

MARK BARDEN

SONNENALLEE 97, 12045 BERLIN, GERMANY
mark.j.barden@gmail.com • +49 1522 3000 562
www.mark-barden.com

EDUCATION

| | |
|---|--|
| Doctor of Philosophy | Composition, 2011–2014 (conferral: 2017) Goldsmiths, University of London, UK Roger Redgate, Advisor |
| Diplom Künstlerische Ausbildung ¹ (German equivalent to US Master's Degree) | Composition, 2007–10 Hochschule für Musik Freiburg, Germany Mathias Spahlinger & Jörg Widmann, Teachers |
| Private Lessons | Composition, 2005–07 Rebecca Saunders, Teacher |
| Bachelor of Music | Composition & Piano Performance, 1998–2003 Oberlin Conservatory of Music, USA Lewis Nielson & Monique Duphil, Teachers |

COMMISSIONS (SELECTION)

| | |
|------|---|
| 2020 | Wien Modern (for the Arditti Quartet), Bundesjugendorchester |
| 2019 | Witten Festival (for Ensemblekollektiv Berlin) |
| 2018 | Solistenensemble Kaleidoskop, Akademie der Künste Berlin |
| 2017 | Bayerische Akademie der schönen Künste (for Séverine Ballon & Ashot Sarkissjan) |
| 2016 | Éclat Stuttgart (für Nicolas Hodges), Ensemble Aventure |
| 2015 | Donaueschingen Festival, Goethe-Institut Chicago, Acht Brücken Festival (Cologne) |
| 2014 | Radio France (Présences Festival, Paris), Munich Biennale (Klangspuren) |
| 2013 | Ensemble Intercontemporain (Paris), Wien Modern (Vienna) |
| 2012 | Donaueschingen Festival, Darmstadt Summer Courses, Witten Festival |
| 2011 | Akademie der Künste Berlin, poesiefestival berlin |
| 2010 | Ensemble Recherche, Freiburg Baroque Orchestra |

FELLOWSHIPS & AWARDS (SELECTION)

| | |
|------------|--|
| 2017 | Akademie der Künste Berlin, Studio for Electronic Music: Composer Residency |
| 2016 | Bayerische Akademie der schönen Künste: Composition Commission Prize |
| 2016 | Composer Residency at the German Studies Center in Venice (Berlin Senate) |
| 2015 | Ernst von Siemens Music Foundation: Composer's Prize |
| 2011–13 | Goldsmiths College Department of Music: PhD Studentship (full tuition & stipend) |
| 2013, 2010 | Berlin Senate: Composition Fellow |
| 2010–11 | Akademie der Künste Berlin: Composer Residency |
| 2010 | Darmstadt Summer Courses: Scholarship Prize |
| 2010 | 'Concertare' International Composition Competition: Grand Prizewinner |
| 2002 | Grand Prizewinner (piano), Oberlin Conservatory Concerto Competition |

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

WORK LIST (SELECTION)

Installation works & interdisciplinary projects are marked in blue.

- 2018 **Frank** duo for two masked performers, objects, & cuica (with Vincent Riebeek), 20'
- 2018 **Study for Subharchord & Soloist** trumpet & electronics, 7'
- 2018 **Music for Hotel Bars** ambient music for sextet & two costumed performers, 4 hours
- 2017 **cleft** violin & cello, 22'
- 2016 **Études 1–3** solo piano, 10'
- 2016 **Alam II** concert installation for ensemble & electronics (text: Zakaria Mohammed), 15'
- 2015 **Dark Room** 4- to 8-speaker installation for sole listener in total darkness, 2 hours
- 2015 **aMass** amplified nonet, 18'
- 2014 **viscosity** amplified string trio & volume pedals, 15'
- 2014 **Monoliths I–V** for open ensemble instrumentation, 10'
- 2013 **Nocturne** string quartet, 11½'
- 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 12½'
- 2012 **machine & two masks** conceptual music for large indeterminate instrumentation, ca. 12'
- 2011 **Alam I** concert installation for ensemble & electronics (text: 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 & optional video playback, 9'-13'
- 2008 **looking for a man to love & fuck** a performance-installation for septet (sopr. sax, cl, e-gtr, 2 acc, vn, va), video, and electronics, 2½ hours
- 2007 **kairos incised** violin, B-flat clarinet, e-guitar, piano, percussion, & double bass, 12'
- 2006–07 **Chamber** three (untrained) amplified (male) voices, 12'
- 2006 **Sonnenstein – Cell 2** (2006), a performance-installation (with Virginia Preston) for actress, laptop, 2 loudspeakers, 2 microphones, 13 radios, windows, walls, & accordion, 45'

DISCOGRAPHY

Portrait CD: Mark Barden. *Anatomy*. Wergo, compact disc. *[In progress for release in 2020.]*
World premiere recordings of *anatomy*, *aMass*, *cleft*, *Études 1–3*, *personæ*, & others. Approx. 75 min.

Ensemble Nikel. *A Decade*. 2017, 4 CDs & 1 DVD.

witness. (2012) for electric guitar, soprano saxophone, piano, percussion, & electronics. 15 min.

Portrait CD: Mark Barden. *Monoliths*. Col Legno WWE 1SACD 40413, 2016, super audio CD.

Ensemble intercontemporain, Klangforum Wien, KNM Berlin, Nicolas Hodges, & others. 69 min.

Darmstadt Aural Documents. Box 3: Ensembles. NEOS 11230, 2016, compact disc.

Fathom Trio plays *viscera* (2009) for viola, cello, & double bass. 7 min.

Darmstadt Aural Documents. Box 4: Pianists. NEOS 11630, 2016, CD.

Rei Nakamura plays *die Haut Anderer* (2008) *[the skin of others]* for piano solo. 10 Min.

MUSICIANS & VENUES (SELECTION)

ENSEMBLES: intercontemporain • recherche • klangforum wien • mosaik • knm berlin • mivos quartet • cairn • collegium novum zürich • freiburg baroque orchestra • nikel • ekmeles • hand werk • elision • contrechamps • aventure • new music ensemble (uk)

SOLOISTS & CONDUCTORS: séverine ballon • matteo cesari • titus engel • richard haynes • nicolas hodges • cornelius meister • rei nakamura • enno poppe • premil petrovic • ashot sarkissjan

VENUES: academy of the arts berlin • bavarian academy of fine arts • zkm karlsruhe • cité de la musique (paris) • darmstadt summer courses • donaueschingen festival • frankfurt society for new music • residenz (munich) • konzerthaus berlin • schloss solitude • tonhalle zürich • witten festival • sophiensæle • experimental sound studio (chicago) • grinnell college • tacheles

PRINT PUBLICATIONS

ARTICLES

"Review of the book *Pierre Boulez and the Piano* by Peter O'Hagan" *Tempo*, (May 2018).

"Meine Inszenierung des Scheiterns: Fehler als kompositorisches Material," *MusikTexte* 137 (May 2013).

"Staging failure: Error as compositional material," *CeReNeM Journal*, vol. 4, Pedro Alvarez, ed. (March 2014): 30–46.

"Staging absence: the Immaterial *im Material*," In *New Music and Aesthetics in the 21st Century*, vol. 9, Claus-Steffen Mahnkopf, Franklin Cox, and Wolfram Schurig, Eds. (2014): 23–34.

"Chaya Czernowin," "Rebecca Saunders," and "Mathias Spahlinger." In *The Routledge Encyclopedia of Modernism*, Ed. Stephen Ross. London: Routledge (2015).

SYMPOSIA & INTERVIEWS

Panelist, "Komponieren ist Knochenarbeit: Darmstädter Ferienkurse 2012: Brian Ferneyhough im Gespräch." *MusikTexte* 138 (Aug. 2013).

Panelist, "Von der schlechten Unendlichkeit: Darmstädter Ferienkurse 2012: Mathias Spahlinger im Gespräch über 'gegen unendlich'." *MusikTexte* 137 (May 2013): 19–25.

Panelist, "Akustischer Blick—Darmstädter Ferienkurse 2012: Wolfgang Rihm im Gespräch." *MusikTexte* 136 (Feb. 2013): 9–12.

Interview, "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 & ANALYSES

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 Bardens a tearing of vision (2012)," *Musik & Ästhetik Vol. 71* (July 2014).