

# Jennifer Torrence, percussionist

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**Jennifer Torrence** (b. September 30, 1986, USA) is an Oslo-based percussionist and performer. A contemporary music specialist, her practice often investigates the body and physicality in relation to percussion and performance. Jennifer creates new work through intensive collaborative partnerships and artistic research. Jennifer is currently an artistic research fellow at the Norwegian Academy of Music where she also lectures and teaches privately.

Jennifer has performed in 22 countries across 4 continents, including solo performances at festivals such as the Venice Biennale, Lucerne Festival, and Ultima Festival, and worked with some of the world's leading ensembles and musicians, such as Ensemble Modern, eighth blackbird, asamisasa, and Steven Schick.

Jennifer is the former principal percussionist of the Arctic Philharmonic (Norway), a former member of red fish blue fish (USA), and is currently a member of AJO ensemble & NorthArc Percussion (Norway).

Jennifer is a former Fulbright Scholar and a current a member of the Percussive Arts Society Committee for New Music/Research, and a founding member of the the Queer Percussion Research Group.

For more information please visit : [www.jennifertorrence.com](http://www.jennifertorrence.com)



# Current Work (2015 - 2018)

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## **What Noises Remain (2016)**

Peter Swendsen & Jennifer Torrence

What Noises Remain brings Shakespeare's iconic play, *The Tempest*, into the sonic world of percussive rustles, supernatural electronic sound, miniature video projections, and constrained gesture. It is a one-hour archeological dig, a musical narrative, an expression of confinement, control, and the wonder of nature.

2016 - 2017 performances in the USA and Norway. Funded by Arts Council Norway & Norwegian Artistic Research Programme.



## **No Say No Way (2015)**

a show by Francois Sarhan  
performed by Jennifer Torrence

No Say No Way is a 50-minute anti-performance, a lecture on the triangle that never begins, that, in the end, teaches something more about doubt and anxiety. Through ritual, body, and voice, No Say No Way is an absurd illustration of our coping mechanisms against the nothingness that is life.

2015 - 2017 performances in Norway, Sweden, Greece, Latvia, Ireland, Italy, and Iceland. Funded by Arts Council Norway & Norwegian Artistic Research Programme.



### **Soundtouch (2017)**

Wojtek Blecharz, for and with Jennifer Torrence

Soundtouch is an immersive installation-performance for four blind-folded audience participants and solo percussionist. Lasting 30' per cycle, sound touch is about listening through and with the body.

2018 Performances in Norway.

Funded by Arts Council Norway & Norwegian Artistic Research Programme.



### **Institute for Post-Human Performance Practice (2017-2018)**

Trond Reinholdtsen & Jennifer Torrence

A multimedia performance-installation about the Institute for Post-Human Performance Practice, featuring the institute itself, a documentary about the institute, percussion performance, and research presentations.

2018 Performances in Iceland and Norway.

Funded by Arts Council Norway & Norwegian Artistic Research Programme.



### **Broken Canon**

A recital of some of the earliest works for solo percussionist, all performed in a single set up, Zyklus (1959) by Karlheinz Stockhausen, The King of Denmark (1964) by Morton Feldman, Interieur I (1966) by Helmut Lachemann, and an imaginary reconstruction of Geography of Noon (1964) by Lucia Dlugoszewski.

Performed in Oslo, Norway, April 2017.

Originally paired with intertwining movements of Beethoven piano sonatas.





### **Nine Bells (1979)**

by Tom Johnson

Nine Bells is a 55-minute composition for athletic solo percussionist. The performance space is set with nine suspended bells arranged in a 3 x 3 grid. Across the evening, the running, walking, whirling percussionist travels between the hanging instruments, striking them as she passes, igniting the instruments' sonorities and their architectural space.

2017 Performances in Warsaw, Poland.



### **How To Fight (2016)**

created & performed by Carolyn Chen & Jennifer Torrence

A work about conflict and redirection. Called an "intriguing work" (ArtsATL), *How to Fight* moves fluidly between song, martial arts, personal confessional, and inspirational talk. 50' minutes in length, the piece collages individual and universal experiences of conflict, ranging from familial relations to animal attacks.

Developed through Hambidge Center Residency and premiere in Atlanta, Georgia.



### **Blaha Lujza Tér (2016)**

by Johan Jutterström

A 25' minute work for percussionist and floor that investigates the nature of the body and listening in relation to space.

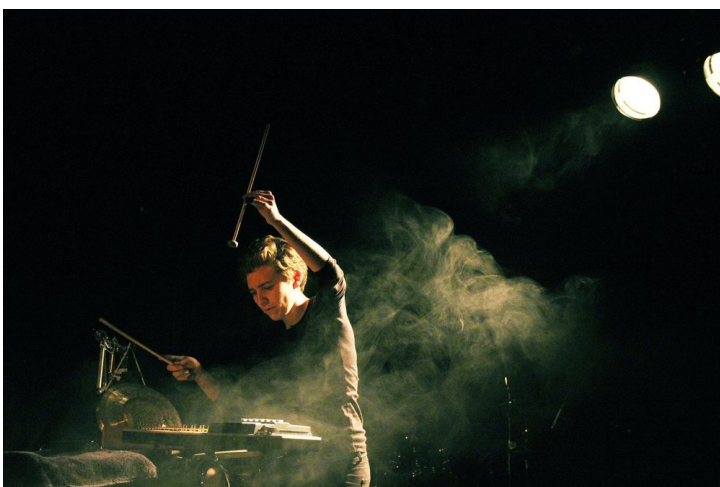
2016 - 2018 performances in Sweden, Norway, USA, and Germany.



### **etudes to become a deer (2017)**

Neo Hülcker in collaboration with Jennifer Torrence  
A 30' multi-media piece for two performers, video, and objects that traces the transformation of humans into deer.

2017 premiere in Oslo, Norway.



### **Speechless**

A collection of solo percussion works exploring concepts of speechlessness.

Pieces by Wojtek Blecharz, Francois Sarhan, Lewis Nielson, Liza Lim, Samuel Beckett and Mark Applebaum.

Past performances in Norway, Denmark, USA, Australia & New Zealand.



### **Concerti (2015 - 2018):**

Plateaux (2017) by Lars Skoglund for Jennifer Torrence, for ensemble and solo percussionist. Premiered with Ensemble neoN in December 2017.

Ex (1993/94), by John Persen, for ensemble and solo marimba. Performed at Ilios Festival 2017 with Arctic Philharmonic Sinfonietta, under Tim Weiss.

For a full concerto repertoire list please visit [www.jennifertorrence.com/solo](http://www.jennifertorrence.com/solo)