

## RODNEY SHARMAN CURRICULUM VITAE

Residence: located on Coast Salish territory, Vancouver • Website: [www.rodneymarman.com](http://www.rodneymarman.com)

Citizenship: Canadian • Languages Spoken: English, German - some French, Italian, Dutch

### Collaborations and Lyrics:

Rodney Sharman has collaborated with writers Joanne Griebel, Joan Skogan, Peter Eliot Weiss, Bill Richardson, Alex Poch-Goldin, and Atom Egoyan on cabaret songs, works for voice(s) and orchestra, opera and music theatre. He has written and set his own song, music theatre, and choral texts, and "assembled" his own libretto for The Ecstasy of Saint Teresa (music theatre for speaking/singing cellist on text by St. Teresa of Avilla), and a chamber opera, Orestes, based on Aeschylus and Sophocles. He has set text by copyright authors with permission, in public domain and made his own translations to English from German, Dutch, Spanish and Latin.

### Opera:

Sharman has written four chamber operas: Showroom, From the House of Mirth, Elsewhereless, and Orestes. Showroom, libretto by Atom Egoyan, was performed in concert semi-stages by Continuum Contemporary Music, Music Gallery, Toronto, 2023. From the House of Mirth, libretto by Alex Poch-Goldin after Edith Wharton, choreography and direction by James Kudelka, was staged twenty-five times in 2012 and 2013 at the Citadel Theatre in Toronto, music score won the 2013 Dora Mavor Moore Award for Outstanding Sound Design/Composition. Excerpts of From the House of Mirth have been performed in concert in Canada, US, Netherlands, and New Zealand, and recorded commercially by Paramorph Collective (An-Laurence Higgins and Kim Farris-Manning). Elsewhereless, libretto and direction by filmmaker Atom Egoyan, was staged thirty-five times since its 1998 premiere in Toronto, Ottawa and Vancouver. Excerpts were performed in Amsterdam broadcast by NOS, by Ensemble Orphée in Rome broadcast on RAI, and by Aventa Ensemble on tour. A documentary about the opera, A Road Elsewhere, directed by Rob and Sheri Cohen, was broadcast on Adrienne Clarkson Presents, CBC television, in 1998. Orestes was Sharman's graduation piece from the University of Victoria, Philip T Young Recital Hall.

### Music Theatre for instrumentalists and monodramas:

The Garden, music theatre for solo pianist, text: Peter Eliot Weiss, premiered in May, 2001 at "Here", NYC, as part of the multi-media performance, "Playing with Myself", Anthony de Mare, piano/voice. Recorded commercially by de Mare and Rachel Kiyo Iwaasa. Wounded, (2020) monodrama for solo pianist is based on Sharman's conversations with composer Claude Vivier. Wounded is recorded commercially by Rachel Kiyo Iwaasa. Opera Transcriptions: I Capuleti e I Montecchi, retelling Romeo and Juliet, for singing pianist. The Ecstasy of Saint Teresa, music-theatre for singing/speaking cellist, Everything is Vanishing for vibraphone and glockenspiel duo with spoken text, Famous Last Words, for flute and piano/toy piano with spoken text, Scenes from MacBeth for multi-track soprano voice, commercial release Spring 2024, soprano Dory Haley.

### Dance:

Rodney Sharman's music has been choreographed by Marie-Josée Chartier, David Earle, Christopher House and James Kudelka for Benoit Lachambre, Toronto Dance Theatre, the National Ballet of Canada, Oregon Ballet Theatre and San Francisco Ballet. James Kudelka's Thrust (dedicated to Walter Carsen and set to Sharman's Scarlattiana) was performed at the 2000 Governor General's Performing Arts Awards. He has written several original scores for dance, including a full-length work, Predators of Light, with choreographer Bill James and architect, Derek Revington. His work for solo vibraphone, Apollo's Touch, has been choreographed by Efvá Lilja, winner of the 2002 Carnegie Award, Jonny Axelson, vibraphone. Collaborations with James Kudelka include The Ruins Proclaim the Building was Beautiful, commissioned by San Francisco Ballet for their 2008 New Works Festival, Hush, commissioned by Oregon Ballet Theatre, 2009, remounted 2012, and From the House of Mirth, commissioned by Coleman Lemieux & Co., Toronto (see opera).

### Film:

Rodney Sharman was Music Consultant for the made for TV film, Let It Come Down: The Life of Paul Bowles, Jennifer Baichwal, director, awarded the 1999 International Emmy for best arts documentary. In 2004, he wrote the score for Toronto filmmaker Armen Kazazian's short film, Gold, winner of the Worldwide Film Festival's Award for best Short Screenplay.

### Cabaret Songs:

15 songs for voice and piano: funny, sad, satirical, political. On texts by Bill Richardson, Joan Skogan, and Rodney Sharman.

### Artistic Appointments and Activities:

Composer-Mentor in Residence, Victoria Symphony (2021- 24), Resident Artist, Djerassi Foundation, Woodside, California (2020, 2014), Music Director, Jupiter (amateur recorder ensemble) (2019- 2020), Composer-in-Residence, New Music for Old Instruments, Early Music Vancouver (2016-2019), Mentor Composer, Bozzini Quartet Composers' Kitchen and Workshop, Montréal (2009, 2016), Composer-in-Residence, Victoria Symphony (2008-10), Victoria Symphony, Mentor Composer (2010-11), Faculty/Jury Member, International Young Composers Meeting, Apeldoorn, Netherlands (2008, 2004, 1997), Composer-in-Residence, Acadia Festival, Wolfville, Nova Scotia (2010), Mentor Composer, Aventa Ensemble, Victoria (2007), Panel, Lincoln Centre Library for the Performing Arts, Bruno Walter Hall (with Frederic Rzewski, Anthony de Mare, 2007), Composer-in-Residence, Pride Festival, Toronto (2005), Composer-in-Residence, National Youth Orchestra of Canada (2004), Composer/Music Advisor, Vancouver Symphony (2000-01), Composer-in-Residence, Vancouver Symphony (1997-99). Curator, Music Gallery, Toronto (1986-89), Flutist, Stadttheaterorchester Freiburg im Breisgau, Germany, Music Director, Kaleidoscope Theatre, Victoria, (1979-80) Music Director, Spectrum Dance Circus, Victoria, B.C. (1978-79). He has also served on juries for the Canada Council, BC Arts Council, Ontario Arts Council, Canadian Music Centre, Sony Corporation, the SOCAN Foundation, Gaudeamus Young Composers Competition, International Young Composers Meeting, Apeldoorn, Netherlands, ISCM World Music Days, and community music festivals.

**Major Performances and Broadcasts:**

Performances in more than forty countries, including the Almeida Festival, Huddersfield Festival, International Gaudeamus Music Week, Holland Festival, Bourges Festival, ISCM World New Music Days (Canada, Mexico, Germany, New Zealand), Nyd Festival (Estonia), Darmstadt Summer Courses for New Music, North American New Music Festival, Sub-Tropic Music Festival, Bang-On-A-Can, New Music Across America and Expo '86. Broadcasts by CBC, Radio Canada, KRO, NOS, VPRO (Netherlands), BBC, Radio Berlin, Hessischer Rundfunk, SWF, NDR, WDR, (Germany), RAI (Italy), Radio France, Belgian Radio, Radio Prague, Norwegian Radio, Swedish Radio, ABC (Australia), RNZ (New Zealand), NPR, WNYC (New York), NPR, and Radio Hong Kong. Performers of his work include orchestras in Canada, USA and Europe, conducted by Kazuyoshi Akiyama, Mario Bernardi, Andrey Boreyko, Sergiu Comissiona, Charles Dutoit, Hans Graf, Eri Klas, Christian Kluxen, Pavel Kogan, Bill Linwood, Tania Miller, Ed Spanjaard, Otto Tausk, Bramwell Tovey, and Bruno Weil. Other performers include Aventa Ensemble, Vancouver New Music Society, ARRAYMUSIC, Ensemble SMCQ, Ensemble Exposé, CIKADA Ensemble, Nieuw Ensemble, Ives Ensemble, Arditti, Bozzini, and St. Lawrence String Quartets, pianists Dante Boon, Rachel Kiyō Iwaasa, Anthony de Mare, Yvar Mikhashoff, Michael Finnissy and John Snijders, organist Hans Ola Ericsson, violinists Denise Lupien, Jonathan Crow, doublebassists Stefano Scodanibbio and Robert Black, harpsichordists Thora Johansen and Colin Tilney, harpists Erica Goodman, Ernestine Stoop, and Rita Costanzi, the Hilliard Ensemble, musica intima, Phoenix, Chor Leoni, Elektra, Vox Humana, Bach Choir (Vancouver), Calgary Philharmonic Chorus, as well as singers Valdivia Anderson, Romain Bischoff, Tyler Duncan, Carla Huhtanen, Andrea Ludwig, Brett Polegato, and Tanya Tagak.

**Commissions:**

Ari Cohen Mann (2025), Vanessa Hunt Russell (2023), Idan Cohen (2022), Victoria Symphony (2022), Saxophilia (2021), Trinity Laban, London (2021), Rachel Kiyō Iwaasa (2020, 14, 13), Mark McGregor and Adrian Verdejo (2019), Elektra Choir (2019), Redshift Music Society (2019), Roger Shapiro Foundation for Bowers-Fader Duo (2019), Duo Ebano (2019), Quiring Chamber Music Camp (2019, 2008), Bach Choir (2018), Brett Dietz and Justin Greene, Baton Rouge, Tuscaloosa (2017), Cheng2 Duo (2017), Kitchener Waterloo Symphony (2016), Prince George Symphony (2016), West Point Grey Academy (2016, 15), Adrian Verdejo, (2016), Louisiana State University, Baton Rouge (2015), Music in the Morning and the Royal Conservatory of Music, co-commission (2015), Vancouver Intercultural Orchestra (2014), Brandt Attema and Astrid Haring, Amsterdam, Eduard van Beinum Stichting (2012), Turning Point Ensemble, Seycove Secondary School (2011), Turning Point Ensemble, Vancouver Olympic Committee (2010), Victoria Symphony (2010, 1990), Anthony de Mare, The Banff Centre for the Arts (2010), Coleman-Lemieux Dance Company, Toronto, (2010), Standing Wave (2010, 09), A-DE-vantgarde Festival, Munich, Germany (2008), Ultima Festival, Oslo, Norway (2008), Oregon Ballet Theatre (2008), Nieuw Ensemble, Amsterdam (2007, 1991), Hexaphone, Victoria (2007), San Francisco Ballet (2006), Kathleen McLean (2006), Kingston Symphony Orchestra (2005), Tiresias, (2005), St. Lawrence String Quartet, commissioned by Dr. Jim Stewart (2004), National Youth Orchestra of Canada (2004), Vancouver New Music Society (2004), The Hilliard Ensemble, Cambridge, U.K. (2004), Rita Costanzi (2003), West Coast Performance, CBC (2003), Michael Sweeney (2003), The Associated Board of the Royal Schools of Music, London, U.K. (2002, 2000), Frances-Marie Uitti, Amsterdam (2002), Helikon Ensemble (2002), Vancouver Symphony Orchestra (2001), Ensemble Ereprijs, Appeldoorn, Netherlands (2001), Jürgen Ruck, Munich/Michael Strutt, Vancouver (2001), Ian Hampton, Langley School of Music (2000), ARRAYMUSIC (2000, 1987), British Columbia Region, Canadian Music Centre, British Columbia Millennium Fund (2000), Barbara Ebbeson, Gabriola Island (1999), Anthony de Mare, New York City, CCA (1998), Vancouver Symphony Orchestra, BCAC (1998, 1997), CBC Vancouver Orchestra (1996), Montreal Symphony Orchestra (1993), Hans-Ola Ericsson, Stockholm (1993), Ortwin Stürmer, State of Baden-Württemberg, Germany (1993), Vancouver New Music Society, Opera Programme (1992), NUMUS, Kitchener-Waterloo (1991), Strange Companions (1991), 1991 Festival Confrontaties, Rotterdam Arts Council (1990), Robert Black, Hartford, Connecticut (1989), Erica Goodman (1989), 1990 Darmstadt Summer Courses for New Music, Germany (1988), Dancemakers, Toronto (1988), Ensemble SMCQ, Montreal, (1988), University of Victoria School of Music (1987), William Beauvais (1986), Amadeus Ensemble (1986), Bach-Elgar Choir (1985).

**Grants/Awards Received:**

Canada Council Research and Creation (2021, 2020), Walter Carsen Prize for Excellence in the Performing Arts (2017), Mikhashoff Trust for New Music (2016), Dora Mavor Moore Award for Outstanding Sound Design/Composition (2013), SOCAN Foundation Travel Grant (2018, 19, 22, 23), BC Arts Council Travel Grant (2008, 09, 13, 14), CCA Mid-Career Grant (2001, 03, 07), Victor Martyn Lynch-Staunton Award (2001), CCA Travel Grants (1982, 85, 86, 87, 88, 90, 92, 96, 01, 05, 06, 09, 16, 18), CCA Short Term Grant (1995), CCA Grant "B" (1993), Department of External Affairs Travel Grant (U.K., Netherlands, Germany, 1993), Kranichsteiner Musikpreis, Darmstadt, Germany (1990), Commission Prize (1988), Tuition Prize (1986), Les Événements du Neuf National Tribune for Young Composers (1985, 87), Vancouver New Music Society Competition for Young Composers (1987), Woodburn Fellowship, State University of New York at Buffalo (1986-90), Mikhashoff Award, June in Buffalo (1986), 1st Prize CBC National Radio Competition for Young Composers (1984), CAPAC Awards (1982, 84), Stiftung Kuenstlerhaus Boswil, Switzerland (1983, 84), and several student prizes.

### **Discography:**

Known and Unknown: Solo Piano Works by Rodney Sharman, Redshift TK539, 2024, Homage to Robert Schumann, Saxophilia, Redshift TK536, 2023, Six Etudes, Joy Yeh, lever harp, Redshift TK537, 2023, Elegy for guitar, Paramorph Collective, Redshift TK534, 2023, Suspended Waltz, September, Victoria Guitar Trio, Redshift TK450, 2017, Notes on "Beautiful", Anthony de Mare, pf, ECM New Series, 2470-72, 2015, The Black Domino, Adrian Verdejo, electric and bass guit., Redshift TK429, 2014, Pavane, Galliard and Variations, Standing Wave, Redshift TK427, 2013, The Garden, Anthony de Mare, pf, Innova 241, 2010, Love, (from *Love, Beauty, Desire*) musica intima, ATMA Classique, ACD2 2613, 2010, Mercurio dal ciel in terra, Rachel Kiyo Iwassa, pf, Redshift TK423, 2010, Apollo's Touch, Jonny Axelsson, vibraphone, japr001, 2008, Incantation, Kathleen McLean, bsn, Erica Goodman, hp, Accordes String Quartet 2008, Arsis and Thesis, Mark McGregor, fl, Rachel Kiyo Iwassa, pf, Redshift, 2007, Apollo's Touch, Richard Sacks, vibraphone; ARTifact, 037, 2007, Tobacco Road, Kate Hammett-Vaughan, voice, Chris Gestrin, pf; KHM03, 2006, Voyageur, Thalia Myers, pf; Usk Recordings, USK 1227CDD, 2005 Intermezzo I (Wiegenlied), Intermezzo I (Truerarbeit), Juergen Ruck, guit., Musikproduktion Dabringhaus und Grimm, MDG 603 1341-2, 2005, At Dusk, Michael Sweeney, bassoon, Seiler strings and friends, Aficondo, A.34401, 2004, Urban Haiku, Janice Jackson, voice; Simon Docking, pf; Janice Jackson, 2004, Winter Solstice, The University Singers, Bruce Pullan, cond., Orpheum Masters, KSP 890, 2003, Kore, Colin Tilney, harpsichord; DOREMI, DDR-71140, 2002, The Anglo Tango, Thalia Myers, pf; Metronome Recordings, MET CD 1053, 2001, Sleeping Beauty, ARRAYMUSIC, Michael Baker, cond., ARTifact, 025, 2001, Anthem: Passing of the Claimant, Musica Intima, 2000, Opera Transcriptions: La Rondine, Carmen, Ortwin Stürmer, pf, Ars Musici, AM 1148-2, 1997, Opera Transcriptions: La Rondine, Turandot, Carmen, Madama Butterfly, Louise Bessette, pf, DO262, 1998, Cordes Vides, Companion Piece, Erica Goodman, harp, BIS, 1994 (Winner, Juno Award, Best Classical Album, solo and chamber category), Dark Glasses, ARRAYMUSIC, Michael Baker, conductor, ARTifact, 1991, The Proximity of Mars, Ensemble SMCQ, Walter Boudreau, cond., RCI, 1989, Erstarrung, VNMS Ensemble, Owen Underhill, cond., Centrediscs, 1989

### **Appointments/Associations:**

Board Member Pride in Art/Queer Arts Festival (2019- ) President, International Society for Contemporary Music, Canadian Section (2019- ) Vice-President (2016-19), Paul Fleck Fellow, Banff Centre for the Arts (2003), President, Canadian League of Composers (1993-1998), Secretary (1989-1993), CLC Council (1988-1999, 2016-), President, ISCM, Canadian Section (1991-95) Programming Committee, Vancouver New Music Society (1992- 94), Voting Member, Canadian Music Centre, Member, SOCAN

### **Performance Editions:**

W.A. Mozart Symphony #1, 1<sup>st</sup> Movement (2006), W.A. Mozart Canons, with English translations by Rodney Sharman  
F.J. Haydn Canon: Schlaf und Tod (2023) choral arrangement and English translation by Rodney Sharman

### **Radio Documentaries and Features:**

Why Opera? (2023) Katherine Duncan, Executive Producer, Words and Music (2010) Denise Ball, Executive Producer CBC Saturday Afternoon at the Opera - Denise Ball, Executive Producer (2010), Papa Don't Teach, Mozartica Intima, CBC West Coast Performance, with CBC Radio Orchestra cond. by Rodney Sharman, Michael Juk, Producer (2006), Murray Adaskin - (in 2 parts) CBC West Coast Performance, Michael Juk, Producer (2000) Also numerous guest appearances on radio, including Saturday Afternoon at the Opera, Brave New Waves, Vicky Gabereau, WDR (in German), NOS (in Dutch), and commentary for BBC's Hear and Now for Nationalism and Internationalism in Music (1994) and the 1994 ISCM World Music Days, Stockholm, Andrew Kurowski, producer.

### **Education:**

1986-91 Ph.D. in Music, State University of New York at Buffalo, major: composition; May, 1991 (Frederic Rzewski, Louis Andriessen, Lucas Foss, David Felder, Morton Feldman, composition; James McKinnon, history)  
1980-83 Reifediplom, first class (graduate diploma) Staatliche Hochschule für Musik, Freiburg im Breisgau, Germany; May, 1985 (Brian Ferneyhough, composition, Aurèle Nicolet, flute)  
1976-80 Bachelor of Music, first class, University of Victoria School of Music, B.C. major composition/theory; May 1980 (Rudolf Komorous, John Celona, composition; Martin Bartlett, electronic music; Lanny Pollet, flute)  
1973-76 Victoria Conservatory of Music, B.C. (Murray Adaskin, composition, Jan Menting, flute; Rodney Webster, theory)

### **Teaching Experience:**

Instructor, Vancouver Symphony School of Music (2018- ), Former sessional Instructor at UBC, SFU and WLU in Music, Graduate Liberal Studies, and Continuing Education. Assistant Professor, School for the Contemporary Arts, SFU. Guest residencies, masterclasses, and seminars in Canada, USA, Germany, Netherlands, and UK.