Georg Hajdu

職稱：	教授/博導
現職單位/部門：	漢堡音樂戲劇大學
電郵地址：	georg.hajdu@hfmt-hamburg.de

Teaching and Research Areas
Culture, Music, Science and Technology

Academic Qualifications

1994	加州大學伯克利分校 /博士 U.C. Berkeley / PhD
1992	加州大學伯克利分校 /碩士 U.C. Berkeley / M.A.
1990	Germany Cologne University of Music and Dance Music composition /Diploma in Music Composition
1985	Germany University of Cologne Biology /Diploma in Biology

Teaching Experience

200204-至今	Germany Hamburg University of Music and Drama / Professor
201001-201005	United States of America Northeastern University Boston / Visiting Professor
199604-200203	Germany Detmold University of Music / Academic Specialist
199108-199505	United States of America UC Berkeley / Graduate Student Instructor

Selected Publications

1. Hajdu, Georg and Gottfried, Rama: The Symphony in the St. Pauli Elbe Tunnel, Contemporary Music Review (submitted)
2. KiSS - Kinetics in Sound & Space. Thomas Görne, Georg Hajdu, Benjamin Helmer, Jacob Richter,
editors. Wolke Verlag, 2022
3. CD project Beyond the Horizon with music in the Bohlen-Pierce scale, 2020
4. The Music Technology Online Repository (MUTOR, https://mutor-2.github.io/)
5. Hajdu, Georg: "Composition as Construction of Cultural Identity", in: Just in Tone and Time.
Assoziationen an Manfred Stahnke. Hrsg. Helmer, B. und Hajdu, G.. Bockel Verlag, Neumünster
(2017), pp. 111-129.
6. Hajdu, Georg: "Embodiment and Disembodiment in Networked Music Performance", in Body,
Sound and Space in Music and Beyond: Multimodal Explorations (edited by Clemens
Wöllner). Routledge, 2017.
7. Hajdu, Georg: Disposable Music. Computer Music Journal, Vol. 40, No. 1 (Spring 2016).
8. Müller, N-L., Orlandatou, K. and Hajdu, G.: Starting Over – Chances Afforded by a New
Scale in: 1001 Mikrotöne | 1001 Microtones. Hrsg. Sarvenaz Safari und Manfred Stahnke. Bockel
Verlag, Neumünster (2014), pp. 127-173.

Public Service
1. Director, ligeti center in Hamburg University of Music and Drama
2. Member of the steering committee of the TENOR conference (International Conference on Technologies for Music Notation and Representation)

Awards
1. Ausgezeichnet! Prize of the Claussen-Simon-Stiftung for Healing Soundscapes project, 2017

2. Composer in Residence at the Goethe Institute in Boston, 2010
3. 1st prize UnCaged toy piano competition, 2007
4. 1st prize of the "Neue Akademie Braunschweig" computer music competition, 1996
5. Honorable mention at the Dresden "Blaue Brücke" composers contest, 1996
6. Prize of the festival for algorithmic composition Callejón del Ruido, Guanajuato, Mexico, 1995 for Klangmoraste
7. Provost's Research Fund award, 1993
8. U.C. Berkeley's DeLorenzo prize, 1992
9. DAAD Scholarship for studies in North America, 1990-92
10. IBM Prize of the Ensemble Modern, 1990
11. Oscar Weil Memorial and Adrienne Jackson Caffery Scholarship, 1990-91

Artworks
1. Solaris for choir, Bohlen-Pierce ensemble and electronics (2022)
2. Summer 2021 for percussion quartet and electronics (2018/2022)
3. Norden for soprano, guitar, accordion and electronics (2020)
4. Symphony for a Tunnel for 144 musicians (2019)
5. Trumpen for three improvising musicians and three laptop performers (2017)
6. Burning Petrol for an ensemble of Bohlen-Pierce instruments (2014)
7. noiwont for 19-tone trumpet and electronics (2014)
8. Mind Trip for electronic ensemble (2000/2013)
9. In ein anderes Blau for soprano, ensemble and tape (2012)
10. Swan Song for cello, percussion and multimedia (2011)
11. Just Her – Jester – Gesture for Hugh Tracy alto kalimba and electronics (2010/2015)
12. Schwer…unheimlich schwer for bass clarinet, viola, piano, percussion and electronics (2009)
13. Blueprint for soprano saxophone, electric guitar, double bass, piano, percussion, electronics and
video (2009)
14. Radio Music (adaptation of John Cage's Radio Music for network ensemble, 2008)
15. Beyond the Horizon for 2 Bohlen-Pierce clarinets and synthesizer (2008)

16. Ivresse '84 for violin and laptop quartet (2007)
17. Tsunami (2006-8) for toy piano and live electronics
18. Light Blue for piano (2001-2004)
19. Exit for violin and live electronics (2001)
20. Re: Guitar for microtonal guitar (1999)
21. Der Sprung – Beschreibung einer Oper. Opera (1994-1998)
22. Riots for saxophone, electric guitar and double bass (1993)
23. Spuren in der Kälte for accordion, plucked instruments and electronics (1991/95)
24. Fingerprints for piano (1992-93)
25. Klangmoraste for chamber orchestra (1990)
26. SLEEPLESSNESS for flute(s), narrator ad lib. and live electronics (1988/1997)

Georg Hajdu, born 1960, is a German composer and professor. After studies in molecular biology and composition in Cologne and computer music at UC Berkeley's Center for New Music and Audio Technologies (CNMAT), he graduated with a PhD in 1994. In May 2002, his networked performance environment Quintet.net was used in Manfred Stahnke's opera Orpheus Kristall on the occasion of the Munich Biennale. In the same year, he was appointed professor of multimedia composition at the Hamburg University of Music and Drama (HfMT), where he founded Germany's first master's program in multimedia composition in 2004, and the Center for Microtonal Music and Multimedia (ZM4) in 2012. In 2010, he was artist in residence at the Goethe Institute in Boston as well as visiting professor at Northeastern University. He has also been involved in a number of national and international ventures such as the Culture 2007 project CO-ME-DI-A on networked music performance and is the founding director of the LIGETI Center.