

CURRICULUM VITAE

Navid Bargrizen

Adjunct Professor of Music (Theory/History), 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, Spectral Music, and Experiments with the Harmonic Series

Western and Non-Western Tuning Systems, Intonational Practices, and Scales

Experimental Music in the United States and Europe

Contemporary Theatrical Music and the Use of Digital Technology in the Stage Works

Sociopolitical Criticism and Protest in the British and American Popular Music

Austro-German Art Music in the Late-Eighteenth and Nineteenth Centuries

Aesthetic and Philosophical Precepts of Romanticism

ACADEMIC POSITIONS

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| 2019 – 2020 | Texas A&M University-Commerce, Department of Music, USA
Adjunct Professor of Music (Music Theory, Music History) |
| 2018 – 2019 | University of Florida, USA (three concurrent positions)

School of Music
Visiting Assistant Professor of Music Composition and Music Theory (full-time)

Department of Languages, Literature, and Cultures
Adjunct Lecturer of German Language (part-time)

College of Liberal Arts and Sciences
Adjunct Lecturer of General Humanities (part-time) |
| 2013 – 2018 | University of Florida, School of Music, USA
Teaching Fellow (Music History, Music Appreciation, General Humanities) |
| 2009 – 2010 | University of Hamburg, Institute of Musicology, Germany
Tutor of Counterpoint and Figured Bass |

EDUCATION

- 2013 – 2018 Ph.D. in Music History and Literature
Cognate Area: Music Composition, Theory, and Technology
University of Florida, USA
Dissertation Title: “Microtonality, Technology, and (Post)Dramatic Structures in the Theatrical Music of Harry Partch and Manfred Stahnke”
Advisor: Dr. Silvio dos Santos
- 2007 – 2012 M.A. in Systematic Musicology
Minor Areas: Historical Musicology, Art History
University of Hamburg, Germany
Thesis Title: “Aspekte mikrotonaler Komposition” [Aspects of Microtonal Composition]
Advisors: Dr. Albrecht Schneider and Dr. Friedrich Geiger
- 2001 – 2005 B.A. in Music (Concentration: Music Composition)
Azad University Tehran, Iran
Final Project Title: “Composition, Analysis, and Performance of a String Quartet in Four Movements”
Advisor: Prof. Hamidreza Dibazar

PUBLICATIONS

Articles, Book Chapters, Dictionary Entries, Proceeding Papers, and Interviews

- “Manfred Stahnke,” in *Grove Music Dictionary* (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.
- “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.

Reviews

- 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.

PUBLICATIONS IN PROGRESS

- Article “Reassessing Corporeality: Aesthetic Foundations of Harry Partch's Oeuvre”
- “Manfred Stahnke's Microtonal Structures and Compositional Procedures in his Theatrical Music”
- “Street Music, Improvisation, and City Soundscape in Manfred Stahnke's Chamber Works”
- Monograph *Hybrid Thinking in Sound: Manfred Stahnke's Aesthetic, Music and Life*
- Monograph *Carla Henius's Phenomenology of “the ingrate Business with the Modern Opera”*

CONFERENCE PRESENTATIONS

- 2020 Online Conference, Italy
 “Music and Resistance” Conference, December 2020
 “Forty Years of Sociopolitical Protest: Roger Waters' Concept Albums as Manifesto against Indifference”
- Online Conference, USA
 Joint Conference of the American Musicological Society and Society for Music Theory, Music and Dance Study Group, November 2020
 “Corporeal Witchery and Criticism of the Contemporary Culture in Harry Partch's Ritual Dance Drama *The Bewitched*”
- Online Conference, USA
 American Musicological Society Southwestern Chapter and Texas Music Library Association Joint Meeting, September 2020
 “Corporeal Witchery and Criticism of the Contemporary Culture in Harry Partch's Ritual Dance Drama *The Bewitched*”
- Online Conference, USA
 Society for American Music, July 2020
 “Corporeal Witchery and Criticism of the Contemporary Culture in Harry Partch's Ritual Dance Drama *The Bewitched*”
- University of the Incarnate Word, San Antonio, USA
 Society of Composers Inc. Chapter VI, February 2020
 “From Monophony to Meloharmony: How Harry Partch Influenced Manfred Stahnke”
- 2019 Texas Christian University, Fort Worth, USA
 American Musicological Society, Southwestern Chapter Meeting, November 2019
 “Narrative and *Mises-en-scène* in Manfred Stahnke's Postdramatic Theatrical Music”
- Mozarteum University Salzburg, Austria
 “Mikrotöne: Small is Beautiful” 2019 Symposium, June 2019
 “Microtonal Pentatonic Scales as the Source for *Pictures at the Micro-Exhibition*”

- University of Memphis, USA
 “Balancing the Mix” Conference, February 2019
 “Forty Years of Sociopolitical Protest: Roger Waters’s Concept Albums as Manifesto against Indifference”
- 2018 North Florida University, Jacksonville, USA
 American Musicological Society, Southern Chapter Meeting, November 2018
 “Forty Years of Sociopolitical Protest: Roger Waters’s Concept Albums as Manifesto against Indifference”
- San Antonio, USA
 Joint Conference of American Musicological Society & Society for Music Theory, November 2018
 “Polymodality, Polyphony, and Microtonality in Hamidreza Dibazar’s *Persian Quartet*”
- Pittsburgh, USA
 German Studies Association, October 2018
 “Narrative and *Mises-en-scène* in Manfred Stahnke’s Postdramatic Theatrical Music”
- University of Music and Performing Arts Vienna, Austria
 Isa-Science 2018 Conference: “Participatory Approaches to Music and Democracy,” August 2018
 “Forty Years of Sociopolitical Protest: Roger Waters’s Concept Albums as Manifesto against Indifference”
- Kansas City, USA
 Society for American Music, March 2018
 “Harry Partch: A ‘Visionary Prophet,’ or a ‘Latter-day Don Quixote’?”
- 2017 Louisiana State University, Baton Rouge, USA
 American Musicological Society, Southern Chapter Meeting, November 2017
 “Narrative and *Mises-en-scène* in Manfred Stahnke’s Postdramatic Theatrical Music”
- Mozarteum University Salzburg, Austria
 “Mikrotöne: Small is Beautiful” 2017 Symposium, June 2017
 “Challenging the Rigid Microtonal Configurations in the Contemporary Music”
- University of Kassel, Germany
 International Association of the Study of Popular Music, May 2017
 “The Monkey is *Amused to Death*: Roger Waters’s Masterpiece and its Commercial Failure”
- 2016 University of Southern Mississippi, Hattiesburg, USA
 American Musicological Society, Southern Chapter Meeting, November 2016
 “Harry Partch: A ‘Visionary Prophet,’ or a ‘Latter-day Don Quixote’?”
- Toronto, Canada
 Toronto International Electroacoustic Symposium, March 2016
 “Microtonality, Technology, and Dramatic Narrative in Manfred Stahnke’s Operas”
- University of Southern California, Los Angeles, USA
 American Musicological Society, Northern-California & Pacific-Southwest Chapters, February 2016
 “Harry Partch: A ‘Visionary Prophet,’ or a ‘Latter-day Don Quixote’?”
- University of California, Los Angeles, USA
 “Music in Action” Conference, February 2016
 “The Monkey is *Amused to Death*: Roger Waters’s Masterpiece and its Commercial Failure”

- 2015 Washington D.C., USA
 German Studies Association, November 2015
 “Mozart’s *Don Giovanni* as a Prototype for German Romantic Tragedy”
- Palm Beach Atlantic University, West Palm Beach, USA
 American Musicological Society, Southern Chapter Meeting, November 2015
 “Mozart’s *Don Giovanni* as a Prototype for German Romantic Tragedy”
- Mozarteum University Salzburg, Austria
 “Mikrotöne: Small is Beautiful” 2015 Symposium, June 2015
 “Manfred Stahnke’s Innovative Meloharmonic Structures in *Orpheus Kristall*”
- University of Ottawa, Canada
 Canadian University Music Society, May 2015
 “Corporeality as the Foundation of Harry Partch’s Creative Oeuvre”
- Istanbul Technical University, Turkey
 “MUSICULT ’15” Music and Cultural Studies Conference, May 2015
 “Digital Media and Intermediality in Manfred Stahnke’s *Orpheus Kristall*”
- Sacramento, USA
 Society for American Music, March 2015
 “Corporeality as the Foundation of Harry Partch’s Creative Oeuvre”
- University of Florida, Gainesville, USA
 Southeastern American Society for Eighteenth-Century Studies, February 2015
 “Mozart’s *Don Giovanni* as a Prototype for German Romantic Tragedy”
- Stony Brook University, Long Island, USA
 “Technologies of Sounds: Systems, Networks, Modernities” Conference, January 2015
 “Digital Media and Intermediality in Manfred Stahnke’s *Orpheus Kristall*”
- 2014 State Institute for Music Research, Berlin, Germany
 9th Conference for Interdisciplinary Musicology, December 2014
 “A New Opera Concept: An Identity Quest Mediated by Digital Media and Microtones in Manfred Stahnke’s *Orpheus Kristall*”
- University of North Texas, Denton, USA
 Graduate Association of Musicologists and Theorists (GAMuT) Conference, March 2014
 “A New Opera Concept: An Identity Quest Mediated by Digital Media and Microtones in Manfred Stahnke’s *Orpheus Kristall*”
- Boston Conservatory of Music, USA
 American Musicological Society, New England Chapter, February 2014
 “A New Opera Concept: An Identity Quest Mediated by Digital Media and Microtones in Manfred Stahnke’s *Orpheus Kristall*”

INVITED PRESENTATIONS

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

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

ARCHIVAL RESEARCH

- 2016 Harry Partch Estate Archive and Harry Partch Collection, Sousa Archives and Center for American Music, University of Illinois at Urbana-Champaign, USA, July 2016
- Harry Partch Music Scores, 1922–1972, Special Collections, University of California, San Diego, USA, July 2016
- Ben Johnston Papers, Archival and Manuscript Collection, Northwestern University, USA, July 2016
- 2015 State and University Library Carl von Ossietzky, Hamburg, Germany, August 2015
- Library of the Musicology Institute, University of Hamburg, Germany, July 2015
- Central City Library (Bücherhallen - Zentralbibliothek), Hamburg, Germany, July 2015
- Library of the University of Music and Theater Hamburg, Germany, June 2015

COURSES TAUGHT

Instructor, Graduate Level

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

Instructor, Undergraduate Level

- 2021 Texas A&M University-Commerce
 Counterpoint
- 2020 Texas A&M University-Commerce
 Ear Training II
 Music Theory II
 Ear Training IV
- 2019 Texas A&M University-Commerce
 Music Theory I
 Music History I: Ancient World – 1750
- 2019 University of Florida
 Composition Skills IV
 Beginning Intensive German II
- 2018 University of Florida
 Composition Skills I
 Instrumental and Vocal Arranging
 What is the Good Life? (core general humanities course)
- 2017 University of Florida
 Experiencing Music (Music Appreciation), online
- 2016 University of Florida
 Experiencing Music (Music Appreciation), live
- 2015 University of Florida
 Introduction to Music Literature (Music Appreciation)

Teaching Fellow and Academic Tutor

- 2016–2018 University of Florida
 What is the Good Life? (core general humanities course)
- 2014–2015 University of Florida
 Music History Survey: 19th – 21st Centuries
- 2013–2014 University of Florida
 Music History Review for Graduate Students
 Introduction to Music Literature (Music Appreciation)
- 2009–2010 University of Hamburg
 Figured Bass
- 2008–2009 University of Hamburg
 Counterpoint

OTHER TEACHING COMPETENCIES

- Intonations, Tunings, Scales, and Microtonality in the Euro-American Art Music
- American Experimental Composers and their Innovations in the Twentieth Century
- Spectral Music and Just Intonation: Harmonic Series as the Basis for Composition
- Philosophical and Sociopolitical History of the Austro-German Musical Heritage
- Popular Music as Sociopolitical Protest
- Technology and Digital Media in the Contemporary Theatrical Music
- Music Iconography
- Aesthetic Foundations of the Romanticism in the Late-Eighteenth-Century Theatrical Music
- Introduction to Historical Musicology
- Methods of Musical Research and Bibliography
- Seminar in 20th- and 21st-Century Music
- Seminar in 19th-Century Music
- Seminar in American Music
- Contemporary Styles
- Introduction to Electroacoustic Music

AWARDS, NOMINATIONS, FELLOWSHIPS, SCHOLARSHIPS, AND GRANTS

- 2020 Short-Term Research Grant, DAAD (German Academic Exchange Service), November 2020
- American Prize for Composition, Instrumental Chamber Music Division (finalist), April 2020
- 2019 Spring / Summer 2019 Faculty Research Incentive Award, University of Florida, March 2019
- Travel Grant, “Mikrotöne: Small is Beautiful” Symposium, Salzburg, Austria, June 2019
- 2018 Fall 2018 Faculty Research Incentive Award, University of Florida, November 2018
- Composer-in-Residence, Harn Museum of Art, Gainesville, Florida, USA, October 2018
- One-year Postdoctoral Research Fellowship, DAAD (declined), April 2018
- Doctoral Dissertation Award, University of Florida, Graduate School, April 2018
- Doctoral Supplemental Retention Award, University of Florida, Graduate School, March 2018
- 2017 Tedder Doctoral Fellowship, University of Florida, Center for the Humanities, August 2018
- Travel Grant, “Mikrotöne: Small is Beautiful” Symposium, Salzburg, Austria, June 2017
- American Prize for Composition, Instrumental Chamber Music Division (finalist), April 2017

- 2016 Summer Doctoral Research Travel Award, University of Florida, Graduate School, May 2016
 Honorable Mention for *Structure I*, University of Florida, Arts Juried Art Exhibition, October 2016
- 2015 Three-month German Studies Pre-Dissertation Research Scholarship, DAAD, May 2015
 Best of College Creative Research Award, University of Florida, College of the Arts, March 2015
 Travel Grant, SAM Annual Conference, Sacramento, Society for American Music, February 2015
 Travel Grant, “Mikrotöne: Small is Beautiful” Symposium, Salzburg, Austria, June 2015
- 2013 Robert and Beverly Singer School of Music Fellowship, University of Florida, September 2013
 Four-year Graduate School Doctoral Fellowship, University of Florida, August 2013
- 2012 Certificate for Intercultural Competence, University of Hamburg, International Office, June 2012
 Travel Grant, Institut für neue Musik und Musikerziehung, Darmstadt, Germany, April 2012
- 2011 Scholarship, University of Hamburg, International Office, November 2010
- 2010 Scholarship, University of Hamburg, International Office, November 2010

DISCOGRAPHY

- 2020 *Lava Ilogica* for 16-channel tape (stereo mix) after Ludwig Wittgenstein’s *Tractatus Logico-Philosophicus*, in: *Mind & Machine III* (Ravello Records), December 2020
- 2019 *10 Aphorisms* for saxophone duo und *Se-Chahar-Gah* for solo microtonal adjustable guitar, in: *Figments II: Contemporary Solo and Chamber Ensemble Works* (Navona Records), September 2019

COMPOSITIONS, PERFORMANCES, AND RECORDINGS

- 2020 *KannObalismus* for clarinet and tape, dedicated to Jonas Lyskjær Frølund (not yet premiered)
- Tuning Exercise No. 5* for saxophone and violin, Spicer Duo, Society of Composers Inc. Chapter VI, University of the Incarnate Word, San Antonio, USA, February 2020
- 2019 *Kupferteich* for solo viola, dedicated to Manfred Stahnke (not yet premiered)
- Pictures at the Micro-Exhibition* for alto saxophone, Laurent Estoppey, “Mikrotöne: Small is Beautiful Symposium”, Mozarteum University Salzburg, Austria, June 2019
- Tuning Exercise No.2* for baritone saxophone, marimba, electric guitar, and violin, UF New Music Ensemble, University of Florida, Gainesville, USA, March 2019
- Tuning Exercise No. 5* for saxophone and violin, Spicer Duo, Southeastern Saxophone Summit, University of Florida, Gainesville, USA, February 2019
- Pictures at the Micro-Exhibition* for alto saxophone, Laurent Estoppey, Stacks/COLLAPSS Concerts, Greensboro, USA, February 2019
- Pictures at the Micro-Exhibition* for alto saxophone, Laurent Estoppey, Center for the Humanities and the Public Sphere, University of Florida, Gainesville, USA, January 2019

- Pictures at the Micro-Exhibition* for alto saxophone, Laurent Estoppey, Art NOW Series, North Carolina State University, Raleigh, USA, January 2019
- Pictures at the Micro-Exhibition* for alto saxophone, Laurent Estoppey, Pro Musica Series, Cameron Museum, Wilmington, USA, January 2019
- 10 Aphorisms* for saxophone duo, Stacks Duo, COLLAPSS Concerts, Greensboro, USA, January 2019
- 2018 *Pictures at the Micro-Exhibition* for alto saxophone, Laurent Estoppey, Stadbibliothek Lübeck, Germany, December 2018
- Pictures at the Micro-Exhibition* for alto saxophone, Laurent Estoppey, Harn Museum of Arts, Gainesville, USA, 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, University of Florida, Gainesville, USA, October 2019
- Spintop* for solo violin, Amy Lidell, Society of Composers, Inc. National Conference, Indiana University, Bloomington, USA, September 2018
- Tuning Exercise No. 4* for Pierrot ensemble, Bold City Contemporary Ensemble, 5th Florida Contemporary Music Festival, University of Florida, Gainesville, USA, September 2018
- Tuning Exercise No. 1* for woodwind quintet, UF New Music Ensemble, University of Florida, Gainesville, USA, September 2018
- Tuning Exercise No. 0* for flute and piano, Emily Theobald und Anastasia Naplekova, University of Florida, Gainesville, USA, August 2018
- 2017 *10 Aphorisms* for saxophone duo, Stacks Duo, Eastern Music Festival's Chamber Crawl, Greensboro, USA, December 2019
- 10 Aphorisms* for saxophone duo, Stacks Duo, Greensboro, USA, November 2019
- 10 Aphorisms* for saxophone duo, Susan Fancher und Steve Stusek, Society of Composers Inc. Chapter IV Conference, University of North Carolina, Greensboro, USA, October 2019
- Der schoene Berg: A Salute to Arnold Schoenberg* for solo piano, dedicated to Pablo Marquine (not yet premiered)
- Tuning Exercise No. 3* for string quartet, Boston String Quartet, University of Florida, Gainesville, USA, October 2017
- Lava Ilogica* (version for saxophone und electronics) after Ludwig Wittgenstein, Gerard Spicer, Region VI Conference of the North American Saxophone Alliance, Valdosta State University, Valdosta, USA, October 2019
- Lava Ilogica* (version for saxophone und electronics) after Ludwig Wittgenstein, Gerard Spicer, Southeastern Saxophone Summit, University of Florida, Gainesville, USA, September 2017
- Lava Ilogica* (version for saxophone und electronics) after Ludwig Wittgenstein, Gerard Spicer, Graduate Saxophone Recital, University of Florida, Gainesville, USA, April 2017
- 2016 *Spintop* for solo violin, Marina Tucker, Society of Composers, Inc. Student Chapter Concert, University of Florida, Gainesville, USA, December 2016

Se-Chahar-Gah (Trip-Four-Tych) for solo microtonal adjustable Guitar, Tolgahan Çoğulu, Bristol, England, May 2016

Lava Ilogica (version for 16-channel tape), Toronto International Electroacoustic Symposium, Toronto, Canada, May 2016

Lava Ilogica (version for 16-channel tape), New York City Electroacoustic Music Festival, New York, USA, April 2016

Lava Ilogica (version for 8-channel tape), Unbalanced Connection Series, University of Florida, Gainesville, USA, April 2016

Compulsive Regressive: A Symphonic Self-reflection for symphony orchestra, composed for “Basel Composition Competition” (not yet premiered)

From Lou to Harry: A Salute to Harry Partch for violin, viola, and alto voice, composed for Boston Microtonal Society (not yet premiered)

(Ir)rationalismus? for re-tuned symphony orchestra, composed for “Leibniz Harmonie Composition Competition” (not yet premiered)

2015 *10 Aphorisms* for saxophone duo, Stacks Duo, Stacks/COLLAPSS Concerts, Greensboro, USA, December 2015

10 Aphorisms for saxophone duo, Stacks Duo, University of Florida, Gainesville, USA, March 2015

Tuning Exercise No. 1 for woodwind quintet, Midwest Graduate Music Consortium, Northwestern University, Chicago, USA, February 2015

Tuning Exercise No. 1 for woodwind quintet, Great Southern Woodwind Quintet, Society of Composers Inc. Student Chapter Concert, University of Florida, Gainesville, USA, January 2015

Tuning Exercise No. 2 for baritone saxophone, marimba, electric guitar, and violin, Nuclear Music Ensemble, 3rd Florida Contemporary Music Festival, University of Florida, Gainesville, USA, January 2015

PCSI5 for two violins, composed for “Crossover Composition Award Mannheim” (not yet premiered)

2011 *No Pain No Experience* for solo violin and orchestra, composed for “Queen-Elizabeth Composition Competition Brussels” (not yet premiered)

Trio for Violin, Cello, and Piano, composed for Franz “Schubert Composition Competition Graz” (not yet premiered)

2005 *Rondo-Sonata* for string orchestra and timpani (not yet premiered)

2004 *String Quartet in Four Movements* (Bachelor’s degree final project), Student String Quartet, Azad University Tehran, Iran, February 2004

2003 *Trio for Horn, Cello, and Piano*, Young Composer’s Concert, Azad University Tehran, Iran, March 2003

Pink Childhood for solo piano, Young Composer’s Concert, Azad University Tehran, Iran, March 2003

CONDUCTING

- 2018 Bold City Contemporary Ensemble, University of Florida, USA
Navid Bargrizan's *Tuning Exercise No. 4* for Pierrot Ensemble, September 2018
- 2017 UF New Music Ensemble, University of Florida, USA
Schulamit Ran's *Mirage*, March 2017
- 2016 UF New Music Ensemble, University of Florida, USA
Luke Dahn's *Penumbrae* and Gérard Grisey's *Période*, November 2016
- 2015 Great Southern Woodwind Quintet, University of Florida, USA
Navid Bargrizan's *Tuning Exercise No. 1* for woodwind quintet, January 2015

OTHER PROFESSIONAL AND SCHOLARLY ENGAGEMENTS

- 2019 Reviewer Oxford University Press: *Working in Harmony: An Introduction to Music Theory and Analysis* (Author: Gabriel Fankhauser), August 2019
- 2018 Reviewer *Journal of the Society for American Music*: "Ben Johnston's String Quartets nos. 6, 7, 8" (Ensemble: Kepler Quartet), January 2018
- 2017 Reviewer *Journal of the Society for American Music: Harry Partch, Hobo Composer* (Author: S. Andrew Granade), April 2017
- Organizer University of Florida, School of Music: "Symposium Intonations: Music Near and Distant," March 2017
- 2016 Member University of Florida, College of the Arts: Faculty and Student Award Committee
- Member University of Florida, School of Music: Student Council of Representatives
- 2015 Staff University of Florida, School of Music: 50th Anniversary National Conference of the Society of Composers, Inc., November 2015
- Reviewer Routledge: *Music as a Social Experience* (Authors: Steven Cornelius and Mary Natvig), June 2015
- 2014 Treasurer University of Florida, School of Music: Student Society for Musicology

OTHER UNIVERSITY AND NON-UNIVERSITY EMPLOYMENTS

- 2019–2020 Dallas Goethe Center, USA, Instructor for German Language (teaching various levels of German)
- 2010–2012 University of Hamburg, Germany, "PIASTA: Intercultural Living and Studying"; Scholarship holder, tutor, and coordinator at the International Office of the University of Hamburg; Support and consultation for international students, among others, the ERASMUS-students, in the beginning phase of their educations; Fostering intercultural exchange and internationalization across the campus; Responsible for organizing several cultural and free-time events, as well as excursions and tutorials; Supervisor of a team consisting of ten scholarship holders, who worked as tutors for PIASTA.

ACTIVE PROFESSIONAL MEMBERSHIPS

Since 2018 International Musicological Society

Since 2016 Society for Music Theory

Since 2015 Society for American Music
 International Ekmelik Music Society

Since 2014 Society of Composers, Inc.
 German Studies Association

Since 2013 American Musicological Society

Since 2009 Gesellschaft für Musikforschung

LANGUAGES

English Fluent

German Fluent

Farsi Fluent

Italian Intermediate

French Reading

PROFESSIONAL REFERENCES

Dr. Paul Richards
Professor of Music Composition, Coordinator of Music Composition and Theory Area
University of Florida, School of Music
prichards@arts.ufl.edu
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Dr. James Paul Sain
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Dr. Silvio dos Santos
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Dr. Jennifer Thomas
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Dr. Manfred Stahnke
Emeritus Professor for Music Composition and Music Theory
Hochschule für Musik und Theater Hamburg, Germany
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Dr. Ralf Remshardt
Professor of Theatre
University of Florida, School of Theatre + Dance
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Dr. Andrew Wolpert
Professor of Classics, Director of the General Humanities Program
University of Florida, College of Liberal Arts and Sciences
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Dr. Eric Kligerman
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University of Florida, College of Liberal Arts and Sciences
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