

Dániel Péter Biró
Curriculum Vitae

May 2, 2021

Name: Dr. Dániel Péter Biró
Position: Professor for Composition
Faculty: Fine Art, Music and Design (KMD)
Department: Grieg Academy - Department of Music
Area: Music Composition
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1. Degrees and Diplomas

Degree or Diploma	Field	Institution	Year
Musikerdiplom (M.Mus)	Guitar Performance	Musikhochschule Würzburg	1995
Kompositiondipl. (M.Mus)	Composition	Musikhochschule Frankfurt	1998
Ph.D.	Composition	Princeton University	2004

2. Dissertation:

Reading The Song: On the Development of Musical Syntax, Notation and Compositional Autonomy: A Comparative Study of Hungarian Sírátók, Hebrew Bible Cantillation and Ninth Century Plainchant from St. Gallen (Princeton: Princeton University, 2004)

Dissertation Composition: *Mishpatim* (Part I), for speaking percussionist, voices and ensemble (Princeton: Princeton University, 2004)

3. Other Positions Held

1993 – 1994	Teacher of Composition in German high schools
1995 – 1996	Researcher at Academy of Science in Budapest, Hungary
2000 – 2004	Princeton University, Lecturer in music theory
2004 – 2009	Assistant Professor, University of Victoria, Canada
2009 – 2018	Associate Professor, University of Victoria, Canada
2011	Visiting Professor, Utrecht University
2014-2015	Radcliffe Fellowship, Radcliffe Institute for Advanced Study, Harvard University
2018-2019	Associate Professor (Førsteamanuensis), Grieg Academy, Department of Music, Faculty of Fine Art, Music and Design (KMD), University of Bergen

4. Major Fields of Research and Scholarly Activity

Music Composition
Electroacoustic Music
Performance Practice of Contemporary Music
Music History, Theory and Analysis
Ethnomusicology/ Computational Ethnomusicology
Early Chant Traditions and Notations
Religious Studies
Music and Philosophy

5. Memberships and Offices Held in Professional and Learned Societies

Bit20, Board Member
nyMusikk, Member
Guggenheim Fellow
Royal Society of Canada College of New Artists, Scholars and Scientists
Canadian Music Centre (inducted in 2015)
Canadian Music Centre, Member
SOCAN (Society of Composers, Authors and Music Publishers of Canada)
TONO
Norsk Komponistforening, Member

6. Grants, Scholarships, Fellowships, Honours and Awards

2021	Norwegian Artistic Research Program Project Grant, 2021-2024
	Grant from Norwegian Composers' Fund for new work for Arditti String Quartet
	KMD Strategic Funds, University of Bergen (with Arnulf Mattes)
	Work-Stay at Experimentalstudio
	Canada Council for the Arts Explore and Create Grant
	Jury Member: International Computer Music Conference 2021
2020	Canada Council for the Arts Explore and Create Grant
	Work-Stay at Experimentalstudio
	Canada Council for the Arts Travel Grant
	Norwegian Composers' Society Publication Grant
	Norwegian Composers' Fund Commissioning Grant
	Commissioning Grant from Arts Council Norway
2019	Norsk Komponistforening Recording Grant
	With Helga Hallgrímsdóttir, Charlotte Schallié and Helga Thorson; Innovate German Award of the Canadian Association for University

Teachers of German (CAUTG) and German Academic Exchange Service (DAAD) for graduate-level international and interdisciplinary course field school “Narratives of Memory, Migration, and Xenophobia in the European Union and Canada.”

KMD Strategic Funds, University of Bergen

Publication Grant, Barr Ferre Fund of Princeton University

CEMPE Innovation Grant, University of Bergen

Strategic Program for International Research Cooperation Grant, University of Bergen

Work-Stay at Experimentalstudio

Canada Council Travel Grant

Commissioning Grant from Arts Council Norway

2018

KMD Strategic Funds, University of Bergen

Canada Council Concept to Realization Grant

Canada Council Grant for Foreign Artist Tours

Juror, International Computer Music Conference

Selection Committee Member, Radcliffe Institute, Advanced Study, Harvard University

2017

John Simon Guggenheim Memorial Foundation Fellowship

University of Victoria Book and Creative Work Subvention Grant

University Victoria Internal Research and Creative Project Grant

Canada Council Composer Commissioning

Canada Council Composer Commissioning Grant

SSHRC Connections Grant, “Narratives of Memory” Project (Helga Hallgrimsdottir, Principle Investigator, Helga Thorson, Charlotte Schallié)

Grant from Art Mentor Foundation Lucerne, SALT New Music Festival and Symposium

Selection Committee Member, Radcliffe Institute, Advanced Study, Harvard University

2016

University of Victoria Book and Creative Work Subvention Grant

University Victoria Internal Research and Creative Project Grant

Artist in Residence, University of Victoria Centre for Studies in Religion and Society (2016-2017)

European Union Jean Monnet Project Grant “Narratives of Memory, Migration, Xenophobia and European Identity: Intercultural Dialogues” (with Helga Hallgrimsdóttir, Charlotte Schallié and Helga Thorson)

SOCAN Foundation Grants, 2017 SALT New Music Festival and Symposium

Canada Council for the Arts Annual Funding Grant (SALT Festival)

Canada Council Composer Commissioning Grant

Barr Ferree Publication Grant, Princeton University

2015 Elected to the College of New Scholars, Artists and Scientists, Royal Society of Canada

SOCAN Foundation Grants, 2015 SALT New Music Festival and Symposium

Canada Council Composer Commissioning Grant

2014 Research Fellowship, Radcliffe Institute, Harvard University

University of Victoria Internal Research Grant

Canada Council New Music Project Grant, 2016 SALT New Music Festival and Symposium

Ernst von Siemens Music Foundation Grant, 2015 SALT New Music Festival and Symposium

2013 University of Victoria Internal Research Grant

Canada Council Composer Commissioning Grant

Barr Ferree Fund of Princeton University, Recording of *Mishpatim (Laws)* Cycle

Ernst von Siemens Music Foundation Grant (Mediterranean Voices Project)

Canada Council Composer Commissioning Grant

Art Mentor Grant, Salt Festival

Canada Council Project Grant, Salt Festival

Canada Council Composer Commissioning Grant

- 2012 Barr Ferree Publication Grant, Princeton University Department of Art and Archeology (*The String Quartets of Béla Bartók: Tradition and Legacy in Analytical Perspective*, co-edited by Dániel Péter Biró and Harald Krebs, Oxford University Press, 2014)
- Work selected to represent Canada by ISCM (International Society of Contemporary Music) 2013 World New Music Days, Vienna, Austria
- Canada Council Project Grant, 2013 Salt Festival
- Canada Council Commissioning Grant
- Ernst von Siemens Foundation for Music
- Ernst von Siemens Foundation for Music Grant for commission from Meitar Ensemble.
- Canada Council Composer Commissioning Grant
- Grant from Art Mentor Lucerne
- University of Victoria Internal Research Grant
- Prize in Vocal Music Competition of the Austrian Section of ISCM
- Internal Research Grant – University of Victoria
- 2010 Gigahertz Production Prize for Electronic Music from the Center for Art and Media in Karlsruhe, Germany
- Grant for Work-Stay at Experimental Studio of the SWR
- Canada Council Travel Grant
- Jury Member – Aviv Competition
- 2009 Siemens Arts Foundation Grant
- University of Victoria Internal Research Grant
- Grant for Work-Stay at Experimental Studio of the SWR
- Canada Council Composer Commission Grant
- 2008 Canada Council Composer Commission Grant
- Canada Council Composer Commission Grant
- SOCAN Composer Residency Grant

- Grant for two-week work-stay from the Experimental Studio Freiburg, Germany (curatorial board headed by Pierre Boulez)
- University of Victoria Internal Research Grant
- Juror for Canadian University Music Society Competition
- 2007 SSHRC Grant “Computational Ethnomusicology”
- Canada Council Composer Commission Grant
- British Columbia Arts Council Composer Commission Grant
- Grant for two-week work-stay from the Experimental Studio Freiburg, Germany (curatorial board headed by Pierre Boulez)
- University of Victoria Internal Research Grant
- Juror for Juno Awards (new classical composition)
- 2006 Juror for International Conference of Computer Music at Tulane University, New Orleans, Louisiana
- Juror for Juno Awards
- 2005 Faculty Fellowship received from Centre for the Studies in Religion and Society, University of Victoria
- 2004 Fellow at Mannes Institute for Advanced Studies in Music Theory at Mannes College, New York
- Dissertation Research Grant from Princeton University Program in Judaic Studies
- 2003 Summer Research Grant from Princeton University Council on Regional Studies for dissertation research
- Residency at Akademie Schloss Solitude (invitation-based summer academy for composers)
- Dissertation Research Grant from Princeton University Program in Judaic Studies
- 2002 Two-week residency at Atlantic Center of the Arts in New Smyrna Beach, Florida (artist residency for emerging artists)
- Princeton University Graduate Alumni Grant for purposes of Hebrew study and dissertation research at Haifa University, Israel
- 1999 – 2004 Naumberg Fellowship, Princeton University

- 1999 Kodály Prize for Hungarian composers from Hungarian Ministry of Culture
- 1997 Scholarship from Goethe Fund, Germany
- Scholarship for study in the “Solistenklasse” at the Konservatorium für Musik in Bern, Switzerland; 1995 – 1998
- 1996 Musikhochschule scholarship for musicological research at the Fehér Jewish Music Center in Tel Aviv, Israel
- 1994 - 1996 Scholarship for study from Ministry of Culture-Bavaria
- 1992 –1994 Fulbright scholar in Germany

7. Appointments

University of Bergen

Inclusive Years	Rank	Academic Unit
2020	Professor	Grieg Academy – Department of Music
2018 – 2019	Associate Professor	Grieg Academy – Department of Music

University of Victoria

Inclusive Years	Rank	Academic Unit
2004 - 2008	Assistant Professor	School of Music
2008 - 2018	Associate Professor	School of Music
2006 - 2007	Faculty Fellow	Centre for Studies in Religion and Society
2017 - 2018	Artist-in-Residence	Centre for Studies in Religion and Society

Utrecht University

Inclusive Years	Rank	Academic Unit
2011	Visiting Professor	Information and Computing Sciences

Harvard University

2014 - 2015	Researcher	Radcliffe Institute for Advanced Studies, Harvard University
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8. Scholarly and Professional Achievements

a. Commissions

- 2021 Commissioned by Arditti String Quartet/nyMusikk Bergen
- 2020 Commissioned by Klangforum Heidelberg
- Commissioned by Ensemble Mixtura
- 2019 Commissioned by TIME:SPANS Festival

Commissioned by Musik der Jahrhunderte, Akademie der Künste Berlin, Irtijal Festival Beirut, Onassis Cultural Centre/Stegi Athen and the Ultima Contemporary Music Festival Oslo for the Voice Affairs Project

Commissioned by Norway Youth Chamber Music Festival

Commissioned by Alwynne Pritchard

Commissioned by Bit20 Ensemble

2018 Commissioned by Ultraschall Festival, Berlin, Germany

2017 Commissioned by Swiss Philosophical Society, Basel, Switzerland

2016 Commissioned by KlangForum Heidelberg, Heidelberg, Germany

Commissioned by Ermis Theodorakis

Commissioned by Donald Berman

Commissioned by Hannover Gesellschaft für Neue Musik, Hannover, Germany

2015 Commissioned by Le Laboratoire, Cambridge, MA

Commissioned by Klangforum Heidelberg, Heidelberg, Germany

2013 Commissioned by Musik der Jahrhunderte/Eclat Festival, Stuttgart, Germany

2012 Commissioned by Meitar Ensemble, Tel Aviv, Israel

Commissioned by the International Symposium of New Music and Computer Music in Curitiba, Brazil

2011 Commissioned by Zeitkunst Festival, Berlin, Germany

2010 Commissioned by Harvard University, Cambridge, MA, USA

Commissioned by Vienna Jeunesse Chamber Choir, Vienna, Austria

Commissioned by Center for Art and Media, Karlsruhe, Germany

2009 Commissioned by the Mehrklang Festival, Freiburg, Germany

2008 Commissioned by the Aventa Ensemble, Victoria, BC

Commissioned by Quasar Saxophone Quartet, Montréal, QC

2007 Commissioned by Vancouver New Music, Vancouver, BC

- 2006 Commissioned by the German Radio (Hessischer Rundfunk)/
Klangbiennale Festival, Frankfurt, Germany
- 2005 Commission from City of Darmstadt, Darmstadt, Germany
- 2001 Commission from the Stuttgart Opera, Stuttgart, Germany
- 2000 Commission from Villa Bernau, Wabern, Switzerland
- 2000 Commission from Interart Festival Center, Budapest, Hungary
- 1999 Commission from the Neue Horizonte Bern, Bern, Switzerland

b. Books

Live-Electronics at Work: The EXPERIMENTALSTUDIO des SWR, edited by Dániel Péter Biró, Jonathan Goldman, Detlef Heusinger and Constaze Stratz (Hoffheim, Wolke: 2019)

Perspectives for Contemporary Music in the 21st Century, edited by Dániel Péter Biró, Kai Johannes Polzhofer (Hofheim: Wolke, 2016)

The String Quartets of Béla Bartók: Tradition and Legacy in Analytical Perspective, co-edited by Dániel Péter Biró and Harald Krebs (Oxford: Oxford University Press, 2014)

The Second Century of New Music: Search Yearbook Volume 1, edited by Franklin Cox, Dániel Péter Biró, Alexander Sigman, and Steven Kazuo Takasugi (Lewiston, NY: Edwin Mellen Press, 2011)

c. Articles Published in Refereed Journals and Conference Publications

“On Learning and Teaching Composition” in *Vortex Music Journal*, Periódico Eletrônico IUniversidade Estadual do Paraná, Escola de Música e Belas Artes do Paraná I Brasil ISSN 2317–9937, v. 8, n. 1, 2020

“Composing Gvul,” in *Narratives of Memory, Migration, and Xenophobia in the European Union and Canada* (Victoria: University of Victoria Publications, 2019), 70-74

Charlotte Schallié and Dániel Péter Biró “Studies in Contrast: Notes from the Field” in *Narratives of Memory, Migration, and Xenophobia in the European Union and Canada* (Victoria: University of Victoria Publications, 2019), 107-116.

“Über das Unterrichten der Komposition,” in *Musik und Ästhetik*, Heft 84, Oktober 2017, 21. Jahrgang, 81-83

“Emanations: Reflections of a Composer,” in *Schönheit (Konzepte 2)*, Gunnar Hindrichs, ed. (Frankfurt am Main: Klostermann, 2016)

“Existenz und Ablenkung,” *Musik und Aesthetik*, Heft 73, January 2015

D.P. Biro, P. Van Kranenburg. “A Computational Re–Examination Of Bela Bartok’s Transcription Methods as Exemplified by his Sirato Transcriptions of 1937/1938 and

their Relevance for Contemporary Methods of Computational Transcription of Qur'an Recitation," in Holzapfel, A. (ed.). *Proceedings of the Fourth International Workshop on Folk Music Analysis (FMA2014)*. Istanbul: Bogazaci University, 2014, 70-77

D.P. Biró, P. van Kranenburg, S.R. Ness, G. Tzanetakis, and A. Volk. "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*. Thessaloniki. 2012, 98-105

P. van Kranenburg, D.P. Biró, S.R. Ness, and G. Tzanetakis. "A Computational Investigation of Melodic Contour Stability in Jewish Torah Trope Performance Traditions".in *Proceedings of the 12th International Society for Music Information Retrieval Conference*, Miami, 2011, 163-168

"Tomorrow," *Edition Circuit*, May 2010, 56-60

Dániel Péter Biró, Steven R. Ness and George Tzanetakis: "Content-Aware Web Browsing and Visualization Tools for Cantillation and Chant Research," in *7th International Workshop on Content-Based Multimedia Indexing*, June 2009

"Sports Eat Arts - The Politics of Arts Funding in Light of the 2010 Winter Olympics," in *Search: Journal for New Music and Culture*, December 2009, www.searchnewmusic.org

"In Memoriam James Avery," in *Search: Journal for New Music and Culture*, December 2009, www.searchnewmusic.org

Dániel Péter Biró, Steven R. Ness, and George Tzanetakis: "Computer-Assisted Cantillation and Chant Research Using Content-Aware Web Visualization Tools," in *Multimedia Tools and Applications* (2009)

"Remembering and Forgetting *Lizkor VeLiskoach* for String Quartet after Schubert," in *Circuit*, vol. 18/2 (2008), 39-60

Dániel Péter Biró, Steven R. Ness, George Tzanetakis, Andrew Schloss, Matthew Wright: "Decoding the Song: Histogram-Based Paradigmatic and Syntagmatic Analysis of Melodic Formulae in Hungarian Laments, Torah Trope, 9th Century Plainchant and Koran Recitation," in *Proceedings of the Agora Expressivity in Music and Speech at IRCAM, Institut de Recherche et Coordination Acoustique/Musique in Paris France on July 17-18, 2008* published on-line: (http://recherche.ircam.fr/equipes/analyse-synthese/EMUS/AGORA/abstract_poster/Biro_poster_EMUS_AGORA.pdf)

"Crowns," in *Kunstmusik*, vol. 9 (2007), 2-8

"African Music" (with Andrew Schloss), *Ethnomusicology*, vol. 51/1 (Winter 2007), 162-165

"Composing *Mishpatim – Laws*: A Response to Ben's Mishna Music as a Music," *Perspectives of New Music*, vol. 44/1-2 (Summer 2005/Winter 2006), 232 -265

"Listening, Watching and Being in the Moment: A Hermeneutical Reading of Paul

Lansky's and Mark Haims 'In the Moment'," *Open Space Magazine*, issue 5 (Fall 2003), 25-26

d. Book Chapters

"Ghost Instruments: The Creation of Negative Space with Live Electronics in the *חוקי לוי* (Laws) Composition Cycle" in *Live-Electronics at Work: The EXPERIMENTALSTUDIO des SWR*, edited by Dániel Péter Biró, Jonathan Goldman, Detlef Heusinger and Constaze Stratz (Hoffheim, Wolke: 2018) 301-319

"Ehiye-Asher-Ehiye: The Future of Historicized, Nonrepresentational New Music," in *Perspectives for Contemporary Music in the 21st Century*, Dániel Péter Biró, Kai Johannes Polzhofer, eds. (Hoffheim: Wolke, 2016), 189-212

"Computer-Supported Analysis of Religious Chant" (with George Tzanetakis) in *Live-Electronic Music: Composition, Performance, Study*, Friedemann Sallis, ed. (Routledge 2017), 230-252

"The Sound of the Voice is the Name of the Place; On Compositional Allegory *Al Ken Kara (That Is Why It Was Called)*," in *Music and Aesthetics for the 21st Century, vol. 9*, Claus-Steffen Mahnkopf, Frank Cox, and Wolfram Schurig, eds. (Hoffheim: Wolke Verlag, 2014), 35-50

"Reading the Song and Remembering the Word: Musical Material and 'Historicized Composition' in *Ko Amar (Thus Said)*," in *Music and Aesthetics for the 21st Century, vol. 8*, Claus-Steffen Mahnkopf, Frank Cox, and Wolfram Schurig, eds. (Hoffheim: Wolke Verlag, 2011)

"In Memoriam James Avery," in *Search Yearbook* (Mellen Press, 2011), 56-67

"Musik und die Einwanderung der Sprache," in *Darmstädter Diskurse 2: Musik Kulturen* (Saarbrücken: Pfau Verlag, 2008), 120-142

"Variations on Variations," in *Transdisciplinary Digital Art, Sound and the New Screen* in the book series *Communications in Computer and Information Science* (Berlin: Springer Verlag, 2008), 284-298

"Bartók's Quartets, Ethnomusicology, and the Anxiety of Influence," in *The String Quartets of Béla Bartók: Tradition and Legacy In Analytical Perspective* co-edited by Dániel Péter Biró and Harald Krebs (Oxford: Oxford University Press, 2014), 257-281

e. Music Publications

Ethica (2017-2019)
For Voices and Ensemble
(Berlin: Edition Gravis, 2019)

Lizkor veLiskoah (To Remember and to Forget)
(1999-2000/2010)
for string quartet
(Berlin: Edition Gravis, 2013)

Kivrot HaTa'avah (Graves of Craving) (2011)
for bassflute
(Berlin: Edition Gravis, 2015)

Sefirot (Emanations) (2015)
For Voices and Ensemble
(Berlin: Edition Gravis, 2015)

Mishpatim (Laws) Part I
for voices, speaking percussionist, and ensemble
(Berlin: Edition Gravis, 2016)

Nulla Res Singularis
for five voices and five string instruments
(Berlin: Edition Gravis, 2017)

Scholium II
for five voices and five string instruments
(Berlin: Edition Gravis, 2018)

Simanim (Signs/Traces)
for ensemble and live electronics
(Berlin: Edition Gravis, 2019)

Mishpatim (Laws) Part VI
Bahar (On the Mountain) (2012, revised 2015-16)
for contralto, ensemble and electronics
(Berlin: Edition Gravis, 2019)

Mishpatim (Laws) Part II
for soprano, voices, speaking percussionist, and ensemble
(Berlin: Edition Gravis, 2019)

Mishpatim (Laws) Part III – Lo Yeshvu (They Shall Not Remain) (2010 revised 2015)
for contralto, ensemble and electronics
(Berlin: Edition Gravis, 2019)

Mishpatim (Laws) Part IV - Ko Amar (Thus Said) (2009-2010 revised 2014)
for contralto, piano, voices, ensemble and electronics
(Berlin: Edition Gravis, 2019)

Mishpatim (Laws) Part V
Vayiru Et (And They Saw) In Memoriam Matan Givol (2011 revised 2015)
for contralto, ensemble and electronics
(Berlin: Edition Gravis, 2019)

Hadavar (Das Wort) (Version 2) (2011)
for countertenor, piano, resonant gongs and electronics
(Berlin: Edition Gravis, 2019)

De Natura et Origine, (2019) for mezzo-soprano, shawm and accordion
(Berlin: Edition Gravis, 2019)

f. Recordings and Radio Broadcasts

Neue Formen der Textvertonung: Der Kompositions-Zyklus "Mishpatim," Helmut Peters, April 14, 2020, 21:00, Norddeutsche Rundfunk

Mishpatim (Laws) Nr. 5. Shamayim Va'aretz (Heaven and Earth) (Part IV: Ko Amar (Thus Said)), broadcast on Feb. 2, 2020 in Radio Berlin-Brandenburg

Broadcast on Spillerom Søndag, Nov. 17, 2019

Mishpatim (Laws). Composition cycle. Noa Frenkel, Ermis Theodorakis, Ensemble Surplus. Experimentalstudio (Munich: Neos 11919–20, October 2019)

De Natura et Origine, broadcast of concert on January 17, 2019 at the Ultraschall Festival Berlin on January 17, 2019 at Heimathafen Neukölln in Berlin, Germany

"Festival Diktaturen." Interview in German Radio (SWR 2), broadcast on October 27, 2017

"Verfolgt, vertrieben, verboten. Wenn Komponisten ins Kreuzfeuer politischer Ideologien geraten." Translation: "Persecuted, expelled, forbidden: When composers fall into the crossroads of political ideologies." Program on German Radio (SWR), broadcast on October 15, 2017

Interview on "North by Northwest." CBC Radio, May 7, 2017

Kivrot Hata'avah (Graves Of Craving) in *Flute Extended*, CD of Sylvie Lacroix, Flute (Vienna: ORF, 2015)

Al Ken Kara (That Is Why It Was Called) for seven voices, commissioned by Musik der Jahrhunderte for the Neue Vocalsolisten, broadcast on German Radio (SWR 2), May 14, 2014 at 11:03 PM Central European Time

Interview with Paul Steenhuisen in *Sonic Mosaics: Podcast* (available on itunes) January 2013

Hadavar (The Word) for contralto, piano, resonant gongs and live electronics; published by *Musicworks Magazine*, April 2011

Piutim (Hymns) for organ and percussion; broadcast on German Radio (Nordwestradio) on December 8, 2010

Recording of *Ko Amar (Thus Said)*; broadcast on Deutschland-Radio on October 1, 2010 (broadcasted nationally throughout Germany)

Recording of *Le marteau sans Maître* by Pierre Boulez with the Frankfurt Radio Symphony Orchestra on November 21, 2009 German Radio (Hessischer Rundfunk)

Interview with CBC Radio (live from Jerusalem) on May 10, 2009

Piutim for organ and percussion in February on CD "Entgrenzt/Unbounded" (Edition

Zeitklang/Radio Bremen, ez-37035) Zsigmond Szathmáry, organ and Olaf Tzschope, percussion

Mishpatim (Laws) Version I for speaking percussionist, two voices, and ensemble in “Music Around Benjamin Boretz: Open Spaces 2005” (Companion CD to *Perspectives of New Music*, vol. 43, nr, 2 and vol. 44, nr, 1)

Simanim (Signs/Traces) commissioned by the German Radio (Hessischer Rundfunk) for members of the Radio Symphony Orchestra Frankfurt; broadcast on German Radio (Hessischer Rundfunk) on November 11, 2007

Interview in German Radio (Hessischer Rundfunk) on May 6, 2007

Interview with CBC Radio on February 16, 2005.

Radio documentary of *Schaumspiel*, broadcast on DRS 2 (Swiss Radio) on November 3, 1999.

Sirató, for piano, sampler and voices, performed at the Musikhochschule, Frankfurt, May 5, 1995; broadcast by Hessischer Rundfunk (German Radio) on July 13, 1995.

Hkalom (Dream) for large ensemble and electronics; performed at the Musikhochschule, Frankfurt, May 15, 1996; broadcast by Hessischer Rundfunk (German Radio) on September 2, 1996

Caviar, for piano, performed on May 26, 1993, Alte Oper, Frankfurt; broadcast by Hessischer Rundfunk (German Radio) on June 28, 1993

g. Other publications

“Paul Koonce Interviews Dániel Péter Biró,” in *Vocatio Testae* (Regensburg: Wolfram Renger, 2000)

“Music and Time,” in *Princeton University Time Project*, www.thetimeproject.com, 2003

“Dániel Péter Biró Convolves sound in concert music,” article by Elissa Poole in *Musicworks*, February 2011

“Canadian excellence, global recognition: Canada’s 2017 winners of major international research awards,” publication by Universities Canada featuring Dániel Péter Biró, February, 2017

i. Work as Co-Editor of Journals

Co-editor (with Steven Kazuo Takasugi, Franklin Cox and Alex Sigman) of *Search – Journal for New Music and Culture* (www.searchnewmusic.org) 2007-2016 (peer-review online journal)

j. Selected Compositions

2021 *Asher Hotseti Etkhem (Who Brought You Out of the Land)* for five voices, premiered by the Neue Vocalsolisten at the Eclat Festival in

Stuttgart, Germany on February 3, 2021, commissioned by Musik der Jahrhunderte, Akademie der Künste Berlin, Irtijal Festival Beirut, Onassis Cultural Centre/Stegi Athen, Ultima Contemporary Music Festival Oslo and Deutschlandfunk Kultur.

Sokharim (Merchants) for five voices and five string instruments. Commissioned by the Klangforum Heidelberg.

Tsofen (Cypher) for two natural horns, premiered on April 16, 2021 by Oda Tarheim and Runa Kosberg, Faculty for Fine Art, Music and Design, University of Bergen

2020 *Uvasar (And the Flesh)* for voice and electronics, performed by Alwynne Pritchard at Oktoberdansen in Bergen, Norway on Oct. 27, 2020, commissioned by Alwynne Pritchard
Colinda for guitar and live-electronics, Online presentation, December 24, 2020

2019 *De Natura et Origine* for mezzo-soprano, shawm and accordion. Premiered at the Ultraschall Festival Berlin on January 17, 2019 at Heimathafen Neukölln in Berlin, Germany. Commissioned by the Ultraschall Festival Berlin

2018 *Scholium II* for five voices and five string instruments. Premiered by the Schola Heidelberg and the ensemble aesthesis, Walter Nußbaum, conducting at the Annual meeting of the Swiss Philosophy Society on September 6, 2018

2017 *Fragmina ad Axiomata* for countertenor, shawm, accordion and electronics, performed by Kai Wessel and the Ensemble Mixtura (Katharina Bäuml, shawm, Margit Kern, accordion) at the Sprengel Museum as part of the Hannover Gessellschaft für Neue Musik concert series on November 19, 2017

Nulla Res Singularis for five voices and five string instruments, performed by the Schola Heidelberg and the ensemble aesthesis, Walter Nußbaum, conducting at the Hebelhalle, Heidelberg, Germany on October 28, 2017 during the festival "Diktaturen"

Gvul (Border) for piano and electronics, performed by Ermis Theodorakis at the Camp des Milles Memorial Site, Aix-en-Provence, July 23, 2017 and at the SALT New Music Festival and Symposium, August 21 and 25, 2017, Victoria, BC

Shevarim (Breakings) for piano solo; performed by Donald Berman Bargemusic New York, USA, June 2, 2017

2016 *Kivrot HaTa'avah (Graves of Craving) Version II*; Sylvie Lacroix, flute, Dániel Péter Biró and Kirk McNally, electronics, premiered at the Institut für Elektronische Musik und Akustik at the University of Music and Performing Arts in Graz, Austria, January 15, 2016.

- 2015 *Sephirot (Emanations)*; for 7 voices and 20 instruments; premiered on October 16, 2015 at the University of Heidelberg by the Schola Heidelberg and ensemble aisthesis, Walter Nußbaum, conductor
- Zecher (Memory)*; concert installation piece, performed at Le Laboratoire in Cambridge, MA April 16 - August 17, 2015
- Mishpatim (Laws)*; composition cycle (revised) performed at the Knafel Center, Radcliffe Institute for Advanced Study, Harvard University on April 8, 2015
- 2014 *Al Ken Kara (That Is Why It Was Called)* premiered as part of the Mediterranean Voices Project at the Eclat Festival on February 9, 2014, May 24, 2014 and performed at the Teatro de la Zarzuela in Madrid, Spain. *Al Ken Kara (That Is Why It Was Called) Version II* was premiered on July 26, 2014 at the Teatro Fondamenta Nuove in Venice, Italy
- 2013 *Kivrot HaTa'avah (Graves of Craving)*; selected as submission to represent Canada at the ISCM (International Society of Contemporary Music) 2013 World New Music Days in Vienna; premiered by Sylvie Lacroix on November 11, 2013 at the Konzerthaus in Vienna, Austria as part of the festival Wien Modern
- Gam Zera (Also the Seed)* for Contralto, Ensemble and Electronics – performed by Noa Frenkel, the Ensemble Surplus and the Experimental Studio at New Music Concerts in Toronto, ON on January 19, 2013
- Gam Zera (Also the Seed)* for choir and electronics – performed by the Vienna Jeunesse Choir at the Austrian Radio (ORF) on February 23, 2013
- 2012 *Salvim (Quails)* for viola solo - performed by Ralf Ehlers (Arditti Quartet) at the International Symposium of New Music and Computer Music in Curitiba, Brazil on December 5, 2012. Performed by Joanna Hood on January 12, 2013 at Farquhar Auditorium, University of Victoria
- Bahar (On the Mountain)* for contralto, piano, percussion and electronics - performed by Noa Frenkel, Sven Thomas Kiebler, Olaf Tzschoppe and the Experimental Studio on November 24, 2012 at the Imatronic Festival of the Center for Art and Media in Karlsruhe, Germany
- 2011 *Hadavar (The Word) Version II* for countertenor, piano, percussion and live electronics; performed by Kai Wessel, countertenor, Sven Thomas Kiebler, piano, Dániel Péter Biró and Kirk McNally, electronics; Fromm Concerts at Harvard University April 2, 2011
- Vayiru Et (And They Saw)* – In Memoriam Matan Givol – Version II, premiered at the Zeitkunst Festival at the Radialsystem in Berlin on November 14, 2011, performed on July 5, 2012 by the Meitar Ensemble at Levantine 7 in Tel Aviv, Israel, performed March, 7 2015 as part of

the Festival international Montréal/Nouvelles Musiques and Matrix 15 on Tour in Montréal, Canada

- 2010 *Udvarim Mekalkelim (And the Words Break Down)* for saxophone quintet; performed by Kristofer Covlin and the Anubis Quartet as part of the RYOT Project at the Nichols Concert Hall at the Music Institute of Chicago, November 4, 2010
- Mishpatim (Laws) IV - Ko Amar (Thus Said)* for contralto, piano, voices, ensemble and electronics; premiered at the Mehrklang Festival in Freiburg, Germany; performed on May 4, 2010 by the Ensemble Surplus and the Experimental Studio, Noa Frenkel contralto, Dániel Péter Biró and Wieland Hoban, voices, Sven Thomas Kiebler, piano and Detlef Heusinger, conductor
- Mishpatim (Laws) III – Tslalim (Shadows)* for contralto, ensemble and electronics - premiered at the University of Victoria on April 6, 2009; performed at the Chapelle historique du bon Pasteur in Montreal on April 9, 2010 and at the Betty Oliphant Theatre in Toronto April 10, 2010 by the Aventa Ensemble with Bill Linwood, conductor
- Udvarim Achadim (et les même Mots) - Version II* for saxophone quartet and electronics; Premiered by the Quasar Saxophone Quartet at the Espace Dell'Arte in Montréal, Canada on March 31, 2010
- Udvarim Achadim (et les même Mots)* for saxophone quartet; Premiered by the Quasar Saxophone Quartet at King's University College in Edmonton, Canada on February 6, 2010
- Vayehi Kol HaAretz (sur la terre avait)* for saxophone quartet and two percussionists; performed by the Quasar Saxophone Quartet, Mason Koenig and Corey Rae; conducted by Bill Linwood; premiered at the Phillip T. Young Recital Hall, University of Victoria, January 27, 2010. Performed also at the Scotia Bank Dance Centre in Vancouver, BC on January 28, 2010
- 2009 *Kolot (Sounds/Voices)*, for contralto, piano, voices, ensemble and electronics; premiered by Vancouver New Music on October 3, 2009 at the Scotia Bank Dance Centre in Vancouver, BC. Commissioned by Vancouver New Music with generous support from the BC Arts Council and the Canada Council for the Arts
- Shever HaDavar (Fragment of the Word)* for ensemble, premiered by the Aventa Ensemble on September 13, 2009
- 2008 *Hadavar (The Word)* for contralto, piano, percussion and live electronics; Noa Frenkel, contralto, Jee Yeon Ryu, piano; performed at Open Space, Victoria, BC on February 23, 2009
- Kilkul (Breakdown)* for solo alto saxophone; performed by Kris Covlin at the World Saxophone Conference in Bangkok, Thailand on July 11, 2009; also performed by Matthieu Leclair at the Conservatoire de

musique de Montréal on August 15, 2009, by Allison Balcetis at the University of Alberta in Edmonton, AB on Oct. 22, 2010 and by Kris Covlin at the SALT Festival in Victoria, BC on March, 20, 2011

- 2007 *Simanim (Signs/Traces)* commissioned by the German Radio (Hessischer Rundfunk), played by members of the Radio Symphony Orchestra Frankfurt in their Klangbienale Festival on May 7, 2007. Broadcast on German Radio (Hessischer Rundfunk) on November 11, 2007
- Saanich Sridim*, for clarinet and electronics; premiered at the meeting of the International Clarinet Association in Vancouver on July 5, 2007; performed by Patricia Kostek, performed also at Qualicum Beach Harvest of Music on September 26, 2007, at the University of Victoria on October 28, 2007 and January 16, 2008
- 2005-2006 *Mishpatim (Version II)*, for soprano, voices, speaking percussionist, and ensemble; played by the ensemble recherche at the Darmstadt Summer Courses for New Music on August 6, 2006
- 2003 *Bemitzraim (In Egypt)*, for speaking percussionist; performed at the Atlantic Center of the Arts on March 25, 2002, at the Bartók Festival in Szombathely, Hungary on July 19, 2002, at Princeton University on May 9, 2005, at the University of Victoria on December 3, 2005 and February 19, 2006; performed on May 12, 2007 by David Humphrey at Open Space, Victoria, on December 10, 2007 by Martin Fisk at the Western Front, Vancouver
- Tsalim (Shadows)*, for cello and electronics, performed by Zoe Martlew at Princeton University on February 11, 2003
- Mishpatim (Laws) Version 1*, for voices, speaking percussionist, and ensemble; performed at the Akademie Schloss Solitude in Stuttgart, Germany on August 25, 2003, at Princeton University on December 2, 2003, at the at the University of Victoria on February 20, 2006, 2008, at the International Messiaen Week in Neustadt, Germany on April 21, 2008
- 2000 *Lizkor veLishkoach (To Remember and Forget)*, for string quartet performed at the Villa Bernau, Bern Switzerland on April 22, 2001 also performed at Princeton University, May 8, 2001 and played by the JACK Quartet at the University of Victoria, January 13, 2008
- 1999 *Palimpsests*, for cimbalom, performed at the Kodály House in Budapest Hungary, March 13, 2000, performed at Princeton University, April 21, 2002 and at the Overture Hall, Madison, WI August 5, 2005
- Schaumspiel*, electroacoustic opera, performed at the Schlachthaus Theater in Bern, Switzerland on November 3,4,5 1999

Variations, electronic sound installation; performed at the Villa Bernau, Bern Switzerland on April 20, 21, 22 2001 and at the LITSK Festival at Princeton University on November 13-15 2004

Eine Kreuzung (Daf), for two guitars and live electronics; performed at the Stuttgart Opera, Germany on November 26, 2001, at the Universität Marburg, Germany on May 22, 2002 (commissioned by the Stuttgart Opera)

1997 *Question*, for harp; performed by Lucy Anne Brady on December 9, 1997, Katharinenkirche Frankfurt, Germany

Piutim, for organ and percussion; performed on December 4, 1997, Katharinenkirche Frankfurt by Martin Lücker, organ and Dirk Rothbrust, percussion; also performed in Bremen, Germany on February 8, 2007 in the St. Petri Cathedral by Zsigmond Szathmáry, organ and Olaf Tzschoppe, percussion, at the Ev. Luther Kirche, Wellingsbüttel, Up de Worth, Germany on February 11, 2007

1996 *Hkalom (Dream)* for large ensemble and electronics; performed at the Musikhochschule, Frankfurt, Germany on May 15, 1996; broadcast by Hessischer Rundfunk (German Radio)

Poems, for soprano, violin, clarinet, guitar and electronics, performed at the Musikhochschule Frankfurt, Germany on June 17, 1996, at the Konzerthaus in Vienna, Austria on April 8 1998; broadcast by ORF (Austrian Radio); performed by Princeton Composers Ensemble at Princeton University, January 18, 20

1995 *Sirató*, for piano, sampler and voices, performed at the Musikhochschule, Frankfurt, Germany on May 5, 1995; broadcast by Hessischer Rundfunk (German Radio) on July 13, 1995

1993 *Caviar*, for piano, performed by Mathilde Hoursiangou on May 26, 1993, Alte Oper, Frankfurt, Germany

k. Performances as an interpreter (Selections)

2020 *Udvarim Achadim (et les même Mots)* for saxophone quartet and electronics will be performed by the Quasar Saxophone Quartet and Dániel Péter Biró, Guillaume Barrett, electronics, at the Aline-Letendre Space, Church of Gesù in Montréal, QC, Canada, January 23, 2020.

2019 *Simanim (Signs/Traces)*, Talea Ensemble, Lorraine Vaillancourt, Dániel Péter Biró, Sam Wolk, electronics, TIME SPANS Festival, New York, USA, August 20, 2019

2018 *Gvul (Border)*, Ermis Theodorakis, piano, Dániel Péter Biró, electronics, University of Bergen Aula, December 5, 2018

Gvul (Border), Ermis Theodorakis, piano, Dániel Péter Biró, electronics, Hochschule für Musik und Theater “Felix Mendelssohn Bartholdy,” Leipzig, Germany, November 23, 2018

Hadavar (The Word), for alto, piano, resonant instruments and electronics, Barbara Ostertag, alto, Liam Gibson, piano, Dániel Péter Biró, Kirk McNally, electronics, Congregation Emanu-El, Victoria, BC, Canada, May 6, 2019

Hadavar (The Word), for alto, piano, resonant instruments and electronics, Barbara Ostertag, alto, Donald Berman, piano, Dániel Péter Biró, Kirk McNally, electronics, Americas Society, New York, USA, May 4, 2019

2017 *Gvul (Border)*, Ermis Theodorakis, piano, Dániel Péter Biró, electronics, Site-Mémorial du Camp de Milles in Aix-en-Provence, France on July 25, 2017

2016 *Mitoch He’anan (From the Midst of the Cloud) Version II*, Kovalis Duo, Dániel Péter Biró, Guillaume Barrette, Pascal Boudreault electronics, at La Chapelle historique du Bon-Pasteur in Montreal, QC, October 5, 2016

Kivrot HaTa’avah (Graves of Craving) Version II, Sylvie Lacroix, flute, Dániel Péter Biró, electronics, Festival Átlátszó Hang, Budapest, Hungary, January 10, 2016

Kivrot HaTa’avah (Graves of Craving) Version II, Sylvie Lacroix, flute, Dániel Péter Biró and Kirk McNally, electronics, Institut für Elektronische Musik und Akustik at the University of Music and Performing Arts in Graz, Austria, January 15, 2016

2015 Guitar performance in Tsilumos Ensemble of new works by Black, Christensen, Onofre, Ribeiro and Fréchette at the SALT New Music Festival and Symposium, Open Space, Victoria, BC on July 23, 2015

Conducting and electronic processing of *Mishpatim (Laws)* composition at the Knafel Center, Radcliffe Institute for Advanced Study, Harvard University on April 8, 2015

2014 Guitar performance in Tsilumos Ensemble of new works by Takasugi, Ulliveli, Ribeiro and Fréchette at the SIMN 2014 Matrix14 on Tour in Curitiba, Brazil, September 18, 2014

2013 Guitar performance in Tsilumos Ensemble of new works by Takasugi, Ulliveli and Edwards at the SALT New Music Festival and Symposium, Open Space, Victoria, BC on June 1, 2013

2012 Guitar performance of Berio’s *Sequenza* at the SALT New Music Festival and Symposium, Open Space, Victoria, BC on March 3, 2012

2011 *Hadavar (The Word) Version II* for countertenor, piano, percussion and live electronics; performed by Kai Wessel, countertenor, Sven Thomas

Kiebler, piano, Dániel Péter Biró and Kirk McNally, electronics; Fromm Concerts at Harvard University, Cambridge MA, USA on April 2, 2011

Guitar performance of Elliot Carter's *Changes*; performed at Salt Festival for New Music at SALT New Music Festival and Symposium, Open Space, Victoria, BC on March 20, 2011

Guitar performance in Chaya Czernowin's *Six Miniatures and a Simultaneous Song* for ensemble; performed at SALT New Music Festival and Symposium, Open Space, Victoria, BC on March 20, 2011

2010 Electronic Processing in *Hadavar (The Word)* for contralto, piano, percussion and live electronics; Hateiva Studio, Yafo, Israel on May 8, 2010

Mishpatim (Laws) IV - Ko Amar (Thus Said) for contralto, piano, voices, ensemble and electronics; premiered at the Mehrklang Festival in Freiburg, Germany; performed by the Ensemble Surplus and the Experimental Studio, Noa Frenkel, contralto, Dániel Péter Biró and Wieland Hoban, voices, Sven Thomas Kiebler, piano, Detlef Heusinger, conductor, May 4, 2010

Performance of *Le marteau sans maître* by Pierre Boulez with the Aventa Ensemble; Chapelle historique du bon Pasteur, Montreal on April 9, 2010; Halifax - Saint Mary's University Art Gallery on April 14, 2010

Electronics performance in *Mishpatim III – Masked Shadows* by Dániel Péter Biró with the Aventa Ensemble in the Chapelle historique du bon Pasteur, Montreal on April 9, 2010; New Music Concerts, Betty Oliphant Theatre, Toronto on April 10, 2010

Electronics performance in *Udvarim Achadim (et les même Mots) - Version II* for saxophone quartet and electronics. Premiered by the Quasar Saxophone Quartet at the Espace Dell'Arte in Montréal, Canada on March 31, 2010

2009 Performance of *Le marteau sans maître* by Pierre Boulez with the Frankfurt Radio Symphony Orchestra on November 21, 2009; Broadcast on May 5, 2010 on German Radio (Hessischer Rundfunk)

Electronic processing in *Kolot (Sounds/Voices)*, for contralto, piano, voices, ensemble and electronics; premiered by Vancouver New Music on October 3, 2009 at the Scotia Bank Dance Centre in Vancouver, BC

Electronic processing in *Hadavar (The Word)* for contralto, piano, percussion and live electronics; May 9, 2009 Hateiva Studio, Yafo, Israel; at Open Space on February, 23, 2009

2008 Voice performance (Hebrew Bible cantillation); *Mishpatim (Version I)*, for voices, speaking percussionist and ensemble; performed by the

- Ensemble Messiaen at the International Messiaen Week in Neustadt an der Weinstrasse, Germany on August 21, 2008
- 2007 Electronic processing in *Simanim (Signs/Traces)*; commissioned by the German Radio (Hessischer Rundfunk) played by members of the Frankfurt Radio Symphony Orchestra in the Klangbiennale Festival on May 7, 2007; broadcast on German Radio on November 11, 2007; American premiere on August 20, 2020 at TIME:SPANS Festival in New York
- Electronic processing; Luigi Nono, *Post-Praeludium per Donau*; performed at the Phillip T. Young Recital Hall, University of Victoria, April, 7 2007, at the University of British Columbia on March 29, 2008 and at the University of Victoria on April 1, 2008
- Electronic processing in *Sridim*, for clarinet and electronics; premiered at the meeting of the International Clarinet Association in Vancouver on July 5, 2007; performed by Patricia Kostek, performed also at the University of Victoria on June 28, 2007
- 2006 Voice performance in *Mishpatim (Version I)*, for voices, speaking percussionist and ensemble; performed at the University of Victoria with the Aventa Ensemble on February 20, 2006
- 2004 Guitar performance (improvisation) in concert with Mark Dresser; performed in Taplin Auditorium at Princeton University, Princeton, NJ USA on May 4, 2004
- 2002 Guitar performance; Steve Mackey's *Josh Smith*; performed at the Atlantic Center for the Arts at New Smyrna Beach Florida, USA on March 25, 2002
- 2000 Guitar performance; Princeton Composers Ensemble Concert; performed in Taplin Auditorium at Princeton University, Princeton, NJ USA on January 18, 2000
- 1998 Guitar performance; concert of new music at the Musikhochschule Frankfurt on June 17, 1998 (Dániel Péter Biró: *Poems*, for soprano, violin, clarinet, guitar and electronics and Berio: *Sequenza XI* for guitar)
- Guitar performance; Dániel Péter Biró: *Poems*, for soprano, violin, clarinet, guitar and electronics; *Lange Nacht der Neuen Klängen* Konzerthaus in Vienna Austria, April 8 1998, Broadcast by ORF (Austrian Radio)
- 1995 Guitar performance; Concert with Bern Symphony Orchestra; performed at the Casino in Bern, Switzerland on June 6, 1995; Maurice Ohana: *Concerto trois graphiques pour guitare et petit orchestre*
- 1994 Guitar performance; Concert of New Music; performed at the Bartók Festival in Szombathely, Hungary on July 19, 1999

h. Conducting (Selections)

- 2019 *Ethica*, concert with Neue Vocalsolisten and Bit20 Ensemble at Grieghallen, Bergen on Nov. 9, 2019.
- Ethica*, concert with Neue Vocalsolisten and Norwegian Youth Chamber Music Festival Ensemble at Atelier of painter Kjell Pahr-Iversen, in conjunction with Hagit Yakira Dance, Stavanger on Nov. 6, 2019.
- 2015 *Mishpatim (Laws)* composition at the Knafel Center, Radcliffe Institute for Advanced Study, Harvard University on April 8, 2015
- 2007 Elliott Carter; *Esprit Rude, Esprit Doux*, performed at the Phillip T. Young Recital Hall, University of Victoria, January 16, 2007
- 2006 Heymin Suk; *The Woman* performed at the Phillip T. Young Recital Hall, University of Victoria, November 22, 2006
- 2004 Michael Berger; *Heads I Win Tails You Lose*, for ensemble performed at the Phillip T. Young Recital Hall, University of Victoria, November 22, 2004
- 2003 Dániel Péter Biró; *Mishpatim*, for two speakers, speaking percussionist and ensemble, performed at Taplin Auditorium at Princeton University on December 2, 2003
- 2000 Concert of New Music; performed at the Bartók Festival in Szombathely, Hungary on July 22, 2000
- 1999 Dániel Péter Biró; *Schaumspiel-Eine Oper Ohne*, electroacoustic opera in one act; performed at the Schlachthaus Theater in Bern, Switzerland on November 3,4,5 1999
- 1998 Concert of New Music; Bartók Festival in Szombathely Hungary on July 20, 1998
- 1995 Dániel Péter Biró: *Sirató*, for piano, sampler and two voices; performed at the Musikhochschule, Frankfurt, May 5,1995; broadcast by Hessischer Rundfunk (German Radio)

i. Conferences and Colloquia

- 2021 "Béla Bartók: Work and Legacy." Lecture as part of the series *A Bartók Journey* of the Tesla String Quartet, March 10, 2021.
- 2020: "Composing Spinoza's Ethics: Charting a Migration of Spirit Through Sound," 7th Meeting of the ICTM Study Group on Applied Ethnomusicology «Performing, Engaging, Knowing» organized by the Lucerne School of Music, in collaboration with the University of Music and Performing Arts in Vienna and the Swiss Society for Ethnomusicology, August 27, 2020.

“Sounding Philosophy” with Ingrid Catharina Geuens at the online Latimpe Platform Conference, organized by the Centre of Excellence in Music Performance Education, (CEMPE), Norwegian Academy of Music, May 14, 2020.

Panel Discussion: “Artistic DNA” at the Vivier, Montréal, Quebec on January 23, 2020.

Panel discussion: “Gender, Inspiration and the Creative Process,” Musica Femina International Symposium, Central European University, Budapest, Hungary, January 9, 2020.

2019: “Spinoza's Ethica: Parametric Composition in the Ethica Composition Cycle,” Sounding Philosophy Conference, Grieg Academy, University of Bergen, November 1, 2019.

“Spinoza’s Ethics: Secular Religion Expressed in Historicized and Contemporary Sound,” Social Acoustics Seminar, the Faculty of Fine Art, Music and Design, University of Bergen, October 2, 2019.

“Composing Ethica after Baruch Spinoza” at the Buchmann-Mehta School of Music in Tel Aviv, Israel, April 30, 2019

SmalPrat, Nymusikk in Bergen, Norway, February 28, 2019

2018 Komposition als Archäologie, Zentrum für Gegenwartsmusik, Leipziger Hochschule für Musik und Theater “Felix Mendelssohn Bartholdy,” November 24, 2018

“Composing Spinoza’s Ethics: Charting a Migration of Spirit Through Sound,” Nomadic Dialogues Conference, Faculty for Art, Music and Design at the University of Bergen, November 12, 2018

Borealis Listening Club, Bergen, Norway, September 26, 2018

“Deus Sive Natura: Das theologische Weltbild von Spinoza in Musik ausgedrückt,” Nikolausberger Musiktage, Göttingen, Germany, September 7, 2018

“Composing Ethica,” Swiss Philosophy Association 2018 Symposium, University of Basel in Basel, Switzerland from September 8, 2018

“Composing Spinoza’s *Ethics*,” lecture at Royal Society of Canada Pacific Chapter Meeting, Peter Wall Institute for Advanced Studies, University of British Columbia, January 31, 2018

2017 “Mediterranean Voices Project,” lecture at Congregation Emanu-El in Victoria, BC on April 2, 2017

Lectures in Workshop “Computational Ethnomusicology: Methodologies for a New Field,” Lorentz Center, University of Leiden, the Netherlands, March 27-29, 2017

“Sounding the Religion of Exile: Composing Music Based on Baruch Spinoza’s Philosophical Text Ethica,” lecture at Centre for Studies in Religion and Society, University of Victoria, January 9, 2017

2016

“Music as Escape, Music as Refusal,” lecture at Basler Forum für Musikästhetik, University of Basel, Basel, Switzerland, Nov. 11, 2016

“Judaism Practiced in Music Composition,” Congregation Emanu-El, Victoria, BC, November 6, 2016

“Melodic Stability and Memory Analysis in Semi-Oral Chant Traditions: A Computational Study of Qur’an Recitation and Torah Trope,” Analytical Approaches to World Music Conference, The New School, New York, USA, June 8-11, 2016

“Religious Recitation as Oral Culture,” lecture at Symposium on Transmission of Tunes and Tales, Amsterdam, Netherlands, May 12, 2016

“The History of Torah and Qur’an Recitation in the Netherlands” lecture at Symposium on Torah and Qur’an Recitation in the Netherlands, Meertens Institute, Amsterdam, Netherlands, February 9, 2016

“The Aesthetics of Live-Electronic Composition,” lecture with Kirk McNally, Institut für Elektronische Musik und Akustik at the University of Music and Performing Arts in Graz, Austria, January 15, 2016

“The Space of Memory,” lecture at Átlátszó Hang Festival, Budapest, Hungary, January 10, 2016

2015

Lectures and master-classes, Festival VIRTUOSI XVIII, Recife, Brazil, December 9-10, 2015

“Music Composition as Research of History and Memory,” lecture given on November 28, 2015, Royal Society of Canada Annual General Meeting, Victoria, BC

Lectures and classes, SALT New Music Festival and Symposium in Victoria, BC, Canada, July 23-27, 2015

“On the Historical Development and Practice of the Ta’amei Hamikra,” at the Hillel House, Harvard University, Cambridge, MA, USA May 9, 2015

“Musical Topics in Music of the 20th/21st Centuries,” lecture given at the CUNY Graduate Center, New York, NY, USA April 23, 2015

“On Transcription,” lecture given at the Music Department at Princeton University, Princeton, NJ, USA April 21, 2015

Panel discussion with Christophe Laudamiel, David Edwards and Rachel Field at Le Laboratoire in Cambridge, MA, USA, April 17, 2015

“Completing Mishpatim (Laws)” pre-concert lecture at Knafel Center of the Radcliffe Institute for Advanced Study, Harvard University, Cambridge, MA, USA, April 8, 2015

Keynote lecture “Ehyeh-Asher-Ehyeh: The Future of Historicized, Non-Representational New Music” at the conference New Tendencies of Contemporary Music in Germany, Harvard Department of Music, Cambridge, MA, USA, February 26, 2015

Lecture, podium discussions and performance of Jewish Torah recitation in concerts, University of Music, Drama and Media in Hannover, Germany, January 29 - February 1, 2015

Lectures and composition masterclass at Festival International Montréal/Nouvelles Musiques/ Matrix 15 on Tour, Montréal, Canada, March 5-8, 2015

2014 “The Sound of the Voice is the Name of the Place,” Colloquium of the Harvard Group for New Music in the Department of Music, Harvard University, Cambridge, MA, USA, September 22, 2014

Lecture, composition masterclass, performance and reading session with the group Tsilumos as part of the SIMN 2014 / Matrix14 on Tour in Curitiba, Brazil, September 13-18, 2014

“Existence and Distraction,” paper delivered at Darmstadt Forum, Darmstadt International Summer Courses for New Music, Darmstadt, Germany on August 4, 2014

Presentation of paper with 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” at the 4th International Workshop on Folk Music Analysis (FMA) at Bogazici University in Istanbul, Turkey, June 12-13 2014

Lecture about Béla Bartók's First String Quartet at Book launch of *The String Quartets of Béla Bartók: Tradition and Legacy in Analytical Perspective*, co-edited by Dániel Péter Biró and Harald Krebs at the Wirth Institute in Edmonton, Alberta, March 17, 2014

“Mahler's Modernities,” lecture at School of Music, University of Victoria, January 8, 2014

2013 Mediterranean Voices Conference of the Neue Vocalsolisten in Stuttgart, Germany, December 12-15, 2013

Lectures on musical topics in music of the 20th and 21st centuries as well as on computational ethnomusicology at the Department of Music at Princeton University on November 18-19, 2013

“Creative Ethnomusicology” – Presentation on December 2, 2013 at the International Symposium of New Music and Computer Music in Curitiba, Brazil

“Current Compositional and Ethnomusicological Research,” Music Department, University of Haifa in Haifa, Israel, November 13, 2013

“Into the Cloud: Ritual and Reading, Hermeneutics and Semiotics via Composition with Live-Electronics,” Matrix Academy for Electronic Music, Experimentalstudio, Freiburg, Germany, October 15, 2013

Panel Session on 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) in the *3rd International Workshop on Folk Music Analysis*, Amsterdam, Netherlands, June 7, 2013

Pre-Concert Talk – With Robert Aitken and Claus-Steffen Mahnkopf at the Music Gallery as part of New Music Concerts in Toronto, ON, February 19, 2013

2012 “On My Compositional Work” – Presentation at Mediterranean Voices Conference in Stuttgart, Germany on December 7, 2012

“Historicized Composition, Music and History” – Colloquia at the Summer Composition Institute of the Harvard Music Department on August 25, 2012

“Geschichtliche Untersuchung durch Komposition mit Live–Elektronik und Gespenst-Instrumenten” – Lecture at the Hochschule für Musik und Tanz in Cologne, Germany on June 24, 2013

“Reading the Song, Remembering the Word. On the Historical Development and Practice of the Ta’amei Hamikra (Jewish Cantillation Signs)” – Lecture presented at the Genootschap voor de Joodse Wetenschap in Nederland (Dutch Society for Jewish Studies) in Amsterdam on June 10, 2012

“On Computational Transcription and Analysis of Oral and Semi-Oral Chant Traditions” – Paper (with Peter van Kranenburg and George Tzanetakis) presented at the Second International Conference on Analytical Approaches to World Music in Vancouver on May 13, 2012

“My Music and History” and “New Performance Practices” – Lectures in the Tedarim Workshops on electronic music and on rhythm, extended techniques and notation with the Meitar Ensemble in Kiryat Ono, Israel on April 8 and 10, 2012

2011 “Composing with Gematria” – lecture at Hateiva Studio in Yafo, Israel on February 18, 2011

“Immigrating Language with Live Electronics” – Lecture given at The Matrix Academy for Electronic Music on June 4, 2011

“Bartók’s Legacy” Lecture given at the University of Utrecht on November 28, 2011

“Computational Analysis of Jewish and Islamic Chant” – Lecture at the Meertens Institute in Amsterdam, Netherlands on December 1, 2011

2010 An interdisciplinary round table discussion on the topic of “Primitivism,” *Modernist Studies Association Annual Meeting* at the University of Victoria, November 9, 2010

“Decoding the Song: Histogram-Based Paradigmatic and Syntagmatic Analysis of Melodic Formulae in Hungarian Laments, Torah Trope, Tenth Century Plainchant and Qur’an Recitation” Lecture at USMIR Conference at Utrecht University, August 4, 2010

Round table discussion – “Spatializing Technology – Technologizing Space” – lecture given at Matrix Academy for Electronic Music, in Freiburg, Germany on June 25, 2010

“Composing with Ghost Instruments” – lecture given at Matrix Academy for Electronic Music, Experimental Studio in Freiburg, Germany on June 25, 2010

“Composing Resonant Spaces” – lecture given at Hateiva Studio in Yafo, Israel on May 8, 2010

“Aspects of Musical Semantics” – lecture given at Tel Aviv University in Tel Aviv, Israel on May 4, 2010

Pre-concert talk – Saint Mary's University Art Gallery, Halifax, April 14, 2010

Pre-concert talk (with Gilles Tremblay) – New Music Concerts - Tribute to Gilles Tremblay, Betty Oliphant Theatre, Toronto ON, Saturday, April 10, 2010

2009 Pre-concert talk – Aventa Ensemble, University of Victoria, February 8, 2009

2008 “On My Music” – lecture given at SUNY Purchase, New York USA on October 29, 2008

“The History of Monotheistic Chant” – lecture given at SUNY Purchase, New York USA on October 29, 2008

“Remembering the Song: Rethinking Orality and Improvisation in Hungarian Lament Traditions” – lecture given at the Society for Ethnomusicology Annual Meeting in Wesleyan, CT USA on October 27, 2009

“Ein theologischer Regenbogen: zur Aktualität geistlicher Musik” – lecture given at the International Messiaen Week in Neustadt an der Weinstrasse, Germany on August 17, 2008

“Decoding the Song: Histogram-Based Paradigmatic and Syntagmatic Analysis of Melodic Formulae in Hungarian Laments, Torah Trope, Ninth Century Plainchant and Koran Recitation” – poster presentation given at IRCAM Prosody of Expressivity in Music and Speech Conference (Agora Festival) in Paris, France on June 17, 2008

“Interview with Helmut Lachenmann” – pre-concert talk at the University of British Columbia on March 29, 2008

“On My Music” – lecture given at the Hochschule für Musik - Musikakademie Basel on January 4, 2008

2007 “Dialogues in Transformation: Timbre, Thematic Discourse and Form in Mahler’s Ninth Symphony and Webern’s Symphonie op. 21” – lecture given at Sixth European Music Analysis Conference in Freiburg, Germany on October 13, 2007

“Plotting the Instrument” – presentation at the Annual Meeting of the American Musicological Society in Quebec City, QC on November 4, 2007

“On My Music” – lecture given at the University of Washington School of Music, Seattle, WA USA on April 21, 2007

“On My Music” – lecture given at Composition Academy Schloss Solitude, Germany on August 17, 2007

2006 “Variations” – lecture given at Interactive Futures Conference in Victoria, BC on January 23, 2006

“Music and Activism” (together with Buffy St. Marie) – lecture given at Victoria International Arts Symposium, Victoria, BC on October 6, 2006

“Reading and Singing” – lecture given at the Forum for Music and Christian Scholarship at Calvin University in Grand Rapids, Michigan USA on February 24, 2006

“The Music of Helmut Lachenmann” – pre-concert talk given at the Vancouver Playhouse for Vancouver New Music concert in Vancouver, BC on February 25, 2006

“The Revolutions of Musical Parameters” – lecture given at the West Coast Society for Music Theory Conference at the University of British Columbia in Vancouver, BC on April 25, 2006

“Reading the Song” – lecture given at the Centre for Studies in Religion and Society, University of Victoria, Victoria, BC on November 29, 2006

“Music and the Immigration of Language” – lecture given at the Darmstadt International Summer Courses in Darmstadt, Germany on August 14, 2006

“Palimpsests” – lecture given at the Darmstadt International Summer Courses in Darmstadt, Germany on August 8, 2006

2005 “Slowly Watching Memory” – lecture on Morton Feldman's Rothko Chapel, American Jewish Studies Conference in Washington, D.C. USA on December 22, 2005

“Recent Music” – lecture given at the University of Washington, Seattle, WA USA on February 11, 2005

“Helmut Lachenmann’s Gran Torso” – lecture given at SUNY Purchase College of Music, Purchase, NY USA on December 12, 2005

2004 “The Methodology of Mishpatim” – lecture given at the “Forum junger Komponisten” on August 14, 2004 at the Darmstadt Summer Courses for New Music in Darmstadt, Germany

2003 “The Changing Aesthetic” – panel discussion at the Listening in the Sound Kitchen Festival at Princeton University in Princeton, NJ, USA on November 13, 2003

2001 “Morton Feldman's Rothko Chapel,” lecture given at *The Third International Conference on Jewish Music*, London, UK; June 26, 2000

j. Chairing Sessions at Conferences

Chair, Norwegian Artistic Research Forum, Oct. 11, 2020

West Coast Conference of Music Theory and Analysis, University of Washington in Seattle, March 8, 2008; Session: “Tonal and Harmonic Developments”

k. Organization of Guests, Conferences and Concerts

Leader, Grieg Academy Composition Research Group, 2018-Present

Organized “Sounding Philosophy” Conference at University of Bergen, No. 1-2, 2019,

Artistic Director of SALT Festival and Symposium in Victoria, BC in 2011, 2012, 2013, 2015. 2017. Raised over CAD \$500,000 for the SALT Festival in this time period

Co-organized (with Harald Krebs) International Conference on the String Quartets of Béla Bartók; September 2008; unique international conference consisting of experts in the field from around the world integrating music theory, musicology, composition and performance (funds raised: \$28,260)

Organized visit of Helmut Lachenmann, April 2008 (funds raised: \$7,000)

Organized visit of Ensemble Surplus in December 2005 (funds raised: \$3,000)

I. Master-classes and Courses

Seminar of the Norwegian Composers' Society, August 14-15, 2020

Sounding Philosophy, CEMPE Project, Fall 2019

Faculty in Project *Narratives of Memory, Migration, Xenophobia and European Identity: Intercultural Dialogues in Hungary, Germany, France and Canada*, Summer, 2017

Faculty – VIRTUOSI XVIII Festival, Recife, Brazil.

Faculty – SALT New Music Festival, 2011, 2012, 2013, 2015, 2017, 2018

Faculty – International Summer Master-class for Composition, Schloss Solitude, Germany, 2013

Faculty – Matrix Academy for Electronic Music in Freiburg, Germany, Amsterdam, Netherlands and Montréal, Canada – 2010, 2011, 2012, 2013, 2015

Faculty – Tedarim Academy for Electronic Music in Israel – 2011, 2012

Faculty – International Symposium of New Music and Computer Music in Curitiba, Brazil, 2012

Composer in Residence at International Messiaen Festival in Neustadt, Germany – 2008

Featured Composer at Darmstadt International Summer Courses for New Music – 2006

8. Teaching Duties at the University of Victoria

Course Descriptions:

MUS 699: Dissertation Advising (PhD Level – no course credit given)

MUS 555: Graduate Composition Instruction (Masters Level)

MUS 462/562 A-B: Seminar in Contemporary Music Creation and Performance

MUS 561: Graduate Composition Seminar (Music and Time, Electroacoustic Composition)

MUS 501: Seminar in Music Notations

MUS 301B: Contemporary Music Theory and Analysis

MUS 301A: Music Theory and Analysis of Music 1900-1945

MUS 201B: Music Theory and Analysis of Music in the Romantic Period

MUS 201A: Music Theory and Analysis of Music in the Classical Period

MUS 181: Sonic Lab (Contemporary Music Ensemble)

MUS 405: Music Composition

MUS 305: Music Composition

MUS 205: Music Composition

a. Courses Taught:

Course	Hours/Week	Term	Number of Students
MUS 555	5	S 2018	5
MUS 555	5	F 2017	5
MUS 205	1	S 2018	1
MUS 205	1	F 2017	1
MUS 501	3	S 2017	6
MUS 301B3		S 2017	35
MUS 598	1	S 2017	1
MUS 555	1	S 2017	1
MUS 405	2	S 2017	2
MUS 481	5	S 2017	20
MUS 598	1	F 2016	1
MUS 555	1	F 2016	1
MUS 405	2	F 2016	2
MUS 462/562AB	3	F 2016	15
MUS 561	3	F 2016	4
MUS 205	2	S 2015	2
MUS 305	1	S 2015	1
MUS 405	1	S 2015	1
MUS 555	1	S 2015	1
MUS 462/562AB	3	F 2016	10
MUS 305	1	F 2015	1
MUS 405	1	F 2015	1
MUS 205	2	F 2015	2
MUS 462/562AB	3	F 2015	15
MUS 555	1	F 2015	1
MUS 301A3		F 2015	11
MUS 699	6	F 2014	2 (Done while on sabbatical)
MUS 699	6	S 2015	2 (Done while on sabbatical)
MUS 301B3		S 2014	19
MUS 201B3		S 2014	20
MUS 390	3	S 2014	10
MUS 699	2	S 2014	2
MUS 505	2	S 2014	3
MUS 405	2	S 2014	1
MUS 305	2	S 2014	2
MUS 301A3		F 2013	26
MUS 305	3	F 2013	2
MUS 555	3	F 2013	3
MUS 699	2	F 2013	2
MUS 699	2	S 2013	2
MUS 301B3		S 2013	26
MUS 462/562 AB	1.5	S 2013	15
MUS 555	2	S 2013	2
MUS 405	3	S 2013	3
MUS 305	1	S 2013	1
MUS 205	3	S 2013	3
MUS 699	2	F 2012	2

MUS 301B3		F 2012	18
MUS 462/562 AB	3	F 2012	15
MUS 555	2	F 2012	3
MUS 405	2	S 2013	2
MUS 699	2	F 2012	2
MUS 305	1	F 2012	1
MUS 205	3	F 2012	3
MUS 555	2	S 2012	2
MUS 205	3	S 2012	3
MUS 405	4	F 2010	4
MUS 4/562 A-B	1.5	S 2012	15
MUS 4/562 A-B	1.5	F 2011	15
MUS 699	2	F 2011	2
MUS 555	2	S 2011	3
MUS 555	2	F 2010	2
MUS 205	2	S 2011	2
MUS 205	2	F 2010	2
MUS 301B1.5		S 2011	35
MUS 4/562 A-B	1.5	S 2011	26
MUS 4/562 A-B	1.5	F 2010	26
MUS 562 A-B	1.5	S 2010	30
MUS 562 A-B	1.5	F 2010	30
MUS 301A3		F 2010	31
MUS 555	3	F 2010	3
MUS 205	4	F 2010	4
MUS 555	3	S 2010	3
MUS 405	2	S 2010	2
MUS 562 A -B	1.5	S 2010	26
MUS 205	1	F 2009	1
MUS 305	2	F 2009	2
MUS 405	1	F 2009	1
MUS 555	2	F 2009	2
MUS 301 A	3	F 2009	27
MUS 562	1.5	F 2009	26
MUS 201B3		S 2008	25
MUS 301B3		S 2008	25
MUS 205	2	S 2008	2
MUS 555	2	S 2008	2
MUS 301B3		S 2007	30
MUS 201B3		S 2007	20
MUS 501	8	F 2007	8
MUS 555	5	S 2007	5
MUS 301B3		S 2006	25
MUS 555	5	S 2006	3
MUS 555	3	F 2006	5
MUS 390/590	3	S 2006	4
MUS 201B3		S 2006	25
MUS 301 A	3	F 2005	22
MUS 201B	3	S 2005	14
MUS 301B3		S 2005	33
MUS 205	1	F 2005	1
MUS 205	1	S 2005	1

MUS 305	1	F 2005	1
MUS 555	3	F 2004	3
MUS 555	3	S 2005	3
MUS 201A3		F 2004	21
MUS 301 A	3	F 2004	27
MUS 501	3	F 2004	6
MUS 555	3	F 2004	3

b. Student Supervision at the University of Victoria

Student	Degree Program	Area	Type of Supervision
Nicole Anaka	M.Mus.	Musicology	Second Reader*
Annette Brosin	Ph.D.	Composition	Supervisor*
Peter Cavell	M.Mus.	Composition	Supervisor*
Brandon Chow	B.Mus.	Composition	Supervisor
David Ceccetto	Ph.D.	Interdisciplinary	Member*
Jonathan Crellin	B.Mus.	Composition	Supervisor
Michael Dias	Ph.D.	Musicology	Committee*
Ole-Andreas Førde	B.Mus.	Composition	Supervisor*
Liam Gibson	B.Mus.	Composition	Supervisor
Ruth Guechtal	M.Mus.	Composition	Supervisor*
Tijs Ham	M.Mus.	Artistic Research	Supervisor
Robert Hansler	M.Mus.	Composition	Supervisor*
Georgi Harizanov	M.Mus.	Composition	Supervisor*
Deborah Hopper	M.Mus.	Musicology	Supervisor/ Reader*
Ryan Hemphill	M.Mus.	Composition	Supervisor
Christian Hébert	B.Mus.	Composition	Supervisor
Alanna Ho	B.Mus.	Composition	Co-Supervisor
Ava Hoegl	B.Mus.	Composition	Supervisor*
Jamie Hook	B.Mus.	Composition	Supervisor
Adam Jasieniuk	B.Mus.	Composition	Supervisor
Ivana Jokic	M.Mus.	Composition	Supervisor*
Francis Julien	M.Mus.	Composition	Co-Supervisor*
Matthew Kaufhold	B.Mus.	Composition	Supervisor*
Matthew Kelly	B.Mus.	Composition	Supervisor*
Sean Kiley	M.Mus.	Composition	Supervisor
Nolan Krell	B.Mus.	Composition	Supervisor*
Sean Kiley	M.Mus.	Composition	Supervisor
Bethany MacNeil	M.Mus.	Musicology	Committee*
Stefan Maier	B.Mus.	Composition	Supervisor*
Seán Maynard	B.Mus.	Composition	Supervisor
Darren Miller	Ph.D.	Composition	Supervisor*
Max Murray	B.Mus.	Composition	Supervisor*
Hollas Longton	B.Mus.	Composition	Supervisor*
Alex Loewen	M.Mus.	Composition	Supervisor*
Emily Mahbobi	B.Mus.	Composition	Supervisor
Kimberley Manerikar	M.Mus.	Composition	Supervisor*
Marcílio Onofre	Ph.D.	INTD	Supervisor
Sara Page	B.Mus.	Composition	Supervisor*
Lynne Penhale	B.Mus.	Composition	Supervisor*
Timo Pekkonen	M.Mus.	Composition	Supervisor
Nicolas Piper	M.Mus.	Composition	Supervisor*

Felipe Ribiero	M.Mus.	Composition	Supervisor*
Syssilia Ried	B.Mus.	Composition	Supervisor
Dave Riedstra	M.Mus.	Composition	Supervisor*
Natalie Robinson	M.Mus.	Composition	Co-Supervisor*
Pedro Samsel	M.Mus.	Composition	Supervisor
Shabahang Saffari	M.Mus.	Composition	Supervisor
Fuhong Shi	M.Mus.	Composition	Supervisor*
Allison Starr	Ph.D.	Musicology	Member*
Heymin Suk	M.Mus.	Composition	Supervisor*
Adam Tindale	Ph.D.	Interdisciplinary	Member*
Juan Vassalo	M.Mus.	INTD	Supervisor*
James Waddel	B.Mus.	Composition	Supervisor

* = Graduated

9. Administrative Activities

a. University

1. Media Advisory Committee (2005)
2. Religious Studies Committee (2017-2018)
3. University Vice-President Research Committee (Spring 2018)

b. Fine Arts

1. Fine Arts Curriculum Committee (Fall 2005, Spring 2006)
2. Software Allocations Committee in Fine Arts (2004-2005)
3. Fine Arts Curriculum Committee (Fall 2005, Spring 2006)
4. Fine Arts Tech Arts Forum (Spring 2008)
5. Fine Arts Visual Arts Chair Search Committee (Fall 2009)
6. Fine Arts Constitution Committee (Spring 2018)
7. Studio Renovation Committee (Fall/Spring 2017-2018)

c. School of Music

1. Composition/ Musicology/Music Theory Committee (2004-2005)
2. Composition Committees (2004-2005)
3. Library Committee (Spring 2005)
4. Curriculum Committee (Fall 2005)
5. Student Evaluations Committee (Spring 2008)
6. Steering Committee (Spring 2008 / Fall 2008)
7. Curriculum Committee (2009-2010)
8. Appointments and Reappointments Committee (2009-2010)
9. Curriculum Committee (2011-2013)
10. Graduate Studies Committee (2013)
11. Music Technology Representative (Fall 2015)
12. ARPT Committee (Alternate) (Fall 2015)
13. Musicology Search Committee (2016-2017)
14. Steering Committee (2016-2017)
15. Head of Music Composition Area (2017-2018)
16. New Music Celebration Committee (2017)

10. Teaching Duties at the University of Bergen

a. Courses taught

- MUG 144: Primary Discipline, Composition
MUG 145: Primary Discipline, Composition
MUG 294: Primary Discipline, Composition
MUG 295: Primary Discipline, Composition

MUV 301: Masters Project Work I
 MUV 302: Masters Project Work II
 MUV 315: Special subject I for composers
 MUV 316: Special subject II for composers
 MUV 351: Master's Project
 MUV 352: Master Exam in Performance or Composition

b. Students and PhD Candidates Supervised at the Grieg Academy

Torbjørn Heide Arnesen	Bachelor Student in Composition	Supervisor
Lisa Braathen	Bachelor Student in Composition	Supervisor
Kjetil Djønne	Bachelor Student in Composition	Supervisor
Thomas Djønne	Bachelor Student in Composition	Supervisor
Alexander Fiske Fosse	Bachelor Student in Composition	Supervisor
Ole-Andreas Førde	Bachelor Student in Composition	Supervisor*
Erik Håkon Halvorsen	Masters Student in Composition	Supervisor*
Tijs Ham	PhD Candidate in Artistic Research	Supervisor
Anders Hannevold	Bachelor Student in Composition	Supervisor*
Anders Hannevold	Masters Student in Composition	Supervisor
Aslak B. Hermstad	Bachelor Student in Composition	Supervisor*
Maren Elise Ingeberg	Bachelor Student in Composition	Supervisor
Iljen Kallevig	Bachelor Student in Composition	Supervisor
Jone Finne Kuven	Bachelor Student in Composition	Supervisor
Morten Brunsberg Refsli	Bachelor Student in Composition	Supervisor
Bendik Savstad	Bachelor Student in Composition	Supervisor*
Bendik Savstad	Masters Student in Composition	Supervisor
Gunhild Seim	Masters Student in Composition	Supervisor
Parsa Shomali	Masters Student in Composition	Supervisor
Juan Vassalo	PhD Candidate in Artistic Research	Supervisor
Julia Wiger-Nordås	Bachelor Student in Composition	Supervisor

* = Graduated

11. Administrative Activities at the University of Bergen

1. Programstyret, Griegakademiet 2018-2021
2. Forskerutdanningsutvalget, KMD 2018-2021

12. External Examinations

1. External examiner for tenure application of Huck Hodge, University of Washington, 2012.
2. External examiner of Alyssa Aksa, PhD Candidate, University of Alberta, defense August 30, 2017.
3. External examiner of promotion application to full professor of Laurie Radford, October 16, 2018.
4. External examiner for Gabreilla Vici, Masters Thesis, University of Sydney, April 24, 2020