuitar 3” recording series

Time-Vectors/Still Points – (30 min) for 16-piece mixed chamber ensemble, commissioned by BalletBC and The Turning Point Ensemble, premiered in May 2014 at Queen Elizabeth Theater, Vancouver, Canada

KlammerSpiel – (~65 min) for string quartet, piano and harpsichord with live electronics, commissioned by Mannheim Ballett, premiered May 2014 at Mannheim Schauspielhaus

Ars Imitatur Naturam – (7 min) for mixed high choir, setting of the text commissioned by the Brooklyn Youth Chorus as part of their “Black Mountain Songs” project, to be premiered in Nov. at the Brooklyn Academy of Music’s Next Wave Festival

2013 -

Free Palestine – (begun May 2013) on-going multi-movement set of pieces for acoustic string quartet, inspired by Arabic pitch and rhythmic modal systems

solo for cello and electronics – (14 min) – notated/improvised solo w/chance-determined live electronics

Ars Imitatur Naturam – (indeterminate) for large mixed choir or multiple choirs, using “time-vector” score and chance-determined structures

Requiem Mass – (50 min) a cappella mixed choral work, complete setting of the mass

guitarganum – (50 min) on-going solo elec guitar and live electronics/sampler (using ableton LIVE) and Electro-Harmonix 16 sec delay pedal and ebow, modal music improvisations based on gregorian/greek/arabic scales and modes

triple helix – (20 min) violin duo commissioned by the group String Noise

ping - (12 min) – micro-opera using the text of Samuel Beckett, to be premiered in Feb. 2014 as part of the “Experiments in Opera” festival, solo voice with small percussion, and viola, at Abrons Art Center, NYC

KOSMOS part III – (~60 min) for string quartet and live electronics (third section of 4-hour work)

AURAI – (flexible indeterminate duration ~20 min) large string orchestra

C-H-A-C-O-N-N-E – 15 min – chaconne for solo violin, premiered by Pauline Kim Harris at Rockwood Music Hall, NYC, June 30

2012 –

KOSMOS part II – (~60 min) for string quartet and live electronics (second section of 4-hour work); premiered at Roulette by the Crucible Quartet, on Dec. 7

impropera – (60 min) chance-determined libretto/sound/video opera, for 3 singers, live electronics and live video, premiered at The Cell Theater, Oct 21, performed by John King; with Gelsey Bell, Samita Sinha and Maria Stankova, voices

*Apotheosis of Virginit*y – 60 min – live sound installation for the gallery show by David Lamelas at Maccarone Gallery, Jan 10, performed by John King and Jorge Chikiar

(climax in) the Deserts of Love – for soprano and orchestra, based on a fragment of the Arthur Rimbaud prose, premiered at Roulette on Dec. 7, Melissa Fogarty, soprano

light (8 min) – commissioned by the Brooklyn Youth Chorus, premiered at Our Lady of Lebanon Cathedral, Brooklyn Dec. 14

Hamlet-Music (1hr 40 min) – commissioned by the Stuttgart Ballet, evening length ballet, for orchestra and live electronics, in 2 acts, North American premiere June 1, National Ballet of Canada

LublinMix – 24 min (flex. duration) – for piano and 1-4 string instruments, recorded by Amanda Lo and John King

RAGTAG – (10 min) for 2 pianos, premiered Greenwich House Music School, nov 29

doppelgängerbanger (15 min) – commissioned by Ana Milosavljevic, for violin and live electronics, premiered May 18th, Tribeca New Music Festival

Muse Cast Aside War (5 min) – commissioned by the Brooklyn Youth Chorus, premiered at Brooklyn Academy of Music, May 5

DELTA (dreamdeepdown) – ensemble version of electronic piece written for Stuttgart Ballet, version written for Ne(x)tworke ensemble, premiered at Greenwich House Music School

2011 –

Astral Epitaphs (15') – for brass sextet, choir and live electronics, premiered at the Park Avenue Armory as part of the final concerts of the Merce Cunningham Dance Company, Dec. 29-31, New York City, NY commissioned by MCDC

KOSMOS part I – for string quartet and live electronics (first section of 4-hour work); commissioned by Lincoln Center Festival; premiere NYC, July 16

Himmel über Berlin/Wings of Desire (80') – songs and incidental music for the theatrical adaptation of the Wim Wenders film of the same name; commissioned by the ClussGarten Theater, premiered June 15 (running through July), Ludwigsburg, Germany

Unfolding Time (90') – evening length ballet for mixed ensemble, commissioned by the Mannheim Ballet, Kevin O'Day choreographer; will premiere November 12; Mannheim, Germany

EDUCATION:

1976 – graduated from California Institute of the Arts; BFA with honors; studied with Morton Subotnick, Leonard Stein, James Tenney and Stephen Mosko.

PUBLICATIONS:

On The Agreement of Difference and Unity in Music
Arcana IV; 2009; John Zorn, editor; Hips Road Press

WORK EXPERIENCE:

2012-present - Curating the series “Born Into Flames”, monthly concerts at Spectrum, NYC where musician/composer/performers are encouraged to present new, fresh, immediate music

2003-2012 – Co-Director of the Music Committee for the Merce Cunningham Dance Company (MCDC); one of four Company musicians: David Behrman, Takehisa Kosugi, Christian Wolff

1985-present – composed music for and performed and toured with the MCDC, commissioned by and working with John Cage; David Tudor, David Behrman, Takehisa Kosugi, Christian Wolff, among others

1999-2003 – Music Curator at The Kitchen, NYC

AWARDS/GRANTS:

2016 – received Rockefeller/Bellagio Artist Residency Award

2014 – received the Foundation for Contemporary Arts Award in Music/Sound

2009 – received the Alpert Award in Music Composition

2001 – received grant from NY Composers Forum/NEA for commission from Kronos Quartet

2000 – NYSCA Fellowship

1995 – NEA/Music in Motion grant for a commission for the Rélache Ensemble

1990 – Asian Cultural Council grant to study in Japan for 4 months