

# ALIREZA FARHANG COMPOSER RESEARCHER

Citizenship: Iran / France

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## EDUCATION

- 2018-2023** Double PhD in composition (IDEX<sup>JEDI</sup>). University of Côte d'Azur (France) / Antwerp University (Belgium), under Jean-François Trubert and François Paris, Kurt Vanhoutte and Franck Agsteribbe. Subject: From Modeling to Notation: New Technologies and Composing with Gesture in Transdisciplinary Works.
- 2008** ECMCT (European course for musical composition and technologies). Technische Universität, UDK, HFM. Paris-Berlin.
- 2007** Composition and Computer Music (*cursus*). IRCAM (*Institut de recherche et coordination acoustique/musique*) Paris.
- 2007** Audited composition courses. *Conservatoire National Supérieur de Paris*, under Gérard Pesson (Paris, France).
- 2004-2007** Diploma in composition (specialisation) . *Conservatoire de Strasbourg*, under Ivan Fedele.
- 2004-2005** M.S. (DEA). University of Sorbonne-Paris IV, under Marc Battier. Subject: Aspects of interactive music systems in the compositional approach of Philippe Manoury.
- 2002-2004** Superior diploma in composition and orchestration. *École Normale de Musique de Paris*, under Michel Merlet.

## PROFESSIONAL ACTIVITIES

- 2023** Founder and artistic director of the International Interdisciplinary Institute for Music Creation ([3imc](#)).
- 2020** Cofounder et artistic co-director of [Ensemble Mêtis](#). (Nice, France).
- 2018** Cofounder and director ACIMC Contemporary Music Festival.
- 2018** Music reviewer at "The International Conference on New Interfaces for Musical Expression" NIME 2018 (Blacksburg, VA, USA).
- 2018 - 2020** Composer-researcher at School of Arts - Royal Conservatory of Antwerp (fellowship).
- 2015** Member of jury for the 2<sup>nd</sup> flute competition, Iran Flute Society, Tehran University.
- 2013** Founder and president of ACIMC (Association of Iranian Composers of Contemporary Music).
- 2012 - 2018** Lecturer at Tehran University.
- 2012 - 2020** Founder and president of Resonanta, founder of Musica Ficta composition competition.
- 2005 - 2006** Proceeding committee member of NIME 06, University of Sorbonne, Ircam, Paris.
- 2003** Artistic director of 'Cultural Week of Iran'. *École Normale Supérieure*, Paris.
- 2002 - 2018** Artistic director of 'Concert Season of Collège Franco-Britannique', Paris.
- 2001 - 2002** Founder, teacher and director of Farhang Music Institut, Tehran.

## PUBLICATIONS

- 2023** *From Modelling to Notation: New Technologies and Composing with Gesture in Transdisciplinary Works*. Doctoral thesis.
- 2021** « Microtones: un module open-source pour Sibelius ». Journées d'Informatique Musicale (JIM) Strasbourg, Oct 2020, Strasbourg, France.
- 2020** Notation of Gesture and Modeling : The process of composition of *Mots de jeu* (2018) for 5 female voices and electronics. Tenor Conference 2020, Hamburg, Germany.
- 2018** From Motion to Musical Gesture: Experiments with Machine Learning in Computer-Aided Composition, MUME, juin 2018, Salamanca, Espagne.
- 2018** La musique électronique en Iran, tradition et modernité. « Les nouvelles lettres persanes ». *Revue des littératures de langue française*. Riveneuve, Hiver 2017 / Summer 2018 2 : 55-77.
- 2015** Modelling a gesture, *Tak-Sim* for string quartet and electronics (2015). OM Composer's Book 3, Edition Delatour / Ircam, date de publishing : October 2016.
- 2015** The cross-over of two musical traditions: its potential for conflict and for cultural enrichment (2015). Article presented in the conference of *Symposia Iranica*, University of Cambridge, April 7, 2015 England.
- 2010** Genealogic analysis of Murail's piece, *L'Esprit des dunes*. MuTec Project. Ircam, Paris.
- 2010** Modelling based on musical elements from non-Western culture in mixed works of Christopher Dobrian and Tristan Murail. EMS-10, Shanghai.
- 2009** Electronic music in Iran: Tradition and Modernity. EMS-09, Buenos Aires.

## GRANTS, FELLOWSHIPS, MASTER CLASSES AND COMPETITIONS

- 2021** Masterclass in Film documentary screenplay and directing, Terkane, (Saint-Raphaël-Valescure, France)
- 2020** Membre of SMC (Syndicat français des compositrices et compositeurs de musique contemporaine).
- 2020** Membre of International Society for Contemporary Music - ISCM, (Austria). Membre of Futurs Composés (France).
- 2020** Academic Excellence Award, University of Côte d'Azur (Nice, France).
- 2020** Residency within "Rouvrir le monde", CRAC PACA, Saint-Jeannet.
- 2018** Selected Composer for the French Section of the International Society for Contemporary Music - ISCM
- 2018** Artistic Research Residency at IRCAM. Paris, France.
- 2014** Residency with full Scholarship at Banff Centre. Banff, Canada.
- 2011** Residency at Laboratorio de Investigación y Producción Musical (LIPM), centro cultural Recoleta. Buenos Aires, Argentina.
- 2009** Winner of French-Dutch Composition Competition prize.
- 2009** Winer of Sirar grant, 10th festival international d'Aubagne for composition of soundtrack.
- 2008** Winer of Sirar grant, 9th festival international d'Aubagne for composition of soundtrack.
- 2007** Composition workshop of Acanthes, with Michael Jarrell, Yan Maresz and Marco Stroppa, Metz.
- 2006** Composition workshop of Acanthes, with Toshio HOSOKAWA, Olga NEUWIRTH, Gérard PESSON, Metz.
- 2006** Residency at Cité Internationale des Arts de Paris.
- 2005** Workshop and Seminar by Tristan Murail. Villa Medici, Italy.
- 2005** Workshop with Kaija Saariaho. Strasbourg Conservatory, France.
- 2004 - 2005** Albert Roussel Grant for orchestration. *École Normale de Musique de Paris*.
- 2003 - 2004** Albert Roussel Grant for composition. *École Normale de Musique de Paris*.
- 2003** Winner of the biennale of the Composition Competition, Tehran University.

## LANGUAGE

Persian (native), French (excellent), English (very good), German (good) and Arabic (notion).

## DISCOGRAPHY

- 2021** *Pegāh*, monographic CD by Ensemble Court-circuit, Stradivarius Record.
- 2015** *Le geste augmenté: Zāmyād* (2015) pour violoncelle et électronique by Marie Ythier, Evidence Classics.
- 2010** *Beyond the time* (2010), album monographique, Hermes Record.



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Sciences et technologies de la musique et du son  
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October 11<sup>th</sup>, 2024

## **Letter of Support and Recommendation for Alireza Farhang's Project on Generative AI and Artistic Expression**

To whom it may concern,

It is with great enthusiasm that I write this letter in support of Alireza Farhang's research and artistic project, which explores the integration of generative artificial intelligence (AI) into interdisciplinary works of music, performance, and visual art. As an associate professor and researcher at IRCAM, where I specialize in machine learning and artificial intelligence applied to music, I have had the opportunity to witness first-hand the transformative impact of AI technologies on the field of artistic creation. I believe Alireza's project represents an innovative and much-needed exploration of how AI can reshape artistic expression while preserving the composer's creative agency.

Alireza's project, which focuses on immersive compositions such as *Si tu me vois* and *Dialogue d'une figure dispersée*, is particularly timely and relevant in light of the rapid advancements in AI-driven tools for generative music and visuals. His approach—using motion capture, real-time data streaming, and AI-generated soundscapes—demonstrates not only technical sophistication but also a profound understanding of how these technologies can serve as vehicles for deeper artistic exploration. Alireza's research question—how composers can retain creative control while integrating AI—addresses one of the most critical challenges in contemporary composition, as AI increasingly becomes a co-creator in the creative process.

Through his proposed workshops, residencies, and performances, Alireza aims to develop innovative strategies for composers to engage with AI tools in ways that enhance, rather than overshadow, their artistic vision. His work will contribute significantly to the discourse around AI's role in post-dramatic musical theatre, offering new frameworks for how artists and audiences interact with technology in live performance environments.

I am confident that Alireza's project will yield important insights into the future of composition and performance in the age of AI. His dedication, expertise, and interdisciplinary approach make him an ideal candidate for support and funding. I wholeheartedly recommend his project and look forward to the contributions it will make to both the artistic and academic communities.

Thank you for considering this letter of support. Please feel free to contact me for any further information or discussion regarding Alireza's work.

Sincerely,

Pr. Philippe Esling,  
Associate Professor, Sorbonne Université, IRCAM CNRS UMR 9912 STMS

January 15, 2024

To whom it may concern.

With this letter I want to confirm that Aleriza Farhang will be an Artist in Residence at the Movement Lab of Barnard College of Columbia University in New York City, for his new musical theater "*Dialogue d'une figure dispersée*" in the fall of 2025 and Spring of 2026. The residency will include performances in September of 2026.

During the coming weeks the Movement Lab team will reach out with more details about the upcoming artist residency.

Warmly,



Gabri Christa

Associate Professor of [Professional Practice](#), Department of Dance

Director [Movement Lab](#) at the Milstein Center

Founding Director [Moving Body - Moving Image Festival](#)

**Barnard College of Columbia University**

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## Chuchotements burlesques

Musical theatre for trio, one actor and motion capture device

Score and video

[www.alirezafarhang.com/works/chuchotements-burlesques](http://www.alirezafarhang.com/works/chuchotements-burlesques)



## Zāmyād

For cello and electronics

Score and sound file

[www.alirezafarhang.com/works/zamyad](http://www.alirezafarhang.com/works/zamyad)



## Wis o Ramīn

For trio and two dancers

Score and sound file

[www.alirezafarhang.com/works/wis-o-ramin](http://www.alirezafarhang.com/works/wis-o-ramin)

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