

Navid Bargrizan

Adjunct Professor of Music, Texas A&M University-Commerce
Instructor of German Language, Dallas Goethe Center

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AREAS OF EXPERTISE

Twentieth- and Twenty-First-Century Music, Microtonal Music, European and American Experimental Music, Contemporary Theatrical Music, Sociopolitical Criticism and Protest in Popular Music, Nineteenth-Century Music and German Romantic Tragedy

ACADEMIC POSITIONS

Adjunct Professor of Music, Texas A&M University-Commerce, fall 2019
Visiting Assistant Professor of Music Composition and Theory, University of Florida, 2018–2019
Adjunct Lecturer of General Humanities, University of Florida, 2018–2019
Adjunct Lecturer of Languages, Literature, and Cultures (German), University of Florida, spring 2019
Teaching Fellow, School of Music, University of Florida, 2013–2018
Teaching Assistant, Institute of Musicology, University of Hamburg, Germany, 2009–2010

EDUCATION

Ph.D. in Music History and Literature, University of Florida, 2018
Dissertation Title: “Microtonality, Technology, and (Post)Dramatic Structures in the Theatrical Music of Harry Partch and Manfred Stahnke”
Cognate area: Music Composition, Theory, and Technology
Advisor: Dr. Silvio dos Santos

M.A. in Systematic Musicology, Historical Musicology, Art History, University of Hamburg, Germany, 2012
Thesis Title: “Aspekte mikrotonaler Komposition” [Aspects of Microtonal Composition]

B.A. in Music Composition, Azad University Tehran, Iran, 2005

AWARDS, HONORS, AND RESIDENCIES

Spring and Summer 2019 Faculty Research Incentive Award, University of Florida, College of the Arts, 2019
Fall 2018 Faculty Research Incentive Award, University of Florida, College of the Arts, 2018
One-year Postdoctoral Research Fellowship, DAAD (German Academic Exchange Service), 2018 (Declined)
Composer-in-Residence, Harn Museum of Art, Gainesville, Florida, 2018
American Prize for Composition, Chamber Music Division (finalist), 2017
German Studies Pre-Dissertation Research Scholarship, DAAD (German Academic Exchange Service), 2015
Doctoral Dissertation Award, University of Florida, Graduate School, 2018
Best of College Student Creative Research Award, University of Florida, College of the Arts, 2015
Tedder Doctoral Fellowship, University of Florida, Center for the Humanities and the Public Sphere, 2017-2018
Honorable Mention for *Structure I*, University of Florida, Fine Arts College Council Juried Art Exhibition, 2016
Summer Doctoral Research Travel Award, University of Florida, Graduate School, 2016
Doctoral Supplemental Retention Award, University of Florida, Graduate School, 2018
Graduate School Doctoral Fellowship, University of Florida, 2013-2017
Robert T. and Beverly N. Singer School of Music Fellowship, University of Florida, College of the Arts, 2013

Travel Grant, Mikrotöne: Small is Beautiful Symposium, Government of Salzburg, Austria, 2019
Travel Grant, Mikrotöne: Small is Beautiful Symposium, Government of Salzburg, Austria, 2017
Travel Grant, SAM Annual Conference, Sacramento, Society for American Music, 2015
Travel Grant, Mikrotöne: Small is Beautiful Symposium, Government of Salzburg, Austria, 2015
Travel Grants, University of Florida, Office of Research, Student Government, School of Music, 2013-2017
Travel Scholarship, 66th neue Musiktage, Institut für neue Musik und Musikerziehung, Darmstadt, 2012
Certificate for Intercultural Competence, University of Hamburg, Germany, International Office, 2012
Master's Thesis Completion Scholarship, University of Hamburg, Germany, International Office, 2011
Excellence in Education Scholarship, University of Hamburg, Germany, International Office, 2010

PUBLICATIONS

“Manfred Stahnke,” in *Grove Music Online* (Oxford: Oxford University Press, forthcoming).

“The Lineage from Harry Partch To Manfred Stahnke: How American Just Intonation Influenced European Microtonalists,” in *Just Writings: Perspectives on Harry Partch*, ed. S. Andrew Granade (Rochester: University of Rochester Press, forthcoming).

“Hybrid Meloharmonic Structures in Manfred Stahnke’s Dramatic Works,” in *Mikrotöne: Small Is Beautiful I*, ed. Agustín Castilla-Ávila (Salzburg: Mackinger-Verlag, 2019), 51–59.

“Parallel Trajectories in Manfred Stahnke’s Operas,” *eContact! Online Journal for Electroacoustic Practices* 18, no. 4 (2017), http://econtact.ca/18_4/bargrizan_stahnke.html.

“The Monkey is *Amused to Death*: Roger Waters’s Masterpiece and its Commercial Failure,” in *Systematische Musikwissenschaft: Popular Music Studies Today*, ed. Julia Merrill (Heidelberg: Springer, 2017), 25–33.

Review of S. Andrew Granade’s book: *Harry Partch, Hobo Composer*, *Journal of the Society for American Music* 11, no. 2 (2017), 235–238.

Review of Kepler Quartet’s CD of Ben Johnston’s String Quartets nos. 6, 7, 8, *Journal of the Society for American Music* 11, no. 1, (2017), 118–120.

“Technology, Microtones, and Mediation in Manfred Stahnke’s *Orpheus Kristall*,” *Müzik-Bilim Dergisi: The Journal of Musicology* 1, no. 6 (2015), 11–28.

Interview with Don Freund, composer-in-residence of the 50th Anniversary National Conference of the Society of Composers, Inc., *Newsletter of Society of Composers, Inc.*, XLV, no. 4 (2015), 1–6.

“Digital Media and Intermediality in Manfred Stahnke’s *Orpheus Kristall*,” in Proceedings of MUSICULT ‘15 Music and Cultural Studies Conference (Istanbul: Istanbul Technical University, 2015), 367–375.

“A New Opera Concept: An Identity Quest Mediated by Digital Media and Microtones in Manfred Stahnke’s *Orpheus Kristall*,” in Proceedings of the 9th Conference for Interdisciplinary Musicology (Berlin: Staatliches Institut für Musikforschung, 2014), 43–47.

PUBLICATIONS IN PROGRESS

Article: “Reassessing Corporeality: Aesthetic Foundations of Harry Partch’s Oeuvre,” under Review by *Journal of the American Musicological Society*.

Article: “Manfred Stahnke’s Microtonal Structures and Compositional Procedures in his Theatrical Music.”

Book: *Hybrid Thinking in Sound: Manfred Stahnke's Aesthetic, Music and Life*, proposal under review by Routledge.

CONFERENCE PRESENTATIONS

“Corporeal Witchery and Criticism of the Contemporary Culture in Harry Partch’s Ritual Dance Drama *The Bewitched*”
Society for American Music, Minneapolis, March 2020

“Microtonal Pentatonic Scales as the Source for *Pictures at the Micro-Exhibition*”
“Mikrotöne: Small is Beautiful” Symposium, Mozarteum University Salzburg, Austria, June 2019

“Forty Years of Socio-Political Protest: Roger Waters’s Concept Albums as Manifesto against Indifference”
“Balancing the Mix” Conference, University of Memphis, March 2019
American Musicological Society, Southern Chapter Meeting, North Florida University, February 2019
Musicology Department Colloquium, University of Florida, January 2019
IsaScience 2018: Participatory Approaches to Music and Democracy, University of Music and Performing Arts Vienna, Austria, August 2018

“Polymodality, Polyphony, and Microtonality in Hamidreza Dibazar’s *Persian Quartet*”
Joint Conference of American Musicological Society and Society for Music Theory, Global New Music Research Interest Group, San Antonio, November 2018

“Narrative and *Mises-en-scène* in Manfred Stahnke’s Postdramatic Theatrical Music”
German Studies Association, Pittsburgh, September 2018
American Musicological Society, Southern Chapter Meeting, Louisiana State University, February 2018
Musicology Department Colloquium, University of Florida, February 2017

“Harry Partch: A ‘Visionary Prophet,’ or a ‘Latter-day Don Quixote’?”
Society for American Music, Kansas City, February 2018
American Musicological Society, Northern-California and Pacific-Southwest Chapters Joint Meeting, University of Southern California, April 2017
American Musicological Society, Southern Chapter Meeting, University of Southern Mississippi, February 2017

“Challenging the Rigid Microtonal Configurations in the Contemporary Music”
“Mikrotöne: Small is Beautiful” Symposium, Mozarteum University Salzburg, Austria, June 2017

“The Monkey is *Amused to Death*: Roger Waters’s Masterpiece and its Commercial Failure”
International Association of the Study of Popular Music, University of Kassel, Germany, June 2017
“Music in Action” Conference, *ECHO: A Music Centered Journal*, University of California Los Angeles, April 2017
Musicology Department Colloquium, University of Florida, February 2017

“Microtonality, Technology, and Dramatic Narrative in Manfred Stahnke’s Operas”
Toronto International Electroacoustic Symposium, Canada, August 2016

“Mozart’s *Don Giovanni* as a Prototype for German Romantic Tragedy”
American Musicological Society, Southern Chapter Meeting, Palm Beach Atlantic University, February 2016
German Studies Association, Washington D.C., 2015
Musicology Department Colloquium, University of Florida, September 2015

Southeastern American Society for Eighteen-Century Studies, University of Florida, February 2015

“Manfred Stahnke’s Innovative Meloharmonic Structures in *Orpheus Kristall*”

“Mikrotöne: Small is Beautiful” Symposium, Mozarteum University Salzburg, Austria, June 2015

“Corporeality as the Foundation of Harry Partch’s Creative Oeuvre”

Canadian University Music Society, University of Ottawa, Canada, June 2015

Society for American Music, Sacramento, March 2015

Musicology Department Colloquium, University of Florida, January 2015

“Digital Media and Intermediality in Manfred Stahnke’s *Orpheus Kristall*”

MUSICULT ’15 Music and Cultural Studies Conference, Istanbul Technical University, Turkey, May 2015

“Technologies of Sounds: Systems, Networks, Modernities” Conference, Stony Brook University, February 2015

“A New Opera Concept: An Identity Quest Mediated by Digital Media and Microtones in Manfred Stahnke’s *Orpheus Kristall*”

9th Conference for Interdisciplinary Musicology, *Staatliches Institut für Musikforschung*, Berlin, Germany, December 2014

Graduate Association of Musicologists and Theorists, University of North Texas, September 2014

Musicology Department Colloquium, University of Florida, October 2014

American Musicological Society, New England Chapter Meeting, Boston Conservatory, March 2014

INVITED PRESENTATIONS

“*Pictures at the Micro-Exhibition*,” Tenth Anniversary Celebration of the Center for the Humanities and the Public Sphere, University of Florida, February 2019

“Microtonality, Technology, and (Post)Dramatic Structures in Harry Partch’s and Manfred Stahnke’s Theatrical Music,” UF Synergies: Current Scholarships in Humanities, Center for the Humanities and the Public Sphere, University of Florida, February 2018

ARCHIVAL RESEARCH

Harry Partch Estate Archive and Harry Partch Collection, Sousa Archives and Center for American Music, University of Illinois at Urbana-Champaign, summer 2016

Harry Partch Music Scores, 1922–1972, Special Collections, University of California San Diego, summer 2016

Ben Johnston Papers, Archival and Manuscript Collection, Northwestern University, summer 2016

COMPOSITIONS AND PERFORMANCES

Kupferreich, for solo viola

Dedicated to Manfred Stahnke, July 2019

Tuning Exercise Nr.5, for violin and alto saxophone

Spicer Duo (Marina Tucker and Gerard Spicer), Southeastern Saxophone Summit, University of Florida, February 2019

Pictures at the Micro-Exhibition, for solo saxophone, commissioned by Harn Museum of Art

Laurent Estoppey, “Mikrotöne: Small is Beautiful” Symposium, Mozarteum, Salzburg, June 2019

Laurent Estoppey, Stacks/COLLAPSS concerts, Greensboro, NC, April 2019

Laurent Estoppey, Center for the Humanities and the Public Sphere, University of Florida, April 2019
Laurent Estoppey, Art NOW series, North Carolina State University, Raleigh, January 2019
Laurent Estoppey, Pro Musica series Cameron Museum, Wilmington, NC, January 2019
Laurent Estoppey, Stadbibliothek Lübeck, Germany, November 2018
Laurent Estoppey, Harn Museum of Art, Gainesville, Florida, October 2018

Structure I: Homage to Pierre Boulez, for 10 Instruments (Fl., Cl., Bsn., Hn., Glock., Mar., Xyl., Hp., Vln., Db.)
UF New Music Ensemble, Gainesville, Florida, December 2018

Spintop, for solo Violin

Amy Lidell, Society of Composers, Inc. National Conference, Indiana University, September 2018
Marina Tucker, Society of Composers, Inc. Student Chapter Concert, University of Florida, April 2016

Tuning Exercise Nr.4, for Pierrot ensemble

Bold City Contemporary Ensemble, 5th Florida Contemporary Music Festival, February 2018

10 Aphorisms, for saxophone duo

Stacks Duo, COLLAPSS, Greensboro, NC, April 2019
Stacks Duo, 3rd Eastern Music Festival's Chamber Crawl, Greensboro, NC, June 2017
Stacks Duo, recording, Greensboro, NC, May 2017
Drs. Susan Fancher and Steve Stusek, Society of Composers, Inc. Chapter IV Conference, University of
North Carolina, Greensboro, January 2017
Stacks Duo, Stacks/COLLAPSS Concerts, Greensboro, NC, November 2015
Stacks Duo, University of Florida, February 2015

Der Schoene Berg: A Salute to Arnold Schoenberg, for solo piano

Dedicated to Pablo Marquine, May 2017

Tuning Exercise Nr.3, for string quartet

Boston String Quartet, University of Florida, April 2017

Se-Chahar-Gah (Trip-Four-Tych), for microtonal adjustable Guitar

Tolgahan Çoğulu, recording, Bristol, UK, December 2016

Lava Ilogica, version for alto saxophone and fixed media

Gerard Spicer, Region VI Conference of the North American Saxophone Alliance, Valdosta State University,
February 2017
Gerard Spicer, Southeastern Saxophone Summit, University of Florida, February 2017
Gerard Spicer, Graduate Saxophone Recital, University of Florida, April 2016

Compulsive Regressive: A Symphonic Self-reflection, for symphony orchestra

Composed for Basel Composition Competition, October 2016

From Lou to Harry: A Salute to Harry Partch, for violin, viola, and alto voice

Composed for Boston Microtonal Society, September 2016

Lava Ilogica, version for 16-channel fixed media

Toronto International Electroacoustic Symposium, August 2016
New York City Electroacoustic Music Festival, June 2016
Unbalanced Connection Electroacoustic Concerts, University of Florida, February 2016

(Ir)rationalismus, for de-tuned symphony orchestra

Composed for Leibniz Harmonie Composition Competition, Hannover, June 2016

PCS15, for two violins

Composed for Crossover Composition Award, Mannheim, December 2015

Tuning Exercise Nr.1, for woodwind quintet

UF New Music Ensemble, University of Florida, Gainesville, April 2018

Midwest Graduate Music Consortium, Northwestern University, March 2015

Great Southern Music Quintet, Society of Composers Inc. Student Chapter, University of Florida, January 2015

Tuning Exercise Nr.2, for baritone saxophone, marimba, electric guitar, and violin

UF New Music Ensemble, University of Florida, April 2019

Nuclear Music Ensemble, 3rd Florida Contemporary Music Festival, University of Florida, February 2015

Tuning Exercise 0, for Flute and Piano

Emily Theobald and Anastasia Naplekova, recording, University of Florida, Gainesville, February 2018

No Pain No Experience, for solo violin and orchestra

Composed for Queen-Elizabeth Composition Competition, Brussels, May 2011

Trio for Violin, Cello, and Piano

Composed for Franz Schubert Composition Competition, University of Graz, February 2011

Rondo-Sonata, for String Orchestra and Timpani

Composed for Weimar Composition Competition, January 2005

String Quartet in Four Movement

B.A. Degree's final project, Azad University Tehran, February 2004

Trio for French Horn, Cello, and Piano

Young Composer's Concert, Azad University Tehran, June 2003

Pink Childhood, for solo Piano

Young Composer's Concert, Azad University Tehran, June 2003

CONDUCTING

Conducted Bold City Contemporary Ensemble, Navid Bargrizan's *Tuning Exercise Nr.4*, University of Florida, February 2018

Conducted UF New Music Ensemble, Shulamit Ran's *Mirage*, University of Florida, December 2016

Conducted UF New Music Ensemble, Luke Dahn's *Penumbrae* and Gérard Grisey's *Périodes*, University of Florida, March 2016

Conducted Great Southern Woodwind Quintet, Society of Composers, Inc. Student Chapter Concert, Navid Bargrizan's *Tuning Exercise Nr.1*, University of Florida, January 2015

DISCOGRAPHY

10 Aphorisms for saxophone duo, *Se-Chahar-Gah* for solo microtonal guitar, in *Figments II: Contemporary Solo and Chamber Ensemble Works*, Parma Recordings (Navona), 2019

COURSES TAUGHT

Instructor, Graduate Level

Late-19th- and 20th-Century Styles, University of Florida, spring 2019
Analytical Techniques, University of Florida, spring 2019
Music Theory Review for Graduate Students, University of Florida, fall 2018

Instructor, Undergraduate Level

Music History I, Texas A&M University-Commerce, fall 2019
Music Theory I, Texas A&M University-Commerce, fall 2019
Composition Skills IV, University of Florida, spring 2019
Composition Skills I, University of Florida, fall 2018
Instrumental and Vocal Arranging, University of Florida, fall 2018
What is the Good Life? (core general humanities course), University of Florida, spring 2019, fall 2018
Beginning Intensive German II, University of Florida, spring 2019
Experiencing Music (Music Appreciation), online, University of Florida, summer 2017
Experiencing Music (Music Appreciation), live, University of Florida, summer 2016, spring 2016
Introduction to Music Literature (Music Appreciation), University of Florida, fall 2015

Discussion Section and Tutorial Leader

What is the Good Life? (core general humanities course), University of Florida, summer 2018, spring 2018, fall 2017, spring 2017, fall 2016
Renaissance Counterpoint, University of Hamburg, fall 2009, fall 2008
Figured Bass, University of Hamburg, spring 2008

Teaching Fellow

Music History Review for Graduate Students, University of Florida, fall 2014
Music History Survey: 19th – 21st Centuries, University of Florida, spring 2015, spring 2014
Introduction to Music Literature (Music Appreciation), fall 2013

TEACHING COMPETENCIES

Graduate Level

Intonations, Tunings, Scales, and Microtonality in the Euro-American Art Music
American Experimental Composers and their Innovations in the Twentieth Century
Philosophical and Sociopolitical History of the Austro-German Musical Heritage
Popular Music as Sociopolitical Protest
Seminar in 20th-Century Music
Seminar in 19th-Century Music
Seminar in American Music
Introduction to Historical Musicology
Methods of Musical Research and Bibliography
Music History Review for Graduate Students
19th- and 20th-Century Styles
Analytical Techniques
Music Theory Review for Graduate Students

Undergraduate Level

Music History Survey Sequence
Introduction to Music Literature (Music Appreciation)
Music Theory Sequence
Composition Skills Sequence
Vocal and Instrumental Arranging
General Humanities

German Language

PROFESSIONAL SERVICE

Reviewer, Oxford University Press: *Working in Harmony: An Introduction to Music Theory and Analysis*, book proposal by Gabriel Fankhauser, 2019
Reviewer, *Journal of the Society for American Music*, “Ben Johnston’s String Quartets nos. 6, 7, 8, CD by Kepler Quartet, 2017
Reviewer, *Journal of the Society for American Music*, *Harry Partch, Hobo Composer*, book by S. Andrew Granade, 2017
Organizer, Symposium “Intonations: Music Near and Distant,” University of Florida, School of Music, 2017
Member, Faculty and Student Award Committee, University of Florida, College of the Arts, 2016–2017
Representative, Student Council of Representatives, University of Florida, School of Music, 2016–2017
Reviewer, Routledge: *Music as a Social Experience*, book by Steven Cornelius and Mary Natvig, 2016
Organizing staff, 50th Anniversary National Conference of the Society of Composers, Inc., University of Florida, School of Music, 2015
Treasurer, Student Society for Musicology, University of Florida, School of Music, 2013-2014
Coordinator, PIASTA Team-Intercultural Living and Learning and ERASMUS-Program consultant, University of Hamburg, Germany, International Office, 2011–2012
Tutor, PIASTA Team-Intercultural Living and Learning, University of Hamburg, Germany, International Office, 2009–2011

INSTITUTIONAL AFFILIATIONS AND ACTIVE MEMBERSHIPS

American Musicological Society
German Studies Association
Gesellschaft für Musikforschung
International Ekmelik Music Society
International Musicological Society
Society for American Music
Society for Music Theory
Society of Composers, Inc.

LANGUAGES

English
German
Farsi
Italian (intermediate)
French (reading)

REFERENCES

Dr. Silvio dos Santos
Professor of Musicology, University of Florida, School of Music
sjdossantos@ufl.edu
352-273-3151

Dr. Jennifer Thomas
Professor of Musicology, University of Florida, School of Music
thomasjs@ufl.edu
352-256-5173

Dr. Paul Richards
Professor of Composition, University of Florida, School of Music
prichards@arts.ufl.edu
352-328-5140

Dr. James Paul Sain
Professor of Composition, University of Florida, School of Music
jsain@ufl.edu
352-273-3176

Dr. Andrew Woplert
Professor of Classics, Director of General Humanities Program, University of Florida, College of Liberal Arts and Sciences
wolpert@ufl.edu
352-273-3702

Dr. Eric Kligerman
Professor of German, University of Florida, College of Liberal Arts and Sciences
ekligerm@ufl.edu
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Dr. Will Hasty
Professor of German, University of Florida, College of Liberal Arts and Sciences
hasty@ufl.edu
352-273-3780