

RAFAEL REINA

A PRESENTATION OF CREDENTIALS

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PERSONAL DETAILS

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NATIONALITY:

Spanish national born 14 June 1961 in the former Spanish colony of Equatorial Guinea. Moved to Madrid at the age of 7.

Since 2003 dual Spanish/Dutch nationality.

QUALIFICATIONS

- Senior teacher at the Conservatory of Amsterdam with over 15 years' teaching experience.
- Developed a successful program intended for both composers and performers, called 'Contemporary Music through Non-Western Techniques'. <http://www.contemporary-music-through-non-western-techniques.com>
- Has gained recognition for numerous compositions.
- Private studies in the theory of South Indian (Karnatic) music with Jahnvi Jayaprakash, N. G. Ravi and B.C. Manjunath, Bangalore, India.
- Masters in Composition Berklee College of Music, United States.

SKILLS

- Skilled at increasing the understanding and accuracy of contemporary music and broadening musicians' creative possibilities in both composition and improvisation, through the teaching of rhythmical complexity and microtonality.
- Broad knowledge of many musical cultures, especially South Indian, and their translation for western purposes and methods of working.
- Teaching in the following fields:
 - contemporary composition and orchestration
 - contemporary techniques in composition
 - principles of North Indian, African, Flamenco and Arab music
 - advanced harmonic concepts; arranging concepts and techniques for jazz musicians
 - rhythm for performers
- Fluent spoken and written Spanish, English and Dutch.

PROFESSIONAL EXPERIENCE

1995 – present:

CONSERVATORIUM VAN AMSTERDAM

- **Senior professor:** Developed and managed the program ‘Contemporary Music through Non-Western Techniques’. This is a 4-year program based on Karnatic music theory with applications for western contemporary classical and jazz idioms. Currently 220 students are following this program.
- As a teacher held seminars and workshops in different countries, including Spain, UK, Germany, Norway, Italy, Estonia and India.

1993 - 94:

- Guest professor at the Conservatory.

EDUCATION

2009-2013: **Research PhD** through Brunel University (London). The title of the project is ‘Karnatic rhythmical structures as a source for new thinking in western music’.

1984-88:

BERKLEE COLLEGE OF MUSIC

Boston, USA

Composition’s Degree

Graduated with *Summa cum Laude*.

Master’s thesis: Stravinsky's use of serialism

Took special courses on film scoring and jazz. Private classes with Thomas McGah and John Bavicci.

Journeys abroad for educational purposes:

1993-97:

- Spent long periods in Bangalore (South India), studying Karnatic music theory with Jahnvi Jayaprakash, N. G. Ravi and B.C. Manjunath.

1992:

- Travelled to Cologne to study with M.Kagel, J. Fritsch and J. L. de Delás.

1990:

- Spent two weeks in a Berber camp in the south of Morocco, studying some aspects of their music.

1975-83:

- Studied bass and harmony with Eduardo Medina and David Thomas. Toured with the flamenco fusion group Manuela de Jerez y los Canasteros. Spent a summer in Equatorial Guinea, Cameroon and Nigeria studying different aspects of African music.

HONORS AND AWARDS

- Awarded with the **Best Original Score for Dance 94** in Madrid for the music written for the choreography ‘Danza Ciclica de los Totem’.
- Awarded the **Special Critics Award** at the Contemporary Composition Competition in Madrid for the piece ‘Oficio de Tinieblas’ in 1989.

- Received two consecutive awards for the **Best Composition of the year** while studying at Berklee College of Music in 1987 and 1988. Graduated with summa cum laude in composition.
- Received the **Critics Award** in 1988 in the Contemporary Big-band Composition organized by the Composers' Society of Spain.

PUBLICATIONS

- Wrote the article **Can Karnatic concepts produce only Karnatic music?**, published in the Bangalore Times, November 2001. (Available on the program website.)
- Wrote the article **Microtonality in South India: not so modal.** Published by the Foundation of Microtonal Music, Huygens-Fokker, in its annual magazine 2000. (Available on the website.)
- Wrote the article **Can Karnatic music change the history of Western music?** Published in the Bangalore Times summer 1997.

COMPOSITIONS

2007-09:

- An orchestral piece named **Totemic Riddle.**
- A piece for Pianos trio (bassoon, cello and piano), called **The Cry of Mother Earth**
- A piece for percussion and piano, **The Alchemist's Wisdom**, written for the reputed Chinese percussionist Jia Jia Qiao and a string quartet named after C.G. Jung book **Memories, Dreams, Reflections**

2005-2007:

- An opera, co-produced by the Foundation Karnatic Lab (Amsterdam) and Theater Rampe (Stuttgart), around the figure of Herman Hesse and the influence of Indian philosophy on his life and writings. This opera was premiered in December 2007 in Stuttgart under the title **HesseIndia**, to the libretto of Bernhard Glocksins and Vanessa Goad and was extensively performed in Germany, Austria and the Netherlands.

2005:

- Wrote a piece for 13 instruments for the Axyz Ensemble, premiered within the Karnatic Lab Festival 2005 named **The Doors of Perception.**

2004:

- One of the composers of the collective opera for orchestra and mixed choir **1714, Mon de Guerres** with libretto by the well-known Catalan poet Albert Mestres and musical concept by Josep Vicent, co-produced by the Festival de Perelada and Barcelona Forum 2004.
Wrote the parts called 'La Violacio' and 'Les Missions 2'.

2001-2003:

- A piece for fretless electric bass and 2 percussionists, **Men(tally) Cloned.**
- Composition for the Amsterdam Percussion Group and voice with Jahnavi Jayaprakash and B.C. Manjunath as special guests (**Sranang Tongo**).

- A piece for Turkish Ud and ensemble, **Alquimia**, for a festival around the Ud organized by the Ijsbreker.
- An evening-long piece with improvisational elements for the ensemble **Bhedam** and three Karnatic musicians (T.S. Seshagopalan, B.C. Manjunath and Udarj Karpur), premiered in Bangalore (South India) and toured around India and Holland.
- He was the co-founder of the Axyz Ensemble, an ensemble of contemporary music made up entirely of graduated students of his conservatory program and dedicated to perform contemporary music with non-western influences. Wrote for the debut tour, the piece **Espejos rodeando a un minotauro** for flutes, recorders, trumpet, bass clarinet, violin, viola de gamba, cello, contrabass and percussion.

1999-2001:

- Completed the opera **Wölfli, a Journey into Chaos** based on Adolf Wölfli's book Von der Wiege bis zum Graab, a co-production of Healing Theater Cologne and The Interval Chamber Amsterdam, premiered in the Alte Feuerwache (Cologne).
- Wrote the piece **El cambio de la relojería del cielo** for the Nederlands Fluitorkest, of which the first performance took place in the International Contemporary Music Festival of Alicante.
- Was commissioned by the recorder quartet Malle Symen to write **Amor en tiempos de Colera** premiered in the Concertgebouw of Amsterdam.

1997-98:

- Wrote the piece **Drag on... Claustrophobia** (based on a poem by Vanessa Goad) for the presentation of The Interval Chamber Amsterdam. For soprano, flutes, musette/English horn, violin, viola, cello, contrabass and two percussionists.

In close collaboration with this ensemble, has worked on different pieces:

- **Persistence of Memory, a Sonic Face to Dali's time** written for the 2nd Blockflute Festival for recorder, Indian flute, taragato (Turkish clarinet-like instrument), nagaswaram (South-Indian version of the oboe) and two percussionists.
- A version of **Poet in New York**, adding flutes, oboe/nagaswram, cello, contrabass and live electronics, premiered at the Nits de la Mediterrania Festival in Spain and conducted by Josep Vicent.
- **Mirrors in a Labyrinth**, a double quartet for recorders and strings commissioned by the Loeki Stardust Amsterdam and the Doelen Quartet.

1995-96:

- Wrote a tenor recorder piece, **Liturgy of darkness 5**, for Walter van Hauwe, premiered at the Vredenburg.
- Wrote **La noche boca arriba** for bass flute, commissioned by the Foundation Huygens-Fokker for microtonal music to present a monographic concert (April 96).
- **Lamento de la Tierra** for soprano, Indian flute, cello and percussion (with a special 1/4 tone marimba) especially for the concert. Broadcasted by the radio station KRO of Amsterdam. As a result of this concert, **The Interval Chamber Amsterdam** was founded under the direction of Josep Vicent.

1993-94:

- Wrote a lot of chamber music performed in The Netherlands, Germany, Belgium, USA, Great Britain, Taiwan and Spain.
- Percussion and tape pieces: **Mekazé conun enana por jartarme de reí**, (for Josep Vicent's solo tour, released on CD by Willibrord Classics), **Timanfaya, a reflection on fire and earth** and **Sistema Caos**.

- A piece for soprano, bass clarinet and Moroccan percussion, **Cópula con un cuerpo muerto.**
- A flute cadenza, **Infimos contrastes en mares infinitos.**
- An oboe solo **Narciso en el acorde último de las flautas.**
- A sextet **Renacimientos del fin de siglo.**
- Musette and percussion, **Gotas de Duende.**
- Percussion quartet **Las paredes sufren de astigmatismo.**
- Wrote the music for the coreography **Danza Cíclica de los Totem** by Marina Donderis, awarded with the Best Original Score for Dance 94 in Madrid.
- Music for the film **Jet-Lag**, directed by Krista Whetstone, premiered in New York.
- Extensive work for the Amsterdam Percussion Group and soprano with texts from Lorca's **Poet in New York**, produced by the Foreign Office of Spain and premiered in June 94 in Amsterdam. CD released by Willibrord Classics. This piece represented The Netherlands in the Autumn Festival of Madrid 94.

1992:

- Music for the choreography **El cielo protector** (The Sheltering Sky) produced by the Expo in Sevilla for Joaquin Cortes and Merche Esmeralda.
- Music for the choreography **Parthenopea**, by Marco Berriel (former first dancer with Bèjart).
- Commissioned by the Cultural Olympiads in Barcelona to write a piano piece **Aniram.**
- Commissioned by the Contemporary Music International Festival in Alicante to compose a work for six percussionists, **Ubangi Djembe.**

1989-91:

- Composed music for contemporary dance **Punta de Estrellas** for Nacho Duato.
- **Odiosamato** for Marina Donderis.
- Symphonic piece **Atmósferas Telúricas**, a piece for piano, string orchestra and 3 percussionists, **Todos los fuegos, el fuego**, and **Recuerdos de un pretérito imperfecto** for piano and tape.
- Wrote the piece **Oficio de Tinieblas** which was awarded the Special Critics Award at the Contemporary Composition Competition in Madrid.

1988:

- Commissioned by the National Ballet of Spain to write an orchestral piece **Cain**, choreographed by Ray Barra.

RECORDINGS:

- UBANGI DJEMBE, by Amsterdam percussion Group, released with Ensayo Records
- POET IN NEW YORK, by Amsterdam Percussion group, released with Willibrord Classics
- MEKAZE CONUN ENANA POR JARTARME DE REI, by Josep Vicent, released with Willibrord Classics
- DRAG ON...CLAUSTROPHOBIA, by Interval Chamber, released by the Foundation Huygens-Fokker for Microtonal music, in its 50th anniversary
- MEN(TALLY) CLONED, by Osmosis, released by Grasland Records

- WOLFLI, A JOURNEY INTO CHAOS, by Interval Chamber & Healing Theater, released by Grasland Records
- 1714, MON DE GUERRES by the Barcelona Symphony Orchestra and Choir, conducted by Josep Vicent, released by Radio Nacional Clasicos
- THE DOORS OF PERCEPTION, by Axyz Ensemble, released by Karnatic Lab Records
- THE ALCHEMIST'S WISDOM, by Jia Jia Qiao & Wang Yunyue, released by Edition Svitzer CD
- HesseIndia, by Axyz Ensemble, released by Edition Svitzer CD