

Daniel Reza Sabzghabaei Composer+Vocalist (ASCAP)

Education

- (DMA) Doctoral candidate in Composition (ABD) and Sage Fellow at Cornell University, exp. May 2022
 - Secondary Areas: Farsi+Persian poetry, Persian *moosiqi sonati*, Vocal Performance
- (MFA) Cornell University, 2020
- (MM) The Peabody Conservatory of The Johns Hopkins University, 2017
 - Inducted into the *Epsilon Omicron Chapter of Pi Kappa Lambda* by the Peabody faculty.
- (BM) University of North Texas in Composition, minor in theory, 2014
 - Graduated *summa cum laude* as a Distinguished Honors Scholar
- Primary Composition teachers have included: Kevin Ernste, Kevin Puts, Panayiotis Kokoras, Roberto Sierra, Joseph Klein, William Coble, Marianthi Papalexandri-Alexandri, Kirsten Broberg, and Andrew May
 - Master classes: Tania León, Hans Thomalla, Bright Sheng, Cathy van Eck, Judith Weir, Tarik O'Regan, Christopher Rouse, James MacMillan, Yehudi Wyner, Elaine Lillios, Adam Gorb
- Voice teachers have included: Lucy Fitz Gibbon, Jeffrey Snider, Stephen Morscheck, Stephen Austin
- Farsi Training: Farsi I-IV at Cornell University, Intermediate Farsi at UW-M's summer APTLI Intensive
 - Teachers: Iago Gocheleishvili (Cornell), Kaveh Niazi (UW-M/Stanford)

Selected Prizes, Awards, and Fellowships

- (2022) – Grand Prize, New York Youth Symphony First Music Commission (chamber)
(2022) – First Prize, American Viola Society's Maurice Gardner Competition
(2022) – First Prize, Lake George Music Festival Composition Competition
(2021) – First Prize, Chorus Austin Composer Competition for *Goli az dast beraft*
(2021) – Two FLAS Fellowships from The Einaudi Center and the US Dept of Education, 2021-2022
(2021) – ASCAP Morton Gould Young Composer Award (Honorable Mention) for *At any rate II*
(2021) – First Prize, loadbang Commission Competition for *At any rate II*. باقی مانده "what remains"
(2021) – First Prize, Institute for Choral Creativity (ICC) Composition Competition for *Goli az dast beraft*
(2020) – National Sawdust: New Works Commission supporting new piece for the JACK Quartet
(2020) – Rapee Sagarik Composition Prize from the Thailand Int'l Composers Competition
(2020) – Robert Black Foundation Award supporting new site-specific commission for Robert Black
(2019) – Young New Yorkers' Chorus Composers Competition Winner
(2019) – OPERA America – IDEA Grant supporting new monodrama w/ Aizuri Quartet
(2019) – Emergence Composition Fellowship with Guerrilla Opera
(2019) – ASCAP Morton Gould Young Composer Award (finalist) for *Dinner for Three*
(2019) – Boston Choral Ensemble Commission Competition (Honorable Mention)
(2019) – Emerging Artist with the Eurasia Festival
(2018) – Cornell Council for the Arts – Biennial Award for new work w/ Int'l Contemporary Ensemble
(2018) – Beth Morrison Projects: Next Generation Composer Fellow
(2017) – VocalEssence ReMix Emerging Composer Fellow
(2017) – P. Bruce Blair Award in Composition from the Peabody Conservatory
(2016) – Winner of The Esoterics' POLYPHONOS Award (National Composer)
(2016) – First Prize, *Prix d'Été XX* from the Peabody Conservatory
(2016) – ASCAP Morton Gould Young Composer Award (finalist) for *Hāl – Chahārgāh*
(2014) – Second Prize, *1st Annual Busan Choral International Composition Competition*
(2014) – Chanticleer's International Student Composer Competition (finalist)
(2014) – *SCI/ASCAP Commission* (finalist)
(2014) – Second Prize, *Texas Young Composers Competition*

Artist Residencies and Festivals

(2022) – Lake George Music Festival – Composer in Residence
 (2022) – Longy Divergent Studio – Composer Fellowship supporting new work commissioned by loadbang
 (2021) – Copland House – CULTIVATE Fellowship
 (2021) – Ellis-Beauregard Foundation – 2-month Artist Residency
 (2020) – Banff Centre Residency – Opera in the 21st Century | Virtual Residency
 (2019) – Thailand New Music and Arts Symposium featured composer and panelist
 (2018) – Banff Centre Residency – Choral Arts with Pro Coro Canada
 (2018) – Moab Music Festival featured composer
 (2017) – The Intimacy of Creativity Festival – Composer Fellowship (coordinated by Bright Sheng)
 (2016) – Festivalul Internațional Craiova Muzicală featured composer
 (2016) – ICon Arts Academy, Sibiu – Composer-in-Residence
 (2016) – Oregon Bach Festival Composers Symposium – Composer and Vocal Fellowship
 (2016) – Ojai Musical Festival – Internship in Festival Production
 (2014) – Busan Choral Festival featured composer

Selected Associated Ensembles+Performers+Venues+Commissions

- JACK Quartet; National Sawdust New Works Commission; SCI National Conference
- New York Festival of Song – Mainstage+NEXT; Amy Owens, Jesse Blumberg, Leann Osterkamp; Merkin Hall
- Beth Morrison Projects; National Sawdust; Contemporaneous (David Bloom cond.) Amal El-Shrafi sop.
- Music from Copland House; CULTIVATE at Copland House
- Wet Ink Ensemble; Josh Modney, Mariel Roberts
- Guerilla Opera; Slosberg Hall, Brandeis University
- International Contemporary Ensemble (ICE); Cornell CCA Biennial; Schwartz Center, Cornell
- Israeli Chamber Project; Bailey Hall, Cornell
- Pro Coro Canada (Michael Zaugg, cond.); Banff Centre for Arts and Creativity
- Indiana University Symphonic Band; SCI National Student Conference
- *The Intimacy of Creativity* Festival; ten. Jonathan Blalock, pno. Amy Sze
- 2018+2022 Moab Music Festival; Ayano Ninomiya vln.; new site-specific commission for Robert Black
- Unheard-of//Ensemble; Lincoln Hall, Cornell University
- Seattle's The Esoterics (Eric Banks, cond.)
- Minneapolis' VocalEssence; Minnesota ACDA and ICEhouse MPLS (Phillip Brunelle, cond.)
- TAK Ensemble; Barnes Hall, Cornell University
- White Snake Projects; Sing Out Strong: Decolonized Voices
- Festivalul Internațional Craiova Muzicală; sopr. Veronica Anușca, pno. Mihai Murariu
- Cornell University Wind Symphony (James Spinazzola, cond.); Bailey Hall, Cornell
- Kharkiv's Youth Symphony Orchestra "Slobozhanskiy" (Eldred Marshall, cond.); State Performance Hall
- Ansan City Choir (Dr. Shin-Hwa Park, cond.); Busan International Choral Festival; Busan Cinema Center
- Dallas' Voices of Change; Mary Reynolds (1st Violin, Dallas Symphony); SMU Caruth Auditorium

Collaborations, Intermedia, Theater

(2022) – □△○ a monodrama in three shapes with Mina Salehpour and Aizuri Quartet
 (2020) – *The Angle of Darkness* – opera commissioned by Guerilla Opera, with Mina Salehpour
 (2018) – *Dinner for Three*, scene commissioned by the CCA Biennial w/ Int'l Contemporary Ensemble
 (2014) – Music for Dr. Andrew B. Harris' production of the play *Doubt*
 (2013) – Music for the video game *Mini Adventure*, in association with Axl
 (2012–13) – Music for the new stage play *The Lady Revealed* by Dr. Andrew B. Harris
 (2012) – Music for the video game *Lunacy*, in association with SMU Guildhall

Selected Teaching, Leadership, and Performance Experience

- (2021) – Adjudicator for Guerilla Opera’s *Underground* series
- (2020) – Teaching Assistant at Cornell for MUS 2101 (2nd sequence of theory+aural skills+counterpoint)
 - o Led weekly labs focusing on aural skills, species counterpoint, harmonic analysis, and composition
- (2019) – Teaching Assistant at Cornell University for Wind Ensemble
 - o Led weekly sectionals, wrote concert notes, led rehearsals and performances of my work *Hommage*
- (2018) – Teaching Assistant at Cornell University for Orchestra
 - o Led weekly sectionals, wrote concert notes, and assisted in concert production
- (2018–2019) – President of Cornell Contemporary Chamber Players
 - o Raised \$10k of additional funding and coordinated two residencies with TAK and ICE
- (2017) – International solo-vocal premiere at *Intimacy of Creativity* performing *Four Glimpses of Desire*
- (2016–2017) – Music Instructor at Baltimore’s St. Ignatius Loyola Academy
- (2016–2017) – Music Director at The Lutheran Church of The Redeemer in Baltimore, MD
- (2015–2017) – Composition teacher for the Jr. Bach program for middle school-aged students in Baltimore
- (2015–2017) – Piano Technician Apprentice at Peabody under Yuriy Kosachevich
- (2013) – Gave North American premiere of Ivo Medek’s opera *The Cage Affair*, in the role of John Cage
- (2012–2013) – Music theory tutor at UNT for Theory I-IV, 16th+18th century counterpoint
- (2011–14) – Conducted and performed as a vocalist for various UNT student composer works

Papers, Articles, and Talks

- (2021) – Artist-talk about my new work *a riddle in steel and stone* for the Young New Yorkers Chorus
 - (2019) – Panelist for “Newness in Contemporary Music” at the Thailand New Music and Arts Symposium
 - (2019) – (*Attributed*) to Hermann: investigating the authorship of *Salve Regina & Alma Redemptoris Mater*
 - (2019) – *Spectacle and Space*: sound, culture, theatricality, and place within performance spaces
 - (2018) – *Between the Twilight and the Afternoon*: an exploration of Stravinsky’s *Le roi des étoiles*
 - (2018) – Featured columnist for New York Festival of Song’s *Song of the Day* series, Week of Dec 17, 2018
 - o Andrea Clearfield: You Bring Out the Doctor in Me (12/21/18)
 - o Hans Abrahamsen: Now I do not mind (12/20/18)
 - o Mohammad Reza Shajarian and Parviz Meshkati: Bīdād (12/19/18)
 - o Frank Zappa: The Jazz Discharge Party Hats (12/18/18)
 - o Nina Simone sings “Strange Fruit” by Abel Meeropol (12/17/18)
 - (2018) – Artist-talk about my work and inspirations for music students at Denton High School
 - (2018) – Masterclass+Artist-talk with Cornell undergraduate composer group Contrapunkt
 - (2017) – *The “A” Word*: unpacking appropriation
 - (2017) – Sufism as a Compositional Impetus
 - (2016) – *The Silence of the Femmes*: muting+vilification of women in opera seen through *Powder Her Face*
 - (2015) – Performance Practice in John Cage’s *Aria*
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List of Works+Performances (11/25/2021)

Chamber Ensemble

- *Residues – I. Ostinato* (2021) – clarinet, violin, cello, prepared piano (6')
 - Commissioned by Music from Copland House for CULTIVATE 2021
 - Virtual Premiere by Music from Copland House scheduled for Spring 2022
 - i. Moran Katz (cl), Pala Garcia (vln), Alexis Guerlock (vc), Peggy Kampmeier (pno)
- پشت-به-پشت “back-to-back” (2021) – singing violin+cello duo (8')
 - Premiered by Wet Ink Ensemble (Josh Modney and Mariel Roberts), May 15, 2021 (Virtual)
- *At any rate II. باقی مانده “what remains”* (2020) – singing string quartet+record player (8')
 - Commissioned by National Sawdust for JACK Quartet for their New Works Commission
 - Premiered by JACK at National Sawdust as part of the Digital Discovery Festival, Dec 7, 2020
 - Performed by TACET(i) ensemble at TNMAS 2020 inside BACC in Bangkok, Dec 15, 2020
 - Featured on the SCI National Conference (Virtual), Apr 19, 2021
 - 2021 ASCAP Morton Gould Young Composer Award (Honorable Mention)
- *Catch+Release: a scrapbook* (2019) – vln, vc, amp piano (18')
 - Premiered by Unheard-of//Ensemble inside Lincoln Hall at Cornell University, Sep 28, 2019
- *Technobabble IV* (2019) – amp high voice, fl (dbl. afl.), clr, vln, perc., plastic bags (9')
(after a YouTube comment)
 - Premiered by the TAK Ensemble inside Barnes Hall at Cornell University, Apr 28, 2019
- *Dinner for Three* (2018) – scene for cl (dbl bc), bsn (dbl cbsn), amp bass, glasses, electronics (20')
 - Premiered by the International Contemporary Ensemble inside the Flex Theater at the Schwartz Center for the Arts of Cornell University, Dec 4, 2018
 - i. Rebekah Heller (bassoon), Joshua Rubin (clarinet), and Lizzie Burns (bass)
 - Commissioned by the 2018 Cornell Council for the Arts Biennial
 - 2019 ASCAP Morton Gould Young Composer Award (Finalist)
- *...under this blue of my land (زیر همین آبی وطنم)* (2018) – for viola and mezzo (16')
(after a poem by an anonymous Persian woman)
 - i. *...this blue of my land (همین آبی وتم)* (10')
 - ii. *...under this blue of my land (زیر همین آبی وطنم)* (6')
 - Commissioned by Maria Lambros, Peabody Conservatory, and Our Joyful Noise Baltimore
 - Premiered by Ledah Finck (vla) and Emma Nichols (mezz) at Hope Lodge for Cancer Patients and the Baltimore Station Shelter for Homeless Veterans, Oct 20-21, 2020
 - From the monodrama □△○
- *At any rate I. ATLP* (2018) – for amplified flute/piccolo, record player, and ensemble (10')
 - Premiered by Switch~ Ensemble inside Barnes Hall at Cornell University, Mar 1, 2018
 - Performed by TACETi Ensemble at TNMAS 2019 inside BACC in Bangkok, Jul 21, 2019
 - Finalist 2019 Lake George Festival Composition Competition
- *Two Reflections on The Belovéd* (2016) – for soprano and percussion quartet (8')
 - Commissioned by the ICon Arts Academy for the 2016 Icon Arts Festival
 - Premiered by the ICon Arts Percussion Group and soprano Veronica Anusca (Mircea Ardeleanu, cond.) at Thalia Hall in Sibiu, Romania, Jul 27, 2016

- Performed by Contemporaneous (David Bloom, cond.) and Amal El-Shrafi (sopr.) at National Sawdust as part of Beth Morrison Projects: Next Generation program, Mar 17, 2018
- *Presbyopia* (2013) – for Pierrot Ensemble and Percussion (9')
 - Premiered Nov 19, 2014 at UNT
 - Performed by Sound Out Loud at the Midwest Graduate Music Consortium, Mar 21, 2017
- *Four Short Dreams* (2013) – for Violin, Cello, Piano, Percussion, and Fixed Media (9')
 - i. Concrete (1')
 - ii. Daydream (2')
 - iii. Hypnogagia (2')
 -)INTERRUPTION((2')
 - iv. Hünrosa (2')
 - First Prize – Prix d'Été XX (2015-2016)
 - Finalist in the 2014 SCI/ASCAP Commission Competition
 - Premiered at UNT Nov 10, 2013
 - Performed at the Peabody Conservatory on the Music at Noon Recital Series, Feb 23, 2017
- *Second Meditation on the Holy Ghost* (2013) – for Handchime Choir and Percussion (4')
 - Commissioned by Lamb of God Lutheran Church in Flower Mound, Texas.
 - Premiered by the LOG Handbell Choir (Sabzghabaei, cond.) at UNT, Nov 19, 2014
- *Meditation on the Holy Ghost* (2013) – for Handbell Choir and Percussion (6')
 - Commissioned by Lamb of God Lutheran Church in Flower Mound, Texas.
 - Premiered by the LOG Handbell Choir (Sabzghabaei, cond.) at UNT, Nov 19, 2014
- *Upon Viewing A Family In Mourning* (2013) – for Oboe, Bb Clarinet, and Bassoon (10')
 - i. *The Mother* (5')
 - ii. *The Brother* (5')
 - Finalist in the Keene State College 2015 Call for Scores
 - Premiered at UNT Nov 19, 2014
 - Performed by OvreArts at Heinz Chapel in Pittsburgh, Feb 27, 2016
 - Performed at the 2016 Region IV SCI Conference at Butler University, Mar 20, 2017
 - Selected for the Thailand International Composition Festival 2020 (postponed)
- *Interjections and Collisions* (2012) – for Flute, 2 Violins, 2 Violas, 2 Cellos, and Contrabass (8')
 - Performed at UNT, October 18, 2012
- *Fishes 1 + 2* (2012) – for any number of performers or instruments (Performance time varies) (Graphic Score)
 - Performed at UNT, Dec 2, 2013
- *Grating Grooves* (2012) – for Flute, Violin, Clarinet, and Cello (6')
 - Performed at UNT, May 14, 2012
- *Smooth Words and Fawning Looks: A Prelude* (2012) – for 4-hands piano (3')
 - Performed at UNT, Nov 8, 2012

Vocal and Operatic

- □△○ (2021) – a monodrama in three shapes for single voice and string 4tet (60')
 - In collaboration with Mina Salehpour and Yashar Saghai
 - Written for the Aizuri Quartet and Maria Khoobyar
 - Supported by a 2019 IDEA Opera Grant from OPERA America
 - Workshop planned Spring 2022

- *Lonely Lullabies* (2021-) – cycle for various voice types, piano, electronics, and instruments
 - Commissioned by the Banff Centre's Opera in the 21st Century Program 2021
 - Collaborators include: Russell Thomas, Karen Slack, Patrick Dailey, Luka Kawabata, Nikola Printz, Danielle Buonaiuto, Renee Fajardo, Megan Miceli, Alex Matthews, and more
 - Rolling premieres planned 2022-2024

- *Who We Are* (2020) – singing cellist and piano (5')
(on a text by Larry Spotted Crow Mann)
 - Commissioned by White Snake Projects for Sing Out Strong: Decolonized Voices
 - Virtual Premiere on Zoom, May 21, 2020

- زاویه ی ظلی *"The Angle of Darkness"* (2020) – scene for sop, mez, bari, ten sax, cl+bc, perc (18')
(after an anecdote by an anonymous Persian woman)
 - Libretto co-written with Mina Salehpour
 - Commissioned by Guerilla Opera as an Emergence Composition Fellow
 - Premiered by Guerilla Opera at Brandeis University, Mar 14, 2020

- ...under this blue of my land (زیر همین آبی وطنم) (2018) – for viola and mezzo (6')
(after a poem by an anonymous Persian woman)
 - Commissioned by violist Maria Lambros, The Peabody Conservatory, and Our Joyful Noise Baltimore
 - Two performances given in Baltimore, October 21-23, 2020
 - From □△○

- *At The Door* (2017) – scene for high voice, medium voice, and piano (15')
(on Rumi *Ghazal 436*)
 - Commissioned by The New York Festival of Song for Amy Owens (sopr), Jesse Blumberg (bari), and Leann Osterkamp (pno)
 - Premiered by NYFOS at the CUNY Graduate Center as part of the Bernstein Marathon on the NYFOS: Next concert series, Dec 7, 2017
 - Reprise given as part of the NYFOS: Mainstage concert series inside Merkin Hall at the Kaufman Music Center, Feb 20, 2018

- *Songs from the Sanctuary* (2017) – for sax quartet and soprano (18')
 - i. *Holy*³ (8')
 - ii. *Why?* (10')
 - Commissioned by soprano Jessica Moss

- *Four Glimpses of Desire* (2015; arr. 2016) – song cycle for soprano and piano (17')
 - Traditional texts in Farsi
 - i. *Delbaré* (5')
 - ii. *Mosjdeh beh bolbol dehid* (5')
 - iii. *Beh yek negāh-i-marhamat* (2')

- iv. *Khāham keh bar zolfat* (5')
 - Premiered and commissioned by Veronica Anușca (sopr) and Mihai Murariu (pno) at Festivalul Internațional Craiova Muzicală in Romania, Oct 2, 2017
 - Presented by the composer and Jonathan Blalock for The 2017 Intimacy of Creativity Festival at the Hong Kong Asia Society, Mar 14, 2017
- “The Seduction of Honorius” from *The Holy Courtesan* (2015) – scene for mezzo and piano (8') (on texts from Oscar Wilde’s unfinished play *The Holy Courtesan*)
 - Premiered by Jess Moss and Aaron Thacker at The Peabody Conservatory, Nov 15, 2016
 - Two performances given at the Oregon Bach Festival Composers Symposium by Zoe Yucong Wang (piano) and Rebecca Replogle (voice), July 15-16, 2016
 - Featured on Hartford Opera Theater’s *HerStories* concert series June 2-3, 2019
 - Virtual performances given by New Voices Opera at Indiana University, October 15, 2020

Choral

- *a riddle in steel and stone* (2020) – SATB a cappella (8') (on a poem by me, after E. B. White)
 - Commissioned by the Young New Yorkers Chorus
 - To be premiered 2022
- *Zemestun I* (2018) – for SATB a cappella (6') (on a traditional Persian children’s poem)
 - Commissioned and premiered by VocalEssence at ICEhouse, Mar 19, 2018
 - Performed by Pro Coro Canada at The Banff Centre as part of the Choral Art Residency program, Feb 15, 2019
- *Golī az dast beraft* (2017) – for SATB a cappella (5') (traditional Persian lullaby text)
 - Commissioned by VocalEssence
 - First Prize in the Institute for Choral Creativity Competition
 - i. Performed in Kansas City, Missouri by the William Baker Festival Singers at the Cathedral of the Immaculate Conception, May 13, 2020
 - ii. Second performance planned for the Spoleto Festival, Summer 2022
 - First Prize in Chorus Austin Composer Competition 2021
 - i. Performed by Chorus Austin at St. Martin’s Lutheran Church on their *Lifesongs* concert, Oct 23+26, 2021
 - Premiered at the Minnesota ACDA Conference by VocalEssence, Nov 17, 2017
- *Ode to Ābādān* (2017) – for SATB a cappella (6') (on a portion of a Shahrzad Irani poem)
 - Commissioned by VocalEssence
 - Premiered by Pro Coro Canada at The Banff Centre as part of the Choral Art Residency program, Feb 27, 2019

- *The Blue Booby* (2017) – for SATB quartet and SATB chorus a cappella (10')
(on a James Tate text)
 - Commissioned by The Esoterics as winner of their POLYPHONOS Commission Competition (National Composer)
 - i. Premiered and given two subsequent performances by The Esoterics in Seattle and Tacoma, Oct 13-15, 2017
- *Meditation on Quatrain 1740/1693: "O, cupbearer"* (2017) – for SSAA a cappella (5'30")
(on a Rumi quatrain)
 - Commissioned by My Refuge is Humanity (Ahmed Anzaldua, cond.)
- *Sonnet 19* (2016) – for A cappella SATB choir (6')
(on Shakespeare's Sonnet 19)
- *Yaldā* (2015) – a winter anthem for SATB choir and trumpet (4')
(Patricia Little poem focusing on the eponymous Persian winter festival)
 - Winner of the Astoria Choir's call for scores
 - i. Premiered by the Astoria Choir at Trinity Lutheran Church in Astoria, Queens, Dec 2, 2017
- *In splendóribus Sanctórum* (2015) – for SATB A cappella choir (organ ad lib.) (5' - 10')
 - Two versions, one twice as long the other, creating two very different works from the same material
- *If I Can Stop One Heart From Breaking* (2015) – for SATB choir and piano (3')
(Emily Dickinson poem)
 - Premiered by University of Oregon's *Sospiro* Vocal Ensemble (Paul John Rudoi, cond.) at the University of Oregon, Dec 1, 2017
- *Dariqā Javāni – Alas for Youth* (2015) – for A cappella SATB choir (4')
(Ferdowsi poem)
- *Festum Asinorum – Feast of the Ass* (2015) – for A cappella SATB choir (8')
 - Based on the old Catholic Church rite of the same name
- *Gagopa Busan – Nostalgia for Busan* (가고파 부산시) (2015) – for A cappella SATB choir (6')
 - Based on the tune *Gagopa* by Dong Jin Kim with text by Eun Sang Lee.
 - Commissioned by the Busan Harmony Choir
- *Delbaré* (2014) – for A cappella SATB choir (5')
(Traditional texts in Farsi)
 - One of four winners in *Magpies and Ravens'* 2016 LINEAGE program.
 - Premiered by Minneapolis' Magpies and Ravens at the Weisman Art Museum as part of their LINEAGE concert program, Oct 16, 2016
 - Finalist in Chanticleer's International Student Composer Competition

- *Mass Miniatura* (2014) – for SATB quartet and Organ (13')
 - i. *Prelude* (3')
 - ii. *Kyrie* (>1')
 - iii. *Gloria* (1')
 - iv. *Credo* (>1')
 - v. *Sanctus* (>1')
 - vi. *Per Signum Crucis* (2')
 - vii. *Gloria Patri* (1')
 - viii. *Agnus Dei* (2')
 - ix. *Postlude* (4')
 - Professionally recorded and used to accompany UNT's production of the play *Doubt*, directed by Dr. Andrew Harris
 - Commissioned by Dr. Andrew Harris and the University of North Texas Department of Dance and Theatre

- *Two Scenes from Shakespeare* (2014) – for A cappella SATB/TTBB Choir (w/ divisi) (7')
 - i. *The Iron Tongue of Midnight* (3')
 - ii. *The Seasons Alter* (4')
 - Texts from *A Midsummer Night's Dream*
 - Second Prize Winner 1st Annual Busan Choral International Composition Competition commemorating the Busan Choral Festival's 10th year
 - Premiered at the festival on by the acclaimed Ansan City Choir (Dr. Shin-Hwa Park, cond.) at the Busan Cinema Center, Oct 16, 2014

- *Listen! Wisdom Calls Us* (2014) – a hymn for SATB Choir and Organ (4')
(Biblical texts adapted by Angier Brock)

- *Khāham Keh Bar Zolfat* (2014) – for SATB Choir (w/ divisi), Solo Voice, and Piano (5')
(Traditional texts in Farsi)
 - Also arranged for TTBB

- *Father Mapple's Whaling Hymn* (2013) – for 2-Part Choir, Tuba, and Piano (5')
(Text from Herman Melville's *Moby Dick*)
 - Premiered by the College of Central Florida Men's Chorus, Oct 7, 2019

- *Two Persian Folk Songs* (2013) – for 2-Part Choir, Violin, and Piano (7')
(Traditional texts in Farsi)
 - i. *Mosjdeh Beh Bolbol Dehid* (5')
 - One of six winners in the 2014 Cambiata Composition Initiative and premiered at the MSJH National Conference for Choral Music
 - Premiered by Lake Jackson Intermediate "Manchoir" (David Hill, cond.) inside of Voertman Hall at UNT
 - ii. *Beh Yek Negahi Marhamat* (2')

- *Meditation Mantra* (2012) – for large, 6-part choir and 6 timpani (SATTBB) (10')
(text by Thich Nhat Hanh)

- *When In Times of Pain and Sorrow* (2011)– a hymn for SATB Choir (w/ 8 part divisi and Tenor/Soprano Descant), Piano, Timpani, and Solo Bb Trumpet (6')
(Biblical texts adapted by composer)

Solo Instrument

- *there's Time* (2021/22) – site specific work for solo bass and sacred desert environment (15')
 - Commissioned by the Robert Black Foundation and the Moab Music Festival
 - To be premiered 2022 at the Moab Music Festival by Robert Black
- *...this blue of my land* (همین آبی و تنم) (2018) – for solo viola (10')
(after a poem by an unnamed Persian woman)
 - Commissioned by violist Maria Lambros, The Peabody Conservatory, and Our Joyful Noise Baltimore
 - Premiered by the Israeli Chamber Project (Guy Ben-Zione, vla.) at Cornell, Sep 7, 2019
 - Two performances given by Ledah Oct 2020 in Baltimore, MD, Oct 15-16, 2020
- *Hāl: Homāyūn* (2016)– for solo tuba or euphonium (10')
 - Commissioned by tubist Steven Needham
- *On the Occasion of Joy* (2015) – for Organ (3')
 - Commissioned by Drs. Natalie Sabzghabaei and Richard Garcia on the occasion of their marriage
- *As He Enters Jerusalem* (2015) – for Organ (5')
 - Commissioned by Lamb of God Lutheran Church in Flower Mound, Texas for the dedication of the new Allen/Sipe Combination Organ
- *Two Pieces from "Doubt"* (2014) – for Organ (7')
 - i. *Prelude from "Doubt:" o sanctissima X we shall overcome* (3')
 - ii. *Postlude from "Doubt:" o sanctissima X we shall overcome* (4')
 - Commissioned by Andy Harris and the UNT Theater Department
- *Hāl: Chahārgāh* (2013, rev. 2018)– for Solo Violin (10')
 - Commissioned by Felix Olschofka
 - Second Place Winner 2014 Texas Young Composers Competition
 - 2016 ASCAP Morton Gould Young Composer Award (Finalist)
 - Premiered by Dallas Symphony Violinist Mary Reynolds as part of Dallas' *Voices of Change* at SMU, May 4, 2014
 - Performed by Ayano Ninomiya at the 2018 Moab Music Festival opening concert New Americans at Star Hall in Moab, Utah, Aug 28, 2018
 - Selected for performance by Barbora Kolářová for her virtual recital series (2022)
- *Prelude No. 1 – Come thou fount* (2013) – for Organ (3')
 - Commissioned by Chris Winston and Lamb of God Lutheran Church
 - Premiered at Lamb of God Lutheran Church in Flower Mound, Texas, Jun 30, 2013
 - Performed by organist Eldred Marshall at New Hope Redeemer SAC, July 2015
- *Postlude No. 1 – For Luther* (2012) – for Organ (3')
 - Commissioned by Chris Winston and Lamb of God Lutheran Church
 - Premiered at Lamb of God Lutheran Church in Flowermound, Texas, Jul 21, 2013

Orchestra

- ارتفاعات *"Heights"* (2022) – orchestra and electric windchimes (8')
 - Commissioned by the Cornell Symphony
- *Quiet Thoughts by Night* (2020) – tenor, pipa, orchestra (5')
(on a Li Bai poem)
 - Commissioned by the iSING Festival.
- *Hasteh* (هسته) *"Core"* (2019) – for spatialized chamber orchestra (10')
 - Commissioned and premiered by the Cornell University Festival Chamber Orchestra at Barnes Hall, Mar 14, 2019
- *The Seduction of Honorius* (2016) – scene for mezzo and orchestra (8')
(on texts from Oscar Wilde's unfinished play *The Holy Courtesan*)
 - From the opera in snapshots *The Holy Courtesan*
 - Premiered by the Peabody Symphony (Ryan Tani, cond.), Nov 28, 2016
- *May 29 – June 9* (2015) – for String Orchestra and String Quintet (12')
 - Commissioned by conductor Eldred Marshall
 - Premiered by Symphony Orchestra "Slobozhanskiy." under the direction of conductor Eldred Marshall at the Kharkov State Performance Hall, Nov 20, 2015
 - Performed by the un/Pitched Sonic Sandbox Orchestra (Keehun Nam-cond) at Ithaca College, February 20, 2018
 - Performed at the VI Encontro Internacional de Cordas in Limiera, Brazil by the Festival Orchestra (Rodrigo Müller, cond.), Jun 29, 2019
- *Smooth Words and Fawning Looks: A Prelude* (2013) – for Orchestra (Arrangement) (5')
 - Read by the UNT Symphony Orchestra, Nov 17, 2014

Wind Ensemble

- *Hommage à Khāleqī* (2019) – for concert band (20')
 - i. گز آتش بارد به پیکرم "If I was covered in flames" (9')
 - ii. Residue (11')
 - Commissioned and premiered by the Cornell University Wind Ensemble (Sabzghabaei, cond.) inside Bailey Hall at Cornell University, Ithaca, NY May 4, 2019
- *ThruDimension* (2015) – for Wind Ensemble (11')
 - Premiered by the Peabody Wind Ensemble (Harlan Parker, cond.) at Peabody, Oct 24, 2015
 - Performed by the Indiana University Symphonic Band (Eric Smedley, cond.) at the 2018 SCI National Student Conference at IU, Oct 17, 2018
- *Lullaby* (2014) – for Wind Ensemble (15')
 - Read by UNT Concert Band (Nick Williams, cond.), Apr 21, 2015
- *Smooth Words and Fawning Looks: A Prelude* (2014) – for Wind Ensemble (Arrangement) (5')

Large Mixed Ensemble

- *Four Glimpses of Desire* (چهار نگاه اجمالی از هوس) (2014 – 2015) – for SATB choir (w/ soloist), wind quintet, double bass, and piano (17')

- Traditional texts in Farsi
 - i. *Delbaré* (5')
 - ii. *Mosjdeh beh bolbol dehid* (5')
 - iii. *Beh yek negāh-i-marhamat* (2')
 - iv. *Khāham keh bar zolfat* (5')
- Recorded at the Peabody Conservatory, Nov 27, 2016
- *Kubla Khan: or a vision in a dream* (2012 –) for Orchestra and SATB Choir
 - In progress.
 - Read by UNT Concert orchestra (brass choir arrangement), Apr 14, 2013
 - Read by UNT Symphony orchestra (brass choir), Dec 4, 2013

Fixed Media+Live Electronics+Installations

- *Three Shapes* (2020) – 3 laptops and Supercollider (8')
 - Virtual Premiere as part of the Cornell Electronic Music Studio, Apr 28, 2020
- *The Politics of Breathing* (2020) – voice, electronics, feedback (10')
 - Premiered by Sabzghabaei inside Sage Chapel at Cornell University as part of *When Machines Rock*, Cornell's 3-day celebration of Robert Moog
- *Dinner for 2* (2018) – sound installation (max patch w/ light sensor and glass display)
 - Exhibited at Lincoln Hall at Cornell University, May 2, 2018
- *CHRISTMASS* (2012) – 2-channel fixed media with audience singing or choir (6')
 - December 12, 2012 at UNT, Dec 12, 2012
- *Obsession* (2011) – 2-channel fixed media (3')
 - Finalist in the 2012 *MIDI Jamz On Ice* international competition
 - Premiered at the Thompson Arena of Dartmouth College on Nov 14, 2012

Collaborations/Intermedia

- □△○ – a monodrama in three shapes with Mina Salehpour, Yashar Saghai, and Aizuri Quartet.
 - Supported by an inaugural IDEA Opera Grant from
 - Workshop planned Spring 2022 in partnership with Kaufman Music Center
- *The Angle of Darkness* – opera commissioned by Guerilla Opera, with Mina Salehpour.
- Music for Dr. Andy Harris' production of the play *Doubt* (2014)
 - Played at the UNT, Sep 25–28, 2014
- Music for the Video Game *Mini Adventure* (2013)
- Music for the new stage play *The Lady Revealed* by Dr. Andy Harris (2012 – 2013)
 - Premiered at UNT in the Studio Theater, Apr 11, 2013
 - Workshop performances given at *Theatre 3* in Dallas, Texas, Mar 17–18, 2014
 - i. Arranged for live trio: piano, multiple woodwinds, and cello
 - Second workshop performance in London's West End at the Tristan Bates Theatre by members of the *Royal Shakespeare Company* on Jul 4, 2014

- Third workshop performance given in New York City at the New Dramatists, March 16, 2015
- Music for the Video Game *Lunacy* (2012), in association with SMU Guildhall
 - Link to the trailer: <http://www.youtube.com/watch?v=Mm1nSgYJwEQ>