

# CURRICULUM VITAE

## Navid Bargrizan

Visiting Assistant Professor of Music (History, Composition, Musicianship), Valparaiso University  
Adjunct Professor of Music (History, Theory), Texas A&M University-Commerce  
Instructor and Examiner 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

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### ACADEMIC POSITIONS

2021 –	Valparaiso University, Department of Music, USA Visiting Assistant Professor of Music (History, Composition, Musicianship)
2019 –	Texas A&M University-Commerce, Department of Music, USA Adjunct Professor of Music (History, Theory)
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

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## 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
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## PUBLICATIONS

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

- “Manfred Stahnke,” in *Grove Music Dictionary* (Oxford: Oxford University Press, forthcoming).
- “From Monophony to Meloharmony: How Harry Partch Influenced Manfred Stahnke,” in *Just Writings: Perspectives on Harry Partch*, ed. S. Andrew Granade (Rochester: University of Rochester Press, forthcoming).
- “Saxonicity: Laurent Estoppey and Navid Bargrizan in Conversation,” in *Mikrotöne: Small Is Beautiful III*, ed. Agustín Castilla-Ávila (Salzburg: Mackinger-Verlag, 2021), 99–111.
- “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](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 50<sup>th</sup> 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 9<sup>th</sup> 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.

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## 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*
- Carla Henius's Phenomenology of “the ingrate Business with the Modern Opera”*
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## CONFERENCE PRESENTATIONS

- 2022    New Orleans, USA  
          American Musicological Society, National Conference, November 2022 (forthcoming)  
          “Carla Henius's Phenomenology of the ‘Ingrate Business with the Modern Opera’”
- University of Florida, Gainesville, USA  
          American Musicological Society, Southern Chapter Meeting, February 2021  
          “Carla Henius's Phenomenology of the ‘Ingrate Business with the Modern Opera’”
- 2021    Online Conference, USA  
          Society for Music Theory, November 2021  
          “From Monophony to Melo-Harmony: How Harry Partch Influenced Manfred Stahnke”
- Indianapolis, USA  
          German Studies Association, September 2021  
          “Carla Henius's Phenomenology of the ‘Ingrate Business with the Modern Opera’”
- Mozarteum University Salzburg (Online Conference), Austria  
          “Mikrotöne: Small is Beautiful” 2019 Symposium, June 2021  
          “From Monophony to Melo-Harmony: How Harry Partch Influenced Manfred Stahnke”
- 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  
 9<sup>th</sup> 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 Kristal*”

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 Kristal*”

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## 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”
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## 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
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## COURSES TAUGHT

### Instructor, Graduate Level

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

### Instructor, Undergraduate Level

- 2022 Valparaíso University  
Individual Music Composition Lessons  
Musicianship IV  
Musicianship II  
Scoring and Arranging
- 2021 Valparaíso University  
Development of Western Music History  
Musicianship III  
Musicianship I  
Music Composition Colloquium
- 2021 Texas A&M University-Commerce  
History of Rock and Roll

2020	Texas A&M University-Commerce	Counterpoint Ear Training II Music Theory II
2019	Texas A&M University-Commerce	Ear Training IV 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)
<b>Teaching Fellow and Academic Tutor</b>		
2016–2018	University of Florida	What is the Good Life? (core general humanities course)
2014–2015	University of Florida	Music History Survey: 19 <sup>th</sup> – 21 <sup>st</sup> 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 20<sup>th</sup>- and 21<sup>st</sup>-Century Music
- Seminar in 19<sup>th</sup>-Century Music
- Seminar in American Music
- Contemporary Styles
- Introduction to Electroacoustic Music

## **AWARDS, NOMINATIONS, FELLOWSHIPS, SCHOLARSHIPS, AND GRANTS**

- 2022 Faculty Research Travel Grant, Valparaiso University, College of Arts and Sciences, June 2022
- 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
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## **DISCOGRAPHY**

- 2021 *6 Chamber Pieces: Compositions by Navid Bargrizan* (Mahoor Institute), October 2021
- 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

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## COMPOSITIONS, PERFORMANCES, AND RECORDINGS

2022 *Tuning Exercise No. 8* for piano, violin, and cello, dedicated to Galan Trio, Northeastern Illinois University, USA, November 2022 (forthcoming)

*Tuning Exercise No. 8* for piano, violin, and cello, dedicated to Galan Trio, Indiana State University, USA, November 2022 (forthcoming)

*Tuning Exercise No. 8* for piano, violin, and cello, dedicated to Galan Trio, Valparaiso University, USA, November 2022 (forthcoming)

*Tuning Exercise No. 8* for piano, violin, and cello, dedicated to Galan Trio, Viterbo University, USA, November 2022 (forthcoming)

*Tuning Exercise No. 8* for piano, violin, and cello, dedicated to Galan Trio, Luther College, USA, November 2022 (forthcoming)

*Tuning Exercise No. 8* for piano, violin, and cello, dedicated to Galan Trio, University of Minnesota, USA, November 2022 (forthcoming)

*Tuning Exercise No. 8* for piano, violin, and cello, dedicated to Galan Trio, Macalester College, USA, November 2022 (forthcoming)

*Authoritarian Personality* for audio-visual fixed media (not yet premiered)

*Hommage an György Ligeti* for solo piano, dedicated to Joseph Bognar ( performance forthcoming)

*Tuning Exercise No. 6*, duo for flute and alto flute (forthcoming)

*Tuning Exercise No. 7* for mixed ensemble (alt. fl, tb, vi, pn) (not yet premiered)

*Not in C* for mixed instrumental and laptop ensemble, co-composed with Joseph Bognar, New Music Concert, Valparaiso University, Valparaiso, USA, May 2022

*Launch* for laptop ensemble, co-composed with Joseph Bognar, New Music Concert, Valparaiso University, Valparaiso, USA, May 2022

*Jargon* for stereo fixed media, New Music Concert, Valparaiso University, Valparaiso, USA, May 2022

*Jargon* for stereo fixed media, New Music Concert, Manchester University, Manchester (IN), USA, May 2022

*Tuning Exercise No. 5* for saxophone and violin, Katharina Uhde and Laurent Estoppey, New Music Concert, Valparaiso University, Valparaiso, USA, March 2022

*KannObalismus*, version for baritone and alto saxophone and tape, Laurent Estoppey, New Music Concert, Valparaiso University, Valparaiso, USA, March 2022

*Launch* (co-composed with Joseph Bognar), for Laptop Ensemble, ValpLork (Valparaiso University Laptop Orchestra), Valparaiso, USA, January 2022

2021 *Jargon* for stereo fixed media

- KannObalismus* for bass and Bb clarinet and tape, dedicated to Jonas Lyskjær Frølund, Copenhagen, Denmark, April 2021
- 2020 *Kupferreich* for solo viola, dedicated to Manfred Stahnke, recorded by Manfred Stahnke, December 2020
- 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 *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, Stadtbibliothek 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, 5<sup>th</sup> 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, 3<sup>rd</sup> Florida Contemporary Music Festival, University of Florida, Gainesville, USA, January 2015

*PCS15* 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

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## CONDUCTING

- 2022 VUNUMU + ValpLork, New Music Concert, Valparaiso University, USA  
Joseph Bognar’s & Navid Bargrizan’s *Not in C*, Kate Einsehutt’s *Three Sayings*, May 2022

VUNUMU, Student Graduate Recital, Valparaiso University, USA  
Kate Einsehutt’s *Feel Pretty*, May 2022

VUNUMU, Student Graduate Recital, Valparaiso University, USA  
Dante Canchola’s *Break Out From the Loud Rush*, May 2022

- 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

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## PUBLISHED SCORES

Bargrizan, Navid. *Se-Chahar-Gah (Trip-Four-Tych) for Microtonal Guitar*, Tucson, Az, Zalzal, 2021.

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## OTHER PROFESSIONAL AND SCHOLARLY ENGAGEMENTS

- 2022 Director VUNUMU (Valparaiso University’s New Music Ensemble)

- 2021 Composer and Performer ValpLork (Valparaiso University’s Laptop Orchestra)

2019	Reviewer	Oxford University Press: <i>Working in Harmony: An Introduction to Music Theory and Analysis</i> (Author: Gabriel Fankhauser), August 2019
2018	Reviewer	<i>Journal of the Society for American Music</i> : “Ben Johnston’s String Quartets nos. 6, 7, 8” (Ensemble: Kepler Quartet), January 2018
2017	Reviewer	<i>Journal of the Society for American Music</i> : <i>Harry Partch, Hobo Composer</i> (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: 50 <sup>th</sup> Anniversary National Conference of the Society of Composers, Inc., November 2015
	Reviewer	Routledge: <i>Music as a Social Experience</i> (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–	Dallas Goethe Center, USA, Instructor and Examiner of German Language
2019–2021	Lionbridge, Crowdsourcer, English and German
2019–2020	Rev.com, Translator, German-English, Video-Subtitles
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

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## ACADEMIC ADVISING

2021–2023      Zac Flasch, Music Composition Major, Valparaiso University

2021–2023      Kate Einsehutt, Music Composition Major, Valparaiso University

2021–2022      Dante Canchola, Music Composition Major, Valparaiso University

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## LANGUAGES

English          Fluent

German          Fluent

Farsi            Fluent

Italian          Intermediate

French          Reading

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## PROFESSIONAL REFERENCES

Dr. Silvio dos Santos  
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University of Florida, School of Music  
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[thomasjs@ufl.edu](mailto:thomasjs@ufl.edu)

Dr. Manfred Stahnke  
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[ms@manfred-stahnke.de](mailto:ms@manfred-stahnke.de)

Dr. Andrew Wolpert  
Professor of Classics, Director of the General Humanities Program  
University of Florida, College of Liberal Arts and Sciences  
[wolpert@ufl.edu](mailto:wolpert@ufl.edu)

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