

DR. PER BLOLAND

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EDUCATION

Doctor of Musical Arts in Composition, Stanford University, Stanford, California, 2009.

- Principal composition teachers: Mark Applebaum, Brian Ferneyhough, Chris Chafe

Master of Music in Composition, University of Texas at Austin, 2004

- Principal composition teachers: Russell Pinkston, Kevin Puts

Bachelor of Music in Music Education (coursework only), San Francisco State University, 1998

- Principal composition teachers: Ron Caltabiano, Josh Levine

Bachelor of Arts in Psychology, University of Michigan, 1991

AWARDS AND GRANTS

- Miami University College of Creative Arts Scholarship and Teaching Grant, 2016
- Miami University Junior Faculty Scholar Award, 2015
- Fresh Minds Festival, 2015
- **EMPAC** (Experimental Media and Performing Arts Center) Recording Residency, 2014
- **IRCAM** (Paris) Musical Research Residency Award, 2013
- International Computer Music Association 2013 Americas Regional Award
- Salvatore Martirano Award finalist, 2013
- Miami University College of Creative Arts Scholarship and Teaching Grant, 2012
- Miami University Grant to Promote Research, 2012
- Guthman Musical Instrument Competition, Georgia Institute of Technology, 2011, finalist
- Association for the Promotion of New Music Composition Competition, 2009
- Dal Niente Composer Competition, Chicago, 2007, honorable mention
- Chair's Award for Excellence in Teaching, Stanford University, 2007
- Eastman Computer Music Center Electroacoustic Music Competition, 2006, finalist
- Miami ISCM Chapter Composition Competition, 2005
- International Contemporary Music Contest "Città di Udine", Italy, 2005, finalist
- Pierre Schaeffer International Competition of Computer Music, 2005, finalist
- Society of Electro-Acoustic Music in the United States/American Society of Composers, Authors and Publishers (SEAMUS/ASCAP) Student Commission, 2004, First Prize
- Society of Composers, Inc./American Society of Composers, Authors and Publishers (SCI/ASCAP) Student Composition Commission 2004, finalist
- Digital Art Award, Awarded by Keio University, Tokyo, Japan, 2003, Grand Prize

PROFESSIONAL EXPERIENCE

Miami University – Associate Professor, 2018–present; Assistant Professor, 2012–2018

Music Department: Coordinator of Composition Area, Director of Miami University Electronic Music Studios. Teach classes on electronic music and composition, provide individual lessons in composition, maintain electronic music studios, and organize contemporary music concert series and ensemble and composer residencies.

- Director of Bachelor of Music in Composition
- Acting Director of Bachelor of Arts in Music Technology
- Director of Minor in Composition
- Composition Lessons, Ongoing
- Composition Seminar, Fall semesters

- Orchestration, Ongoing
- Electronic Music and Advanced Electronic Music, Fall semesters
- Music Technologies (large lecture class), Spring semesters
- Graduate Thesis Research Project, Spring 2017

SPLICE Institute – Founding Composition Faculty and Board Member, 2015-present

Hosted by Western Michigan University, SPLICE is a week-long intensive program for performers and composers to experience, explore, interpret and create music for instruments and electronics. In my role as composition faculty I teach daily classes, provide private and group composition lessons, coach performers and composers in preparation for nightly concerts, and provide lectures on various special topics. As a member of the governing board I am involved with all strategic planning, hiring of faculty and staff, curricular development, outreach, recruitment, and promotion.

Montecito International Composition Sessions (MICoS) – Founding Director and Faculty, 2018-present

The Montecito International Music Festival, now in its twelfth year, takes place every summer at La Sierra University in Southern California. In 2018 I initiated a new program dubbed the Montecito International Composition Sessions, now a permanent addition to their summer offerings. The Composition Sessions offer lessons, masterclasses, performance opportunities, and lectures to performers and composers. In my role as Director I oversee the curriculum, handle recruiting, and screen applicants. During the Session I provide lessons, masterclasses, ensemble coachings, and organize ensembles to perform the works of attendant composers.

Institut de Recherche et Coördination Acoustique/Musique (IRCAM) – Musical Research Residency, 2013

Over the course of a five-month residency in Paris, worked with the Instrumental Acoustics Team to develop a physical model of the interaction between a resonating body (such as a piano string) and an electromagnet. This model was incorporated into Modalys, the physical modeling software designed and released by IRCAM.

Oberlin Conservatory of Music – Visiting Assistant Professor, 2008–2012

TIMARA (Technology in Music and Related Arts) Department: taught classes and provided individual lessons in composition and electronic music.

- Composition Lessons, Ongoing
- Composition Studio Class, Ongoing
- Real-time Techniques (Max/MSP, second semester introductory class for majors), every Spring
- Digital Audio Skills (introductory class for non-majors), Fall 2010, Fall 2011
- Critical Studies in Improvisation, Fall 2011
- Music and Literature Seminar, Fall 2010
- Advanced Digital Signal Processing, Spring 2010
- Electroacoustic Studio Technology (first semester introductory class for majors), Fall 2008, Fall 2009
- Repertoire and Critical Listening Seminar, Fall 2009
- Oberlin Improvisation and Newmusic Collective (OINC) Ensemble (founding director), Spring 2009-Spring 2012

University of California, Santa Cruz – Lecturer, 2008

Intermediate Electronic Sound Synthesis: composition-based class covering use of audio sequencers, digital synthesis, and MIDI-controlled systems.

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Stanford University – Teaching Assistant, 2005–2007

Responsibilities included teaching aural skills class and delivering lectures to classes of wide ranging sizes.

- Rock, Sex, and Rebellion, Spring 2007 (received Chair's Award for Excellence in Teaching)
- Harmonic Materials of the 19th Century, Winter 2007
- Elements of Music III, Fall 2006
- Elements of Music II, Spring 2006
- Compositional Algorithms, Psychoacoustics, and Spatial Processing, Winter 2006
- Introduction to Music Theory, Fall 2005

University of Texas at Austin – Teaching Assistant, 2002–2004

The University of Texas Electronic Music Studios (UTEMS): Maintained Electronic Music Studios, tutored students on various computer music subjects, produced several annual concert series.

COMMISSIONS

- Ensemble Échappé (Nina C. Young, co-artistic director) – new work for sinfonietta, 2021
- Unheard-of//Ensemble (Ford Fourquarean, clarinet; Matheus Souza, violin; Issei Herr, cello; Daniel Anastasio, piano) – new multimedia work for ensemble, with support from the Johnstone Fund for New Music, 2021
- Kylwyria (Julia Den Boer, piano; Erica Dicker, violin; John Gattis, horn) – new work for piano, violin, and horn, 2020
- Calliope Duo (Elizabeth McNutt, flute; Shannon Wettstein, piano) – new work for flute, piano and electronics, 2020
- Patchwork (Noa Even, saxophone; Stephen Klunk, drum set) – new work for saxophone and percussion, 2019
- Andy Kozar/Sam Wells – new work for trumpet and electronics, 2019
- Andrea Ridilla, oboe; Ryan Reynolds, bassoon – *Patterns in Asemic Writing*, 2018
- Keith Kirchoff – *Los murmullitos* (2018) and *Los murmullos* (2019) for piano and electronics
- Miami University Symphony Orchestra – *Arcade Variations* for orchestra, 2017
- loadbang – *We Are Drawn to Burning*, 2016
- Guerilla Opera Company – *Pedr Solis*, 2015
- Wild Rumpus – *Solis Overture*, 2014
- Patti Cudd – *Shadows of the Electric Moon*, 2013
- Ensemble Pi – *A Drift of Swine*, 2012
- Ecce Ensemble – *...walk now and then into the breath that blows coldly past...*, 2011
- The Kenners – *Of Dust and Sand*, 2010
- Callithumpian Consort – *Wood Machine Music*, 2009
- Michael Straus – *FeXIV (Iron Fourteen)*, 2007
- Center for Computer Research in Music and Acoustics, Stanford University, for “newstage: CCRMA at the Knoll” festival – *Negative Mirror, Part II*, 2006
- SEAMUS/ASCAP – *Elsewhere is a Negative Mirror, Part I*, 2005

RECORDINGS

- *Los murmullitos* - on “Music From SEAMUS” (Volume 29, 2020). Performed by Keith Kirchoff (spring 2020 release)
- *Pedr Solis* – portrait CD of my opera, to be recorded by Guerilla Opera spring 2020
- *Solis Overture* – on “In Time” (Wild Rumpus Ensemble compilation, in development)
- *Shadows of the Electric Moon* – on Bill Solomon portrait CD (in development)

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- *Shadows of the Electric Moon* – on “EOS” (Patti Cudd portrait CD, Innova Recordings #967, 2017)
- *Chamber Industrial* – **portrait CD (Tzadik Records #4008, 2015)**. Performed by the Ecce Ensemble, recorded during an awarded residency at EMPAC.
- *Solis-EA* – on official ICMC 2015 conference DVD. Performed by Ryan Packard.
- *Solis-EA* – on “Music From SEAMUS” (Volume 24, 2015). Performed by Ryan Packard.
- *Graveshift* – on “Sound and Video Anthology” (Computer Music Journal DVD, Volume 33, MIT Press, 2009).
- *Quintet for Solo Saxophone and Electronics* – on “Intersections” (Spektral Records, 2009). Performed by Eliot Gattegno.
- *Negative Mirror, Part II* – on “Music from Stanford 541” (Vol. 3, Innova Recordings, 2008). Performed by Inauthentic.
- *Prelude: Dissent* – on “Contemporanea 2004” (TauKay Edizioni Musicali, taukay 126). Performed by the Mikrokosmos Ensemble.
- *Elsewhere is a Negative Mirror, Part I* – on “Music from SEAMUS” (Volume 15, 2004 SEAMUS/ASCAP Student Commission). Performed by Chryssie Nanou.
- *Prelude: Dissent* – on “Mood Shifts” (Society of Composers, Inc. CD 21, Capstone Records, CPS-8748, 2005).

PUBLICATIONS

- *On Composition and Literature – Pedr Solis, the author and the opera* – article about literary influences on my compositional practice, solicited by John Zorn for his publication *Arcana VIII*, pp. 22-39, October 2017.
- *The Induction Connection: A Physical Model of the Interaction Between an Electromagnet and a Vibrating Object*, co-authored with Joël Bensoam of IRCAM, in progress.
- *Induction Connection* – documentation entry for manual to Modalys, IRCAM’s physical modeling software, December 2012:
http://support.ircam.fr/docs/Modalys/3.4.1/co/connection_induction.html
- *Wet Ink Ensemble* – review of CD by the Wet Ink Ensemble in the *Journal of the Society for American Music*, Vol. 6 No. 2, pp. 258-261, May 2012.
- *Blood That Sees the Light* – review of CD by Mike Vernusky in *Journal SEAMUS*, Vol. 19 No. 2, pp. 31-33, Spring 2008.
- *The Electromagnetically-Prepared Piano and its Compositional Implications* – in *Proceedings of the 2007 International Computer Music Conference*, Copenhagen, Denmark, pp. 125-128.
- *The Polarized Composer: Addressing the Conflict of Musical Upbringings in Today’s Young Composers* – in *Proceedings of the Third Annual Spark Festival of Electronic Music and Art*, University of Minnesota, pp. 10-12, 2005.
- *Thingvellir* – in *Society of Composers, Inc. Journal of Scores* Vol. 37, European American Music Distributors Corporation, 2005.

REVIEWS

- *Guerilla Opera serves a tasting menu of its past and future* – Review of Guerilla Opera’s “Emergence I” concert by Aaron Keebaugh, *Boston Classical Review*, 2018:
<http://bostonclassicalreview.com/2018/06/guerilla-opera-serves-a-tasting-menu-of-its-past-and-future/>
- *Classical Music This Week: Schubert, Bloland and Lip-Synching ‘Salome’* – Review of *Chamber Industrial* CD by **Zachary Woolfe, New York Times**, 2015:
<http://www.nytimes.com/2015/05/27/arts/music/classical-music-this-week-schubert-bloland-and-lip-synching-salome.html>

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- *Classical Playlist: Teodor Currentzis, Bach and Per Bloland* – Review of *Chamber Industrial* CD by **Zachary Woolfe, New York Times**, 2015:
http://artsbeat.blogs.nytimes.com/2015/05/20/classical-playlist-teodor-currentzis-jeffrey-means-and-more/?_r=0
- *Guerilla's 'Pedr Solis' full of energy and drama* – Review of *Pedr Solis* performance by **Matthew Guerrieri, Boston Globe**, 2015:
<https://www.bostonglobe.com/arts/music/2015/05/17/guerilla-premieres-pedr-solis-opera/yBr5U1wASrfn77T81TxxuK/story.html>
- *Guerilla Opera premiere delivers Bloland's lit-crit work in blood-and-guts style* – Review of *Pedr Solis* performance by David Wright, *Boston Classical Review*, 2015:
<http://bostonclassicalreview.com/2015/05/guerilla-opera-premiere-delivers-blolands-lit-crit-work-in-blood-and-guts-style/>
- *Sounds Heard: Eliot Gattegno and Eric Wubbels* – Review of CD *Intersections* (containing my composition *Quintet for Solo Saxophone and Electronics*) by Brian Sacawa on *NewMusicBox.org*, 2009:
<http://www.newmusicbox.org/articles/Sounds-Heard-Eliot-Gattegno-and-Eric-Wubbels-Intersections>

WRITINGS ABOUT MY WORK

- *Magnetic Resonator Piano: design and implementation* – project description by Jeremy Wagner, research staff at CNMAT, University of California, Berkeley, references my work with the Electromagnetically-Prepared Piano.
- “The New Musical Imaginary: Description as Distraction In New Music” – Article in *Tempo, a Quarterly Review of New Music*, by Ian Power, Volume 73, Issue 289, July 2019, pp. 6-20. References my use of program notes to gradually spin out the life story of author Pedr Solis.
- *Actuated Acoustic Instruments: Relationships And Mind-Sets* – Princeton University PhD Dissertation by Neil Cameron Britt, contains a section dedicated to my compositions for the Electromagnetically-Prepared Piano.
- *Elsewhere is a Negative Mirror—The Music of Per Bloland* – a Spotlight Session by Trevor Hunter on *NewMusicBox.org*, 2009:
<http://www.newmusicbox.org/articles/Elsewhere-is-a-Negative-Mirror-The-Music-of-Per-Bloland>
- *Meaning(s) and Structure in The Wondrous Delight of Profound Ineptitude by Per Bloland* – by Jay C. Batzner, in *Proceedings of the Fourth Annual Spark Festival of Electronic Music and Art*, University of Minnesota, pp. 44-46, 2006.

SELECTED INTERVIEWS

- WMUK (Kalamazoo, MI, NPR affiliate) – Interview with Keith Kirchoff on my piece *Los murmullitos*, February 2019:
<https://www.wmuk.org/post/talk-keith-kirchoff-champion-electroacoustic-piano> (starts at 13:20)
- *Lexical Tones* podcast – Interview for episode 101: *Live From SEAMUS 2019* on my piece *Los murmullitos* by Robert McClure, April 2019:
<https://soundcloud.com/lexical-tones/101-live-from-seamus-2019#t=30:14>
- WVXU (Cincinnati NPR affiliate) – Interview spot on the premier of my piece *Arcade Variations* by the Miami University Symphony Orchestra:
<http://wvxu.org/post/miami-university-symphony-goes-video-arcade#stream/0>

- *Patch In* podcast – Interview for episode 27: *Black Book* by Ben Fuhrman and Nate Bliton, January 2016:
<https://player.fm/series/patch-in/patch-in-27-black-book>
- *Stigmat10* – spotlight and interview with myself and Arie Stavchansky about our collaboration on *Graveshift*, December 2014, pp. 124-135:
https://issuu.com/stigmat10press/docs/stigmat_videofocus_special_edition
- *SEAMUS Newsletter* – interview about my experience at IRCAM and the Electromagnetically-Prepared Piano, August–October 2013.

RECENT AND UPCOMING LECTURES

- Mexican Center for Music and Sonic Arts (CMMAS), 2020 – presentation on my music and featured concert
- Ohio University, 2020 – presentation on my music and featured concert
- SPLICE Festival, Bowling Green State University, 2018 – workshop on free software available from IRCAM, including Open Music and Orchids
- Bowling Green State University, 2018 – presentation on my music
- IRCAM Forum Workshop, IRCAM, Paris, France, 2018 – presentation on the Induction connection and my IRCAM residency research
- Ohio State University, 2017 – presentation on my music
- IRCAM Forum Workshop, Santiago, Chile, 2017 – presentation on the Induction connection and my IRCAM residency research
- Cedarville University, 2017 – masterclass and presentation on my music
- Mise-En Festival, New York City, 2017 – presentation on my music
- John Donald Robb Composers' Symposium, 2017 – presentation on my music
- Saint Cloud State University, 2016 – guest residency and lecture on the Electromagnetically-Prepared Piano
- SPLICE Institute, 2015 – presentation on my music
- San Francisco State University, 2014 – presentation on my music
- Indiana University, 2013 – presentation on my music
- Eastman School of Music study abroad course: Theory and Analysis of Contemporary Music, 2013 – lecture on my music and IRCAM research project
- Miami University study abroad course: Experiencing Arts and Culture: Paris, 2013 – presentation on my music and IRCAM research project
- Institut de Recherche et Coordination Acoustique/Musique (IRCAM), 2013:
 - Exit Seminar – summary of the results of my Musical Research Residency
 - Kickoff Presentation – presentation on my music and brief introduction to my project

INTERDISCIPLINARY/COLLABORATIVE PROJECTS

- Ensemble Parallax Electroacoustic Music & Multimedia Concert – presented in the form of a live podcast, this collaboration involved the ensemble, video artist Zebbler (Peter Berdovsky), and musicologist Dr. Elizabeth Hoover. Supported by the Miami University Performing Arts Series, the Humanities Center, and the Artech Festival (<https://www.artecha-miamioh.com/electroacoustic-music-multimedia>), May 2019.
- *Pedr Solis* – collaboration with Laine Rettmer (director), Paul Schick (libretto), and Guerilla Opera.
- A physical model of the interaction between a resonator and an electromagnet, IRCAM residency project – collaboration with the Instrumental Acoustics team at IRCAM.
- *The Drift of Swine* – (commission by Ensemble Pi), for flute, clarinet, double bass, and piano – collaboration with John Reed, author.
- *FeXIV (Iron Fourteen)* (commission by Michael Straus, 2007), for alto saxophone and electronics with video – collaboration with Scott Draves, video artist.

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- The Electromagnetically-Prepared Piano (2005), electronically controlled piano string resonator – collaboration with Steven Backer and Edgar Berdahl, Center for Computer Research in Music and Acoustics (CCRMA) engineers.
- *Graveshift* (2004), for tape with video – collaboration with Kristen Glennon and Barbara Javors, choreographers, and Arie Stavchansky, video artist.

PROGRAMMING LANGUAGES

MaxMSP, PD, Common LISP, Supercollider, Csound

TRUMPET PERFORMANCE

- SPLICE Institute Improvisation Ensemble – 2018
- Cornell Avant-Garde Ensemble, Cornell University – 2012
- Oberlin Improvisation and Newmusic Collective (OINC, founding director) – 2009-2012
- sfSound Orchestra, Oakland, CA – 2006, 2002
- Stanford Improvisation Collective – 2005
- Austin New Music Coop – 2002-2004
- Jazz Combo, University of Texas at Austin – 2003
- University Orchestra, University of Texas at Austin – 2002
- Guided Improv Ensemble, Oakland, CA – 2002
- College of San Mateo Big Band, San Bruno, CA – 2001
- Double Funk Crunch Band, San Francisco, CA – 2000
- San Francisco State University Symphonic Band – 1996-1998
- San Francisco State University Jazz Band and Combos – 1996-1998

ACADEMIC SERVICE ACTIVITIES

Miami University, 2012-present

- Developed new Composition Major within the Bachelor of Music Degree
- Developed new Music Tech track within the existing Bachelor of Arts
- Director of Composition Major and Minor:
 - Ongoing recruitment
 - Review of applicants
 - Ongoing curricular development and revision
- Acting Director of Music Technology major
- Organized SPLICE Festival 3, a three-day festival of electroacoustic music affiliated with the SPLICE Institute
- Executive/Curriculum Committee of Music Department
- Served on various additional committees within the Department of Music and the university
- Organize contemporary music concert series and mini-residencies
- Organization of musical component of the Oxford Kinetics Festival
- Organized Threshold Festival for Electroacoustic Music, a three day festival of compositions by students from Bowling Green State University, Ball State University, the Oberlin Conservatory, and Miami University (2012)
- Supervise and develop the music computer lab and electronic music studios
- Supervised music recording services (2012-2013)

SPLICE Institute, 2015-present

- Founding Board Officer and Composition Faculty

Society for Electro-Acoustic Music in the United States (SEAMUS), 2012-2016

- Board Officer for Members at Large

Oberlin Conservatory of Music, 2008–2012

- Organization of CarnivOINC, a festival involving the OINC ensemble and invited guests, celebrating free improvisation
- Organization of residency with New York ensemble The Kenners, including master class, guest lectures, and culminating concert
- Participation in Audition Weekends and admittance decisions
- Organization of student composition concerts
- Instrumental in restructuring prospective student application process
- Participation in department meetings involving student issues, curriculum, and purchasing decisions
- Sponsorship of Winter Term student projects
- Management of student administered composition lessons for non-majors
- Informational meetings and facility tours with prospective students
- Sponsorship of student ensembles

University of Texas at Austin

- Music Department Composers Forum, 2003: Co-Director

San Francisco State University

- Music Educators National Conference, 1997–1998: Chapter President
- Student Representative to the faculty, 1997–1998

ADJUDICATION

- New Interfaces for Musical Expression 2018, Program Committee for Music Performances
- New Music USA – 2015 Artistic Panel
- Music Teachers National Association – 2015 Composition Competition
- Society of Composers, Inc. – 2015 CD series music selection committee
- College Music Society Int. Conference – Scandinavia 2015, Composition Committee
- International Computer Music Conference 2014, Scientific Committee
- Institut de Recherche et Coordination Acoustique/Musique (IRCAM) 2014, Artistic Research Residency application review
- New Interfaces for Musical Expression 2012, Program Committee for Music Performances
- International Computer Music Conference 2012, Music category
- College Music Society – Great Lakes Chapter Regional Conference 2012 (**chair** of composition program committee)
- Society for Electro-Acoustic Music in the United States 2012, Music category
- International Computer Music Conference 2011, Music category
- International Computer Music Conference 2009, Music category
- Society for Electro-Acoustic Music in the United States 2008, Music category

ADDITIONAL EMPLOYMENT HISTORY

- University of Texas at Austin, 2003–2004 – Consultant, Office of Computing Technologies.
- Albertson's School of Music, Austin, Texas, 2003 – Instructor of guitar, trumpet, and piano: Responsible for individual lessons.
- Rocket Network, Inc., San Francisco, California, 2000–2002 – Lead Software Test Engineer.

LIST OF WORKS AND SELECTED PERFORMANCES (for a more comprehensive list, visit www.perbloland.com)

Los murmullos (commission by Keith Kirchoff, 2018 – a miniature version of *Los murmullos*), for piano and electronics

- Ohio University Residency: Neil Nanyi Qiang – January 2020
- SEAMUS Conference, Berklee College of Music: Keith Kirchoff – March 2019
- Keith Kirchoff EAPiano tour, Buffalo State University – March 2019
- Keith Kirchoff EAPiano tour, Western Michigan University – February 2019
- Faculty Recital, Neil Nanyi Qiang, Central State University, Wilberforce, OH – January 2019
- SPLICE Institute, Keith Kirchoff, Western Michigan University – June 2018

Patterns in Asemic Writing (commission by Andrea Ridilla and Ryan Reynolds, 2018), for oboe and bassoon

- International Double Reed Society Conference, Granada, Spain – September 2018

Arcade Variations (commission by Miami University Symphony Orchestra, 2017), for orchestra

- Miami University Symphony Orchestra, Miami University – May 2017

We Are Drawn to Burning (commission by loadbang, 2016), for bass clarinet, trumpet, trombone, baritone voice, and electronics

- loadbang concert, The Dimenna Center, New York City – February 2017
- loadbang concert, Bowling Green State University Midamerican Center For Contemporary Music – November 2016
- loadbang concert, Miami University – November 2016

Pedr Solis – a chamber opera in seven scenes (commission by Guerilla Opera, 2015), for soprano, mezzo-soprano, countertenor, baritone, clarinet, saxophone, violin, percussion, and electronics

- Emergence I Concert, Boston, Guerilla performed two arias from the opera – June 2018
- Zach Box Theater, The Boston Conservatory (staged version) – 6 performances in May 2015
- Museum of Fine Arts Boston (concert version) – May 2015

Solis Overture (commission by Wild Rumpus, 2014), for electric guitar, piano, violin, violoncello, percussion and electronics

- Images Sonores Festival, Centre Henri Pousseur, Liège, Belgium – November 2015
- Old First Concerts, San Francisco: Wild Rumpus ensemble – September 2014

Shadows of the Electric Moon (commission by Patti Cudd, 2013), for snare drum and electromagnet

- Jon Clancy, Solo Masters Recital, Manhattan School of Music – March 2019
- New York City Electroacoustic Festival (NYCEMF): Bill Solomon – June 2016
- Matthew Shaver percussion recital, University of Alabama – January 2015
- REMLABS concert, Rice University: Patti Cudd – October 2013
- inner sOUNscapes, University of Oklahoma: Patti Cudd – October 2013

A Drift of Swine (commission by Ensemble Pi, 2011, revised 2013 for ECCE), for flute, clarinet, double bass, and piano

- Ecce Ensemble concert, Dimenna Center, New York City – April 2015
- Portrait Concert, Spectrum, New York City: Ecce Ensemble – January 2014
- Music of Now Marathon, Symphony Space, New York City: Ensemble Pi – February 2012

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“...walk now and then into the breath that blows coldly past...” (2011 revision commission by ECCEnsemble), for flute and percussion

- Portrait Concert, Spectrum, New York City: ECCE – January 2014
- International Society for Contemporary Music (ISCM) World New Music Days, Slovakia: Quasars Ensemble – November 2014
- Ecce Ensemble Concert, French Cultural Center, Boston: ECCE Ensemble – November, 2011
- Etchings Festival, Auvillar, France: ECCEnsemble – July 2011

Solis-EA (Commission by Ryan Packard, 2011), for percussion and electronics

- Hinge Ensemble Concert: Matt Sharrock, Boston – February 2020
- Ohio University Residency – January 2020
- Ensemble Parallax Concert, Berklee College of Music – May 2019
- Ensemble Parallax Concert, Miami University – May 2019
- UNK 2019 New Music Festival, University of Nebraska at Kearney: Anthony Donofrio – March 2019
- Alexander Smith, graduate percussion recital, University of Knoxville – March 2018
- New Music Gathering, Bowling Green State University: Adam Vidiksis – May 2017
- Lucas Baughman recital, Ball State University – April 2017
- Shaun Cayabyab recital, University of Connecticut – April 2017
- SCI National Conference, Western Michigan University: Adam Vidiksis, – March 2017
- EMThree Festival, Ball State University: Lucas Baughman – February 2017
- Isaac Stevenson recital, DePaul University – February 2016
- International Computer Music Festival, University of North Texas: Ryan Packard, percussion – September 2015
- Adam Vidiksis recital, SPLICE Institute, Western Michigan University – July 2015
- Society for Electro Acoustic Music in the United States, Wesleyan University: Bill Solomon, percussion – March 2015
- Portrait Concert, Spectrum, New York City: ECCE – January 2014
- Summer Institute For Contemporary Performance Practice (SICPP), New England Conservatory, Boston – June 2012
- Oberlin Conservatory of Music: Ryan Packard, percussion – February 2011

Of Dust and Sand (commission by The Kenners, 2010), for alto saxophone and piano with electromagnets

- SPLICE Institute, Western Michigan University: Keith Kirchoff, piano and David Wetzel, bass clarinet (alternate version) – July 2015
- Portrait Concert, Spectrum, New York City: ECCE – January 2014
- New Keys Concert Series, San Francisco, California: Kanoko Nishi, piano and Aram Shelton, saxophone – October 2011
- International Computer Music Conference, Huddersfield, England: Sebastian Berweck, piano and Eleri Ann Evans, saxophone – August 2011
- Oberlin Conservatory of Music: The Kenners – November 2010

Wood Machine Music (commission by the Callithumpian Consort, 2009), for clarinet, string quartet, percussion, and electronics

- Portrait Concert, Spectrum, New York City: ECCE – January 2014
- Ensemble Moto Perpetuo Concert, New York City – February 2013
- Bowling Green State New Music Ensemble Concert – February 2013
- International Computer Music Conference, New York – June 2010
- New England Conservatory: Callithumpian Consort – December 2009

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FeXIV (Iron Fourteen) (commission by Michael Straus, 2007), for alto saxophone and electronics with video

- newEar Concert Series, Kansas City Missouri: newEar Ensemble – April 2012
- Sonict New Music Series, University of Wisconsin-Whitewater: Nick Zoulek, saxophone – March 2011
- Bowling Green New Music Festival, Bowling Green State University: John Sampen, saxophone – October 2009
- SEAMUS National Conference, Sweetwater: John Sampen, saxophone – April 2009
- Karnatic Lab Concert Series, Amsterdam: Michael Straus, saxophone – February 2009
- International Computer Music Conference, Belfast: Michael Straus, saxophone – August 2008
- Gassman Electronic Music Series, University of California, Irvine: Michael Straus, saxophone – April 2008

Stillas (2007), for brass quintet

- Oberlin Conservatory of Music: Timothy Weiss, conductor – April 2009
- Stanford Lively Arts, Stanford University: Meridian Arts Ensemble – February 2008

Negative Mirror, Part II (commission by CCRMA, 2006, revised 2007), for flute, clarinet, violin, violoncello, percussion, and piano with electromagnets

- Ensemble Parallax Concert, Berklee College of Music – May 2019
- Ensemble Parallax Concert, Miami University – May 2019
- June in Buffalo, University of Buffalo: Linea Ensemble – June 2011
- Chapman University: Inauthentica Ensemble – September 2007
- Gaudeamus Music Week, Amsterdam, Netherlands: Insomnio Ensemble – September 2007
- International Computer Music Conference, Copenhagen, Denmark: Insomnio Ensemble – August 2007
- Summer Institute for Contemporary Performance Practice, New England Conservatory: Callithumpian Consort – June 2007
- Eyedrum Arts Space, Atlanta, Georgia: Bent Frequency Ensemble – October 2006
- newstage: CCRMA Dedication Festival, Stanford University: Christopher Jones, conductor – April 2006

Quintet for Solo Instrument and Electronics (2005)

- Rane Moore recital (clarinet), EMPAC, Rensselaer Polytechnic Institute – January 2016
- Samuel Wells recital (trumpet), SPLICE Institute, Western Michigan University – July 2015
- Music NOW Festival, Woodward Theater, Cincinnati: Doug Lindsay, trumpet – March 2015
- Samuel Wells recital (trumpet), University of California, San Diego – March 2015
- Talea @ the Stone, New York City: Rane Moore, clarinet – June 2014
- sfSound concert, San Francisco: John Ingle, saxophone – July 2010
- Center for New Music and Audio Technologies, University of California: Michael Straus, saxophone – February 2010
- Ethos NewSound Festival, State University of New York at Fredonia: Brian Sacawa, saxophone – February 2010
- University of the Pacific: Michael Straus, saxophone – February 2010
- Uncertainty Music Series, Never Ending Books, New Haven, Connecticut: Michael Straus, saxophone – February 2010
- 12 Nights of Electronic Music and Art, Miami, Florida: Michael Straus, saxophone – February 2010
- Florida International University: Michael Straus, saxophone – February 2010
- University of Miami: Michael Straus, saxophone – February 2010
- University of Delaware: Marianne Gythfeldt, clarinet – April 2009

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- SEAMUS 2008 National Conference, University of Utah: Eliot Gattegno, saxophone – April 2008
- Club SAW, Ottawa, Ontario: Michael Straus, saxophone – February 2008
- Arraymusic, Toronto, Ontario: Michael Straus, saxophone – February 2008
- Peabody Institute: Michael Straus, saxophone – April 2007
- Bowbird TBD, Philadelphia, Pennsylvania: Eliot Gattegno, saxophone – February 2007
- Open Society Concert Series, Cambridge, Massachusetts: Eliot Gattegno, saxophone – December 2006
- University of Miami: Eliot Gattegno, saxophone – November 2006

Elsewhere is a Negative Mirror, Part I (commission by SEAMUS/ASCAP, 2005), for piano with electromagnets

- College Music Society Great Lakes Regional Conference, Lawrence University: Nick Towns, piano – April 2011
- Association for the Promotion of New Music Concert: Idith Meshulam, piano – December 2009
- Third Practice Electroacoustic Festival, University of Richmond: Nicholas Ong, piano – November 2008
- Harvard University: Sebastian Berweck, piano – November 2007
- Stanford Lively Arts, Stanford University: Chryssie Nanou, piano – February 2007
- Internationale Ferienkurse für Neue Musik, Darmstadt, Germany: Yvonne Lee, piano – August 2006
- CNMAT, University of California, Berkeley: Chryssie Nanou, piano – May 2005
- Julliard School, New York, New York: Nicholas Ong, piano – April 2005
- SEAMUS 2005 Conference, Ball State University: Chryssie Nanou, piano – April 2005

The Twilight of Our Minds (2004), for orchestra and live electronics

- Maxfest, Stanford University: Stanford Symphony Orchestra – April 2007
- Under Construction Series, Berkeley, California: Berkeley Symphony Orchestra – April 2006

Graveshift (2004), for tape with video

- Fresh Minds Festival, Texas A&M University – October 2015
- International Electroacoustic Music Festival, Brooklyn College Conservatory – April 2011
- Noisefloor, Staffordshire University, England – January 2011
- Musica Viva Festival, Lisbon, Portugal – September 2009
- Música Visual: El Nuevo Arte Sinestésico, Caracas, Venezuela
- UNEARTE – June 2009
- Centro de Estudios Latinoamericanos Rómulo Gjellegos – May 2009
- Museo de Arte Contemporáneo – May 2009
- Folkwang Hochschule, Essen, Germany – January 2009
- The Kunstverein Dresden, Dresden, Germany – October 2008
- Melbourne International Animation Festival, Melbourne, Australia – June 2008
- Technische Universität Berlin, Berlin, Germany – June 2008
- Institut international de musique électroacoustique de Bourges (IMEB), Bourges, France – June 2008
- ZKM Institute for Music and Acoustics, Karlsruhe, Germany – May 2008
- Society of Composers 2008 National Conference, Georgia State University – February 2008
- Trans-Media-Akademie Hellerau, Dresden, Germany – November 2007
- 8th Seoul International Film Festival, Seoul, Korea – September 2007
- SIGGRAPH Art Gallery, San Diego Convention Center – August 2007
- Institut international de musique électroacoustique de Bourges (IMEB), Bourges, France – June 2007

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- Sonoimágenes, Universidad Nacional de Lanús, Buenos Aires, Argentina – August 2006
- Medi(t)ations: Australasian Computer Music Conference, University of Adelaide, Australia – July 2006
- Trans'Electroacoustique, Gmem, Centre National de création musicale, Marseille, France – January 2006
- International Computer Music Conference, Barcelona, Spain – September 2005

Clouds of Oran (2003), for flute, clarinet, trumpet, violin, violoncello, and piano

- Ohio State University: Ohio State New Music Collective – December 2009
- MATA Festival, New York, New York: MATA Ensemble – September 2005

The Wondrous Delight of Profound Ineptitude (2003), for tape

- International Computer Music Conference, Miami, Florida – November 2004
- Ai-maako 2004 IV Festival Internacional de Música Electroacústica de Santiago de Chile – October 2004
- Zeppelin 2004-Del Acuerdo y el Conflicto, Barcelona, Spain – May 2004
- SEAMUS 2004 National Conference, San Diego State University – March 2004
- Primavera en la Habana, Havana, Cuba – March 2004
- Digital Art Awards, Tokyo, Japan – November 2003

Prelude: Dissent (2003), for string quintet (quartet plus double bass)

- Presidio Chapel, San Francisco, California: Worn Chamber Ensemble – April 2007
- Contemporanea New Music Festival, Udine, Italy: Mikrokosmos Ensemble – October 2004

Thingvellir (2002), for trumpet and piano resonance

- Society of Composers National Student Conference, University of Iowa: Aren Van Houzen, trumpet – April 2004
- Society of Composers, Region 6 Conference, Arkansas State University: Rob Alley, trumpet – January 2004