

# 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

- 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, honorable mention
- Miami ISCM Chapter Composition Competition, 2005, finalist, chosen to represent U.S. in World New Music Days, Stuttgart, Germany
- 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

**Oberlin Conservatory of Music – Visiting Assistant Professor, 2008–present**

TIMARA (Technology in Music and Related Arts) Department: teach classes and provide 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), Ongoing

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## **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.

## **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.

## **University of Texas at Austin – Summer Courses in Electronic Music, 2003–2004**

Used Pro Tools to teach fundamentals of digital audio manipulation techniques and song arrangement skills.

## **McAteer High School, San Francisco, California, 1998–1999**

## **Galileo High School, San Francisco, California, 1994–1995**

Band Director: Taught piano, music appreciation, and three levels of school band, conducted performances for a variety of school functions.

## **COMMISSIONS**

- Ensemble Pi – *A Drift of Gruntle*, 2012
- ECCE (East Coast Contemporary 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

## **LECTURES**

- Cornell University residency – lectures and a concert of my music
- Electromagnetically-Prepared Piano Tour, Spring 2012 – visits consist of a lecture and demonstration of the device, and a performance of *Of Dust and Sand* by the Kenners:
  - Princeton University
  - Rutgers-Camden
  - Manhattan School of Music
  - Brooklyn College Conservatory of Music
  - Tufts University
  - Wesleyan University
  - New England Conservatory
  - Williams College
- Kendall at Oberlin Retirement Community, 2011 – lecture on my music

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- Philosophy 239 (Philosophy of Digital Art), Oberlin College, 2011 – lecture on “noise” in relationship to my music
- Music History 275 (Music Since 1914), Oberlin College, 2011 – lecture on recent developments in music and technology
- Electronic Music Studies Conference, New York, 2011 – lecture on the Electromagnetically-Prepared Piano
- Lawrence University Conservatory, 2011 – lecture on the Electromagnetically-Prepared Piano
- Concordia Live and Interactive Electroacoustic Colloquium (CLIEC), Concordia University, Montreal, 2011 – lecture on the Electromagnetically-Prepared Piano
- New Music Festival, Marshall University, 2011 – lecture on the Electromagnetically-Prepared Piano
- Society of Composers National Conference, University of South Carolina, 2010 – lecture on the Electromagnetically-Prepared Piano
- Livewire Festival, University of Maryland, Baltimore County, 2010 – lecture on the Electromagnetically-Prepared Piano
- Society for Electro-Acoustic Music in the United States, St. Cloud, Minnesota, 2010 – lecture on the Electromagnetically-Prepared Piano
- Bowling Green State University, 2009 – lecture on my music
- State University of New York, Fredonia, 2009 – lecture on my music
- University of California, San Diego, 2008 – lecture on my music
- International Computer Music Conference, Copenhagen, Denmark, 2007 – lecture on the Electromagnetically-Prepared Piano
- Computer/Human Interaction Conference, 2007, Center for Computer Research in Music and Acoustics, Stanford University – lecture on the Electromagnetically-Prepared Piano
- Harvard University, 2007 – lecture on my music
- University of Redlands, 2007 – lecture on my music
- Internationale Ferienkurse für Neue Musik, Darmstadt, Germany, 2006 – lecture on the Electromagnetically-Prepared Piano
- Universidad Nacional de Lanús, Buenos Aires, Argentina, 2006 – lecture on my music
- San Francisco State University, 2001 – lecture on my music

## PUBLICATIONS

- *Wet Ink Ensemble* – review of CD by the Wet Ink Ensemble in the Journal of the Society for American Music, in press.
- *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.

## WRITINGS ON MY WORK

- *Elsewhere is a Negative Mirror—The Music of Per Bloland* – a Spotlight Session and interview by Trevor Hunter on NewMusicBox.org (<http://www.newmusicbox.org/articles/Elsewhere-is-a-Negative-Mirror-The-Music-of-Per-Bloland/>), 2009.
- *Sounds Heard: Eliot Gattegno and Eric Wubbels* – CD review by Brian Sacawa of *Intersections*, discussing *Quintet for Solo Saxophone and Electronics*, on NewMusicBox.org

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(<http://www.newmusicbox.org/articles/Sounds-Heard-Eliot-Gattegno-and-Eric-Wubbels-Intersections/>), 2009.

- *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.

### **RECORDINGS**

- *Graveshift* – on Sound and Video Anthology, Computer Music Journal DVD, Volume 33, 2009, MIT Press.
- *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 Inauthentica.
- *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 Chrissy Nanou.
- *Prelude: Dissent* – on Society of Composers, Inc. CD 21, Mood Shifts, Capstone Records (CPS-8748), 2005.

### **INTERDISCIPLINARY/COLLABORATIVE PROJECTS**

- *A Drift of Gruntle* – (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.
- 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**

Csound, MaxMSP, PD, LISP, Common Music/Common Lisp Music, Supercollider

### **TRUMPET PERFORMANCE**

- Oberlin Improvisation and Newmusic Collective (OINC, founding director) – 2009-present
- 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 Combos – 1996-1998
- San Francisco State University Jazz Band – 1996-1997

**ACADEMIC SERVICE ACTIVITIES**

**Society for Electro-Acoustic Music in the United States (SEAMUS), 2012-2014**

- Board Officer for Members at Large

**Oberlin Conservatory of Music, 2008–present**

- 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 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.

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## **SELECTED PERFORMANCES** (for a more comprehensive list, visit [www.perbloland.com](http://www.perbloland.com))

*A Drift of Gruntle* (commission by Ensemble Pi, 2011), for flute, clarinet, double bass, and piano

- Music of Now Marathon, Symphony Space, New York City: Ensemble Pi – February 2012

*“...walk now and then into the breath that blows coldly past...”* (revised 2011), for flute and percussion

- ECCE Concert, French Cultural Center, Boston: ECCE Ensemble – November, 2011
- Etchings Festival, Auvillar, France: ECCE Ensemble – July 2011

*Solis-EA*, for percussion and electronics (2011)

- 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

- 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

- International Computer Music Conference, New York – June 2010
- New England Conservatory: Callithumpian Consort – December 2009

*Fe.XIV (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
- Cayuga Vault, Santa Cruz, California: 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

- 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

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- newstage: CCRMA Dedication Festival, Stanford University: Christopher Jones, conductor – April 2006

### *Quintet for Solo Saxophone and Electronics* (2005)

- 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
- 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
- Spark Festival of Electronic Music and Art, University of Minnesota: Brian Sacawa, saxophone – February 2006
- University of Arizona: Brian Sacawa, saxophone – October 2005

### *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, Muncie, Indiana: 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

- 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

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- UNEARTE – June 2009
- Centro de Estudios Latinamericanos Rómulo Gellagos – 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
- 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
- Spark Festival of Electronic Music and Art, University of Minnesota – February 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 Opening Concert, 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