

# MARK J. BARDEN

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## EDUCATION

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Doctor of Philosophy	Composition, 2011–15 (Expected) Goldsmiths, University of London, UK Roger Redgate, Advisor
Diplom Künstlerische Ausbildung <sup>1</sup> (German equivalent to US Master's Degree)	Composition, 2007–10 Hochschule für Musik Freiburg, Germany Mathias Spahlinger & Jörg Widmann, Advisors
Private Lessons	Composition, 2005–07 Rebecca Saunders, Instructor
Bachelor of Music	Composition & Piano Performance, 1998–2003 Oberlin Conservatory of Music, USA Lewis Nielson & Monique Duphil, Advisors

## SELECT COMMISSIONS

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- 2015 SWR, Donaueschingen Festival
- 2015 Klangforum Wien, Acht Brücken Festival, Cologne
- 2014 Radio France, Présences Festival, Paris
- 2014 Munich Biennale, Klangspuren concert series, Munich
- 2013 Wien Modern Festival, Vienna
- 2013 Ensemble InterContemporain, Paris
- 2012 SWR, Donaueschingen Festival
- 2012 IMD, Darmstadt Summer Courses
- 2012 WDR, Witten Festival
- 2011 Academy of the Arts Berlin & poesiefestival berlin, co-commission
- 2010 Ensemble Recherche & Freiburg Baroque Orchestra, co-commission

## SELECT FELLOWSHIPS & AWARDS

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- 2011–13 Goldsmiths' College Department of Music PhD Studentship (full tuition & stipend)
- 2013 Berlin Senate Composition Fellow
- 2010–11 Academy of the Arts Berlin, Music Section, Composer-in-Residence
- 2010 Darmstadt Summer Courses Fellow
- 2010 Grand Prizewinner, Concertare International Composition Competition
- 2008–10 Oscar and Vera Ritter Foundation Fellowship
- 2003–04 Thomas J. Watson Fellowship: Research in London, Vienna, Hamburg, Berlin, & Prague
- 2002 Grand Prizewinner, Oberlin Conservatory Concerto Competition

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<sup>1</sup> During my master's studies, I also participated in masterclasses led by Mark Andre, Pierluigi Billone, and Helmut Lachenmann and taken private lessons with—among others—Brian Ferneyhough, Chaya Czernowin, and Beat Furrer.

## SELECT COMPOSITIONS & INSTALLATIONS

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- 2016 [*duo for violin and cello*], Séverine Ballon and Ashot Sarkissjan (in progress), 15'  
2016 [*multimedia concert installation*], Ensemble Interface, Frankfurt (in progress), 120'  
2016 [*orchestral work*], No Borders Orchestra, Belgrade, (in progress), 12'  
2015 [*ensemble work*], Ensemble Mosaik, Donaueschingen Festival, (in progress), 10'  
2015 [*ensemble work*], Klangforum Wien, Acht Brücken Festival, Cologne (in progress), 7'  
2014 *viscosity*, amplified string trio and volume pedals, Ensemble Mosaik, Berlin, 15'  
2014 *five monoliths*, for open ensemble instrumentation, 10'  
2013–14 *harvest*, viola, cello, double bass, and percussion, 12'  
2013 *Nocturne*, string quartet, 11'30"  
2012 *a tearing of vision*, large chamber orchestra, 11'  
2012 *puls*, solo percussion, 8'  
2012 *witness.*, soprano saxophone, e-guitar, piano, percussion, & electronics, 14'  
2012 *flesh|veil*, octet partially amplified 12'30"  
2012 *machine & two masks*, conceptual music for large indeterminate instrumentation, ca. 12'  
2011 — *caul* —, chamber ensemble, 22'  
2011 *Tenebræ*, octet for modern & historical instruments, 14'  
2011 *Alam*, concert installation for ensemble & electronics, poem by Zakaria Mohammed, 12'  
2010 *anatomy*, large orchestra & solo percussion, 8½'  
2010 *viscera*, viola, cello, & double bass, 7'  
2009–10 *gauze I & II*, ensemble, 23'  
2009 *personæ*, bass flute & bass clarinet, 9'  
2008 *die Haut Anderer*, piano solo and optional video playback, 9'-13'  
2008 *looking for a man to love & fuck*, concert installation for septet, video, & electronics, 136'  
2007 *kairos incised*, violin, B-flat clarinet, e-guitar, piano, percussion, & double bass, 12'  
2006–07 *Chamber*, three untrained, amplified male voices, 12'

## SELECT PERFORMANCES & COLLABORATORS

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### CONCERT MUSIC VENUES

Academy of the Arts Berlin • Center for Arts & Media Karlsruhe • Cité de la musique • Darmstadt Summer Courses • Donaueschingen Festival • Frankfurt Society for New Music • Klangwerkstatt Festival Berlin • Konzerthaus Berlin • Schloss Solitude • Tonhalle Zürich • Witten Festival

### SELECT CONCERT INSTALLATION VENUES

Academy of the Arts Berlin • Sophiensæle • Eigenreich Theater • Galerie scherer8 • Tacheles

### SELECT ENSEMBLES

Collegium Novum Zürich • ELISION • Ekmeles • Ensemble InterContemporain • Ensemble Mosaik • Ensemble Nickel • Ensemble Recherche • Freiburg Baroque Orchestra • Klangforum Wien • KNM Berlin • Mivos Quartet • Ensemble Cairn • Ensemble Contrechamps

### SELECT SOLOIST & CONDUCTOR COLLABORATIONS

Matteo Cesari • Titus Engel • Richard Haynes • Cornelius Meister • Andrea Nagy • Rei Nakamura • Peter Neville • Enno Poppe • Paula Rae • Nicholas Reed • Scott Sandmeier • Peter Schlier

### SELECT ARTIST COLLABORATIONS

Ligia Manuela Lewis (Choreographer & Performance Artist) • Severiano Martinez (Video Artist) • Zakaria Mohammed (Poet) • Virginia Preston (Director & Performance Scholar)

## COURSES DESIGNED, TAUGHT, & ASSESSED

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- 2013 Composing for a Visiting Ensemble, Goldsmiths, University of London  
Individual tutorials for upper-level undergraduates writing for the ensemble-in-residence.
- 2011–13 Level 1 Composition I & II, Goldsmiths, University of London  
Lecture & tutorial for first-year undergraduates. Emphasis on chamber music composition and developing collaborative, non-traditional works. Responsible for course design since 2012.

## INVITED LECTURES & MASTERCLASSES

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### INVITED LECTURES & PANELS

- 2013 “Liveness und Installationskunst,” Hochschule für Musik, Theater und Medien Hannover
- 2013 “Physical, Perceptual, & Timbral Thresholds in Recent Work,” Oberlin Conservatory of Music
- 2013 “Aspects of the Corporeal,” Goldsmiths, University of London
- 2012 “Technique and Idiom in Lachenmann’s *Pression*,” Goldsmiths, University of London
- 2012 “recherche / hören I, II, & III” panelist, Darmstadt Summer Courses
- 2012 “Cage, Brown, Wolff, Feldman: Notational Strategies” Goldsmiths, University of London
- 2012 “Writing for Historical Instruments,” Universität für Musik und darstellende Kunst Graz

### MASTERCLASSES

- 2013 Oberlin Conservatory of Music, Oberlin, Ohio, USA
- 2013 Hochschule für Musik Hanns Eisler Berlin, Germany
- 2011 Universität für Musik und darstellende Kunst Graz, Austria

## PRINT PUBLICATIONS

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### ARTICLES

- “Fehler als kompositorisches Material,” *MusikTexte* 137 (May 2013).
- “Error as Compositional Material,” *CeReNeM Journal*, vol. 4, Pedro Alvarez, ed. (forthcoming, 2013).
- “Staging absence: the Immaterial *in Material*,” In *New Music and Aesthetics in the 21st Century*, vol. 9, Claus-Steffen Mahnkopf, Franklin Cox, and Wolfram Schurig, Eds. (2014).
- “Chaya Czernowin,” “Rebecca Saunders,” and “Mathias Spahlinger.” In *The Routledge Encyclopedia of Modernism*, Ed. Stephen Ross. London: Routledge (2014).
- “The Anatomy of Musical Risk,” *dissonanz* (forthcoming, 2015).

### SYMPOSIA AND INTERVIEWS

- Co-moderator, “Komponieren ist Knochenarbeit: Darmstädter Ferienkurse 2012: Brian Ferneyhough im Gespräch.” *MusikTexte* 138 (Aug. 2013).
- Co-moderator, “Von der schlechten Unendlichkeit: Darmstädter Ferienkurse 2012: Mathias Spahlinger im Gespräch über 'gegen unendlich'.” *MusikTexte* 137 (May 2013): 19–25.
- Co-moderator, “Akustischer Blick—Darmstädter Ferienkurse 2012: Wolfgang Rihm im Gespräch.” *MusikTexte* 136 (Feb. 2013): 9–12.
- Co-panelist, “Hoffentlich bleibt er anfechtbar: Gespräch zwischen Mark Barden, Johannes Kreidler und Martin Schüttler über Cage.” Carolin Naujocks, moderator. *MusikTexte* 135 (Nov. 2012): 19–23.

### PORTRAITS

- Nonnenmann, Rainer. “Magier und Anatom: zu einigen Kompositionen von Mark Barden,” *MusikTexte* 137 (May 2013): 59–68.
- Rebhahn, Michael. “Nimm wahr! Der Komponist Mark Barden,” *MusikTexte* 137 (May 2013): 51–53.
- Lang, Andreas. “aufgesplittert, ausgedehnt: Mark Bardens *kairos incised*,” *Zeitschrift der Gesellschaft für Musiktheorie* 7:3 (2010).
- Beyer, Stefan. “Mark Barden's a tearing of vision (2012),” *Musik & Ästhetik* Vol. 71 (July 2014).