

Dr. Dániel Péter Biró

Associate Professor/ Førsteamanuensis
The Grieg Academy - Department of Music
Faculty of Fine Art, Music and Design
University of Bergen
Lars Hilles gate 3
5015 Bergen, Norway
Telephone: +47 55 58 39 71
Email: dpbiro@uib.no
www.danielpeterbiro.ca

Education

Princeton University, MFA, PhD, Department of Music and Program in Judaic Studies, Paul Lansky, Scott Burnham and Kofi Agawu, dissertation advisors, 1999 - 2004
Musikhochschule Frankfurt, Musikerdiplom (M.Mus.) in composition; studies with Hans Zender (composition) and Bernhard Kontarsky (conducting and chamber music), 1997 - 1998
University of Music and Performing Arts, Vienna, composition studies with Michael Jarrell, 1995 - 1996
Musikhochschule Würzburg, Musikerdiplom (M.Mus.) in guitar performance and music education (MFA), Studies with Jürgen Ruck (guitar), 1992 - 1995
Konservatorium Bern, Studies in Guitar Performance (Berufsschule, Solistenklasse, studies with Stephan Schmidt), 1990 - 1992, 1995 -1998
Béla Bartók Conservatory in Budapest (music high school), studies in composition, guitar and music theory with Miklos Kocsár, Iván Madarász and Ede Roth, 1986 - 1988

Professional Experience

Associate Professor/ Førsteamanuensis University of Bergen, Norway, 2018 – Present
Associate Professor of Composition and Music Theory, University of Victoria, BC, Canada, 2009 - 2018
Research Fellow, Radcliffe Institute for Advanced Study, Harvard University, USA, 2014 – 2015
Visiting Professor, Utrecht University, Fall 2011
Assistant Professor of Composition and Music Theory, University of Victoria, BC, Canada, 2004 – 2009
Princeton University, lecturer in Music Theory and joint-lecturer in Counterpoint, 2000 - 2004
Researcher of Hungarian folk music at Academy of Science in Budapest, Hungary, 1995 - 1996

Awards and Grants

Canada Council Concept to Realization Grant, 2018
Guggenheim Fellowship, 2017
Elected Artist-in-Residence, Centre for Studies in Religion and Society, University of Victoria, 2016-2017
Elected to the College of New Scholars, Artists and Scientists, Royal Society of Canada, 2015
Radcliffe Fellowship, Harvard University, 2014-2015
Canada Council Composer Commission Grant (Le Laboratoire), 2015
University of Victoria Internal Research Grant, 2014
Canada Council Travel Grant, 2014
Canada Council Composer Commission Grant (Neue Vocalsolisten), 2014
Ernst von Siemens Foundation for Music Grant (for SALT New Music Festival and Symposium), 2014
Barr Ferree Publication Grant of the Princeton University Department of Art and Archeology, 2013
University of Victoria Internal Research Grant, 2013
Canada Council Travel Grant, 2013
Canada Council Project Grant (Salt New Music Festival and Symposium), 2013
Ernst von Siemens Foundation for Music Grant (Mediterranean Voices Project), 2013
Canada Council New Music Project Grant (for SALT New Music Festival and Symposium), 2013
Art Mentor Foundation Lucerne Grant (for the 2013 SALT New Music Festival and Symposium), 2013
Canada Council Composer Commission Grant (Ralf Ehlers), 2012
Canada Council Project Grant (for the 2013 SALT Festival and Symposium), 2012
Work selected by International Society of Contemporary Music 2013 World New Music Days in Kosice, Bratislava, and Vienna, 2012
Barr Ferree Publication Grant of the Princeton University Department of Art and Archeology, 2012
Canada Council New Music Project Grant (for the 2013 SALT Festival and Symposium), 2012
International Society for Contemporary Music and Jeunesse Chamber Choir Vienna New Works

Competition Prize, 2011
 Ernst von Siemens Foundation for Music Grant (New Work for Meitar Ensemble), 2011
 Ernst von Siemens Foundation for Music Grants (Tsilumos Ensemble), 2011
 Gigahertz Production Prize, 2010
 Canada Council Travel Grant, 2010
 SOCAN Residency Grant, 2009
 Canada Council Composer Commission Grant (Aventa Ensemble), 2009
 Ernst von Siemens Foundation for Music Grant (New Work for Ensemble Surplus), 2009
 Work-Stay at Experimentalstudio in Freiburg, Germany, 2009
 University of Victoria Internal Research Grant, 2009
 Canada Council Composer Commission Grant (Ensemble Surplus), 2008
 Canada Council Composer Commission Grant (Quasar Saxophone Quartet), 2008
 Work-Stay at Experimentalstudio in Freiburg, Germany, 2008
 Canada Council Travel Grant, 2008
 Canada Council Composer Commission Grant (Vancouver New Music), 2007
 SSHRC Grant for Computational Ethnomusicology (with George Tzanetakis and Andrew Schloss), 2007
 University of Victoria Internal Research Grant, 2007
 British Columbia Arts Council Composer Commission Grant (Vancouver New Music), 2007
 Faculty Fellowship from the University of Victoria Centre for Studies in Religion and Society, 2006
 Participant in Mannes Institute for the Study of Music Theory, 2005
 Naumberg Fellowship, Princeton University, 1999 - 2004
 Kodály Scholarship for Hungarian composers from Hungarian Ministry of Culture, 1999

Selected Publications and Discography

Biró, Dániel Péter, *Mishpatim (Laws) Composition Cycle 2003 - 2015*, Ensemble Surplus, Experimentalstudio, Neos Music (forthcoming).
 ____, *Live-Electronics at Work: The EXPERIMENTALSTUDIO des SWR*, edited by Dániel Péter Biró, Jonathan Goldman and Detlef Heusinger, Wolke Verlag, 2017 (forthcoming).
 ____, George Tzanetakis, "Computer-Supported Analysis of Religious Chant" in *Live-Electronic Music: Composition, Performance, Study*, Friedemann Sallis, Valentina Bertolani, Jan Burle, Laura Zatra eds. (London and New York: Routledge, 2017) pp. 231- 252.
 ____, "Emanations: Reflections of a Composer" in *Schönheit (Konzepte 2)*, Gunnar Hindrichs, ed. (Frankfurt am Main: Klostermann, 2016) pp. 39-62.
 ____, "Existenz und Ablenkung," *Musik und Aesthetik* 73 (January 2015): 95-99.
 ____, *The String Quartets of Béla Bartók: Tradition and Legacy in Analytical Perspective*, co-edited with Harald Krebs. Oxford: Oxford University Press, 2014.
 ____ and Peter van Kranenburg, "A Computational Re-Examination of Béla Bartók's Transcription Methods as Exemplified by his Sirató Transcriptions of 1937/1938 and their Relevance for Contemporary Methods of Computational Transcription of Qur'an Recitation," in *Proceedings of the Fourth International Workshop on Folk Music Analysis (FMA2014)*, edited by Andre Holzapfel. Istanbul: Boğaziçi University, 2014, 70-77.
 ____, "The Sound of the Voice is the Name of the Place: On Compositional Allegory in *Al Ken Kara (That Is Why It Was Called)*," *Music and Aesthetics for the 21st Century, vol. 9*, edited by Claus-Steffen Mahnkopf, Frank Cox, and Wolfram Schurig. Hoffheim: Wolke Verlag, 2014, 35-50.
 ____, Panel Session on Computational Methods of Folk Music Transcription with John Ashley Burgoyne, moderator (University of Amsterdam), Kofi Agawu (Princeton University), Olmo Cornelis (University College Ghent, Belgium), Emilia Gómez (Universitat Pompeu Fabra, Barcelona), and Barbara Titus (Utrecht University), *3rd International Workshop on Folk Music Analysis*, Amsterdam, Netherlands, June 7, 2013.
 ____, "Das neue Jahrzehnt," *Musik und Aesthetik* 61 (2012): 5-36.
 ____, "Reading the Song and Remembering the Word: Musical Material and 'Historicized Composition' in *Ko Amar (Thus Said)*," *Music and Aesthetics for the 21st Century, vol. 8*, edited by Claus-Steffen Mahnkopf, Frank Cox, and Wolfram Schurig. Hoffheim: Wolke Verlag, 2012, 21-38.
 Kranenburg, Peter van, Dániel P. Biró, Steven R. Ness, and George Tzanetakis. "Stability and Variation in Cadence Formulas in Oral and Semi-Oral Chant Traditions – a Computational Approach." In *Proceedings of the 12th International Conference on Music Perception and Cognition and the 8th Triennial Conference of the European Society for the Cognitive Sciences of Music*, edited by E. Cambouropoulos, C. Tsougras,

P. Mavromatis, and K. Pasiadis. Thessaloniki: School of Music Studies, Aristotle University of Thessaloniki, 2012, 98-105.

Kranenburg, Peter van, Dániel P. Biró, Steven R. Ness, "A Computational Investigation of Melodic Contour Stability in Jewish Torah Trope Performance Traditions." In *Proceedings of the International Society on Music Information Retrieval Conference*. ISMIR, 2011, 163-168.

Elissa Poole, "Dániel Péter Biró Convolves Sound in Concert Music." *Musicworks* 109 (February 2011): 39-44.

Commissions

Commissioned By Swiss Philosophy Association, 2018

Commissioned by Ultraschall Festival Berlin, 2017

Commissioned by KlangForum Heidelberg, 2016

Commissioned by Ermis Theodorakis, 2016

Commissioned by KlangForum Heidelberg, 2015

Commissioned by Le Laboratoire, 2015

Commissioned by Roger Admiral, 2014

Commissioned by Neue Vocalsolisten, 2013

Commissioned by Meitar Ensemble, 2012

Commissioned from the Núcleo Música Nova / International Symposium of New Music and Computer Music in Curitiba, Brazil for new work for violist Ralf Ehlers (Arditti Quartet), 2012

Commissioned by International Society for Contemporary Music, Austria for New Work, 2011

Commissioned for New Work for Fromm Concert at Harvard University, 2010

Commissioned by Kristopher Kolvin and Anubius Quartet, 2010

Commissioned by Ensemble Surplus, 2009

Commissioned by the German Radio (SWR), 2010

Commissioned by Quasar Saxophone Quartet, 2009

Commissioned by German Radio (Hessischer Rundfunk) for New Work, 2008

Commissioned by Aventa Ensemble for New Work, 2008

Commissioned by Vancouver Music for New Work, 2007

Commissioned by clarinetist Patricia Kostek for *Sridim*, 2007

Commissioned from the Frankfurt Radio Symphony for *Simanim*, 2006

Commissioned from Darmstadt Ferienkurse for *Mishpatim (Part 2)* performed by the ensemble recherche, 2005

Commission from Stuttgart Opera to write *Eine Kreuzung (Daf)* based on a story by Franz Kafka, 2001

Selected Compositions and Performances

Fragmina ex Axiomata • for countertenor, shawm, accordion and electronics. Premiered by Kai Wessel, Ensemble Mixtura, Dániel Péter Biró and Arsalan Abedian, electronics at the Sprengel Museum in Hannover, Germany on Nov. 19, 2017. Commissioned by the Hannoversche Gesellschaft für Neue Musik with assistance from the Canada Council for the Arts.

Nulla Res Singularis • for five voices and string quintet, premiered by the Schola Heidelberg and Ensemble Aisthesis, Walter Nußbaum, conductor at the Hebelhalle, Heidelberg, Germany on Oct. 29, 2017. Commissioned by the KlangForum Heidelberg. Broadcast on Deutschlandfunk on January, 5, 2018.

Gvul (Border) • for piano and electronics, premiered by Ermis Theodorakis at the Cité Mémorial du Camp des Milles on July 26, 2017. Commissioned by Ermis Theodorakis with assistance from the European Commission and the Canada Council for the Arts.

Sefirot (Emanations) • for seven voices and twenty instruments, premiered by the Schola Heidelberg and Ensemble Aisthesis, Walter Nußbaum, conductor, University of Heidelberg, October 16, 2015.

Commissioned by the KlangForum Heidelberg.

Kivrot HaTa'avah (Graves of Craving) Version II • for bass flute and electronics, premiered by Mark McGregor, flute, Dániel Péter Biró and Kirk McNally, electronics at the Gala of the Royal Society of Canada Annual General Meeting, Empress Hotel, Victoria, BC, November 28, performed by Sylvie Lacroix, flute, Dániel Péter Biró and Kirk McNally, electronics, Institute for Electronic Music und Acoustics, University of Music and Performing Arts, Graz, Austria, January 15, 2016 and at the Átlátszó Hang Festival, Budapest, Hungary, Sylvie Lacroix, flute, Dániel Péter Biró, Szabolcs Kerestes, Samuel Gryllus electronics, January 10, 2016.

Zeker (Memory) • interactive, multi-media installation with perfumer Christophe Laudamiel, David Edwards and Rachel Field, premiered by Noa Frenkel, contralto, Ermis Theodorakis, piano, Olaf

Tzschoppe, percussion, Dániel Péter Biró, Alexis Guneratne, and Sam Wolk, electronics, Le Laboratoire, Cambridge, MA, April 16, 2015. Commissioned by Le Laboratoire, Cambridge and supported with a grant from the Canada Council for the Arts.

Mishpatim (Laws) Part VIII • for ensemble and electronics, premiered at the Radcliffe Institute for Advanced Study, April 8, 2015. premiered by Noa Frenkel, contralto, Ermis Theodorakis, piano, Olaf Tzschoppe, percussion, Séverine Ballon, cello, Maxine McGredy, Flute, Rose Whitcomb, Clarinet, Sam Wolk, Dániel Péter Biró, Alexis Guneratne, and Sam Wolk, electronics at Le Laboratoire, Cambridge, MA, April 16, 2015.

Al Ken Kara (That Is Why It Was Called) • for seven singers, premiered by the Neue Vocalsolisten at the Eclat Festival in Stuttgart, Germany (Mediterranean Voices Project), February 9, 2014. Commissioned by Musik der Jahrhunderte and supported with grants from the Canada Council for the Arts and the Ernst von Siemens Music Foundation.

Kivrot Hata'avah (Graves of Craving) • for amplified bass-flute solo, premiered by Sylvie Lacroix, bass flute, at the World Music Days on at the Konzerthaus in Vienna, Austria, November 11, 2013.

Salvim (Quails) • for viola solo, premiered by Ralf Ehlers (Arditti Quartet) at the International Symposium of New Music and Computer Music in Curitiba, Brazil, December 5, 2012. Commissioned by the International Symposium of New Music and Computer Music in Curitiba, Brazil and supported with grants from the Canada Council for the Arts and the Art Mentor Foundation, Lucerne.

Bahar (On the Mountain) • for contralto, piano, percussion and electronics, performed by Noa Frenkel, contralto, Sven Thomas Kiebler, piano, Olaf Tzschoppe, percussion and members the Experimentalstudio Reinhold Braig, Thomas Hummel and Simon Spillner at the Imatronic Festival of the Center for Art and Media in Karlsruhe, Germany, November 24, 2012. Commissioned by the Center for Art and Media in coordination with the Gigahertz Production Prize for Electronic Music.

Hadavar (The Word) Version II • for countertenor, piano, resonant instruments and electronics, premiered by Kai Wessel, countertenor, Sven Thomas Kiebler, piano, Kirk McNally and Dániel Péter Biró, electronics at Fromm Concerts, Paine Concert Hall, Harvard University Department of Music, April 2, 2011. Commissioned by Harvard University for the Fromm Concerts.

Mishpatim (Laws) Part IV – Ko Amar (Thus Said) • for contralto, piano, voices, ensemble and electronics, premiered at the Mehrklang Festival in Freiburg, Germany; performed by Noa Frenkel contralto, Dániel Péter Biró and Wieland Hoban, voices, Ensemble Surplus, members of the Experimentalstudio, Reinhold Braig, Simon Spillner, Thomas Hummel, electronics, Detlef Heusinger, conductor, May 13, 2010.

Mishpatim (Laws) Part III – Tslalim (Shadows) • for contralto, ensemble and electronics, premiered at the Petit Chapelle historique du bon Pasteur in Montreal, Canada on April 9, 2010 by Noa Frenkel, contralto, Olaf Tzschoppe, percussion, the Aventa Ensemble, Dániel Péter Biró, electronics, Bill Linwood Conductor. Commissioned by the Aventa Ensemble with support from Canada Council for the Arts.

Eine Kreuzung (Daf) • for guitars and electronics, premiered by Robin Hoffmann and Christopher Brandt, guitars, Dániel Péter Biró, electronics, Stuttgart Opera, Germany on November 26, 2001. Commissioned by the Stuttgart Opera.

Lizkor veLishkoach (To Remember and to Forget) • for string quartet, premiered by the Basler Quartet, Villa Bernau, Bern, Switzerland April 22, 2001, performed by Speculum Musicae, Princeton University, May 8, 2001 and the JACK Quartet January 13, 2008 at the Phillip T. Young Recital Hall University of Victoria School of Music. Commissioned by the Villa Bernau.

Languages

English, Hungarian, German, Hebrew (fluent), French (high proficiency), Arabic (reading knowledge), Norwegian (basic reading proficiency).

Dániel Péter Biró is a Canadian, Hungarian and American citizen and a resident of Norway. He has been active as a composer, guitarist and conductor in concerts and radio recordings with the CBC, German State Radio (HR, SWR), Austrian State Radio (ORF), Swiss State Radio (DRS), as a soloist with orchestras (Bern Symphony, Frankfurt Radio Symphony) in the U.S., Germany, Hungary, France, Italy, Austria, Switzerland, Israel, and Canada. He was Managing Artistic Director of the SALT New Music Festival and Symposium from 2018-2019 and has organized and participated in countless scientific and scholarly conferences. He is a member of the College of New Scholars, Artists and Scientists of the Royal Society of Canada. In 2017-2018 he is a Guggenheim Fellow. His music is published by Edition Gravis.