

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 Junior Faculty Scholar Award, 2015
- Fresh Minds Festival, 2015
- **EMPAC** (Experimental Media and Performing Arts Center) Recording Residency with the East Coast Contemporary Ensemble, 2014
- **IRCAM** (Institut de Recherche et Coordination Acoustique/Musique, 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, honorable mention
- 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 – Assistant Professor, 2012–present

Music Department: Director of Composition Major, 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 mini-residencies.

- Composition Lessons, Ongoing
- Electronic Music I and II, Fall semesters
- Music Technologies (large lecture class), Spring semesters

Summer institute for Performance, Listening, Interpretation, and Creation of Electroacoustic music (SPLICE) – Composition Faculty, 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. I also assist in recruiting and promotion.

Institut de Recherche et Coordination 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.

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.

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COMMISSIONS

- Arcus Collective (Maya Bennardo and Marc Charles, violins; Sam Wells, trumpet)– new work for two violins and trumpet, 2018
- Calliope Duo (Elizabeth McNutt, flute; Shannon Wettstein, piano) – new work for flute, piano and electronics, 2017
- Patchwork (Noa Even, saxophone; Stephen Klunk, drum set) – new work for saxophone and percussion, 2017
- Andy Kozar – new work for trumpet and electronics, 2017
- Keith Kirchoff – new work for piano and electronics, 2017
- Miami University Symphony Orchestra – new work for orchestra and electronics, 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

- *Shadows of the Electric Moon* – on Patti Cudd portrait CD
- *Chamber Industrial* – portrait CD on **Tzadik**. Performed by the East Coast Contemporary Ensemble (ECCE), recorded during an awarded residency at EMPAC.
- *Solis-EA* – on official ICMC 2015 conference DVD
- *Solis-EA* – on Music From SEAMUS, Volume 24
- *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 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 Chrissy Nanou.
- *Prelude: Dissent* – on Society of Composers, Inc. CD 21, Mood Shifts, Capstone Records (CPS-8748), 2005.

PUBLICATIONS

- *New Article* – article about literary influences on my compositional practice, solicited by John Zorn for his publication *Arcana VIII*, in progress.
- *The Induction Connection: A Physical Model of the Interaction Between an Electromagnet and a Vibrating Object*, co-authored with Jöel 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

- *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>
- *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

- *Actuated Acoustic Instruments: Relationships And Mind-Sets* – 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

- *Patch In 27: Black Book* – Interview for Patch In podcast series 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 LECTURES

- Saint Cloud State University, 2016 – guest residency and lecture on the Electromagnetically-Prepared Piano
- SPLICE Institute, 2015 – lecture on my music
- San Francisco State University, 2014 – lecture on my music
- Indiana University, 2013 – lecture 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 – lecture 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 – lecture on my music and brief introduction to my project
- Cornell University mini-residency, 2012 – lecture on my music and rehearsal/workshop with the Cornell Avant-Garde Ensemble
- 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
- Philosophy 239 (Philosophy of Digital Art), Oberlin College, 2011 – lecture on “noise” in relationship to my music

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- 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

INTERDISCIPLINARY/COLLABORATIVE PROJECTS

- *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.
- 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, Common LISP, Common Music/Common Lisp Music, Supercollider

TRUMPET PERFORMANCE

- 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 Combos – 1996-1998
- San Francisco State University Jazz Band – 1996-1997

ACADEMIC SERVICE ACTIVITIES

Miami University, 2012-present

- Developed new Composition Major within the Bachelors of Music Degree
- Executive/Curriculum Committee of Music Department
- Served on various additional committees within the Department of Music and the university at large
- Organize contemporary music concert series and mini-residencies

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- Organization of musical component of the Oxford Kinetics Festival, an annual event devoted to kinetic sculpture
- 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)

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 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 International 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)

New Work (commission by Miami University Symphony Orchestra, 2017), for orchestra and electronics

- 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

- 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

- New York City Electroacoustic Festival (NYCEMF): Bill Solomon, snare drum – June 2016
- Matthew Shaver percussion recital, University of Alabama – January 2015
- REMLABS concert, Rice University: Patti Cudd, snare drum – October 2013
- inner sOUNscapes, University of Oklahoma – Patti Cudd, snare drum – 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

“...walk now and then into the breath that blows coldly past...” (2011 revision commission by ECCEensemble), 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: ECCEensemble – July 2011

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

- 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

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
- 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

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- 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 Saxophone and Electronics (2005)

- Rane Moore recital, EMPAC (Experimental Media and Performing Arts Center), Rensselaer Polytechnic Institute – January 2016
- Samuel Wells trumpet recital, SPLICE Institute, Western Michigan University (alternate version) – July 2015
- Music NOW Festival, Woodward Theater, Cincinnati: Doug Lindsay, trumpet (alternate version) – March 2015
- Samuel Wells trumpet recital, University of California, San Diego (alternate version) – March 2015
- Talea @ the Stone, New York City: Rane Moore, clarinet (alternate version) – 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
- 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

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- 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

- 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 Latinamericanos Rómulo Gállegos – 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

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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