

Curriculum Vitae

Philipp Blume

School of Music, University of Illinois
1114 W Nevada Street
Urbana, IL 61801
Phone: +1 510 499 6466
URL: <http://www.pgblu.com>
email: pgblu@illinois.edu

EMPLOYMENT

2006-present	Visiting Asst. Professor of Composition and Theory, University of Illinois, Urbana-Champaign, USA
2005-2006	Visiting Lecturer in Composition and Theory, University of Illinois, Urbana-Champaign, USA
2001-2005	Instructor in Music Theory, University of California, Berkeley, USA

EDUCATION

University of California at Berkeley

Ph.D., with Distinction, December, 2006

Principal Advisor: Professor Cindy Cox

Dissertation Title: *Rausch des Vergessens*, a chamber music cycle

Master of Arts in Music, May, 2002

Composition Studies with Professor Edmund Campion and Professor Jorge Liderman. Electronic Music with Campion. Orchestration with Professor Olly Wilson and Professor Richard Felciano.

Staatliche Hochschule für Musik, Freiburg, Germany

Artist's Diploma, June, 1999

Composition with Professor Mathias Spahlinger, Theory with Professor Cornelius Schwehr, Electronic Music with Professor Mesias Manguashca, Voice with Professor Bernd Göpfert.

University of California at Berkeley

Bachelor of Music, with Honors, May, 1994

Counterpoint with Professor John Thow, Harmony with Professor Edwin Dugger and Analysis with Professor Cindy Cox. Piano with Barbara Shearer and Michael Orland. Conducting with Jin Ho Pak and Marika Kuzma. Voice with Jeffrey Thomas and Marc Lowenstein.

TEACHING

Statement on Teaching and Outreach

My pedagogical concepts have always combined a flexible approach, taking into account different skill sets and types of learners, with a need for rigor and comprehensiveness. I have taught all of the fundamental skills that are expected of young musicians, including keyboard proficiency, ear training, solfeggio, part-writing, analysis, and score reading. My other mainstays include counterpoint (modal, tonal, and 20th-century techniques) as well as form and analysis courses, specifically for music of the 18th and 19th centuries. In all of these traditional courses, I remain cognizant of my role as a composer primarily, a theorist secondarily. That is, I emphasize the creative dimension of music: if time constraints do not permit me to undertake actual composition exercises with the students, I at least seek to help the students recreate the composer's creative process, most typically by considering hypothetical alternate continuations for certain passages. Though this may not lead to a full appreciation of the 'possibility space' inherent in each work, it does help release the students from any notion of the reified, immutable 'masterpiece.' It also makes analysis more enjoyable.

Students who have taken these classes with me frequently identify my course as the first theory class that they felt they could apply to their daily work as performers, or the first theory class where they felt they ended up with a really firm grasp of the material.

Evaluations of my teaching effectiveness have generally been very high. At UC Berkeley I was recognized with two teaching awards, and at my current institution, the University of Illinois, my student evaluations have been trending upward, from 3.4 to 4.7 in the same course (out of a possible 5.0) over four years of teaching. Typical remarks on the evaluations are: "good at making the subject material interesting"; "knowledgeable and enthusiastic"; "always very well-prepared"; and "always willing to help outside of class".

During my stint as Visiting Assistant Professor at the University of Illinois, I was fortunate to be able to present two different seminars on topics of my own choosing. The first seminar, taught in Spring 2007, dealt with the wide spectrum of contemporary music in Germany, with a particularly keen focus on the music of Mathias Spahlinger, Helmut Lachenmann, Nicolaus A Huber, and Rolf Riehm, as well as some of their students. There is no standard method for analyzing this music, so I helped the students develop analytical methods through active engagement with the works themselves, supported by selected readings of theoretical texts, whilst encouraging them to regard listening itself as a creative process.

This last endeavor was taken a step further in my Spring 2009 seminar entitled "Types of Musical Ambiguity". Here, the syllabus incorporated readings from critical theory (George Santayana and Fredric Jameson), literary criticism (William Empson), art history (TJ Clark and Whitney Davis), and even medieval philosophy (Nicolas of Cusa) in order to show the great complexity of discussions of apperception in other disciplines, in order to trace their influence on the (nascent) field of phenomenology of listening, exemplified by essays of Janna Saslaw, Brian Kane, David Lewin, Gottfried Weber, and myself.

My teaching is not just limited to the university setting. I have also been an instructor for children's theatre, and in 2002 I collaborated with a high school class at the Wentzinger Gymnasium, Freiburg, on a new composition. The resulting work represented

the creative effort of a dozen “co-composers” and the school’s choir. This is a project I’d like to repeat on future occasions. It can be adapted to suit many different circumstances, age groups, and skill levels.

Teaching awards

- 2005 Nicolas Christofilos Prize, UC Berkeley (peer-nominated award)
- 2002 Distinguished teaching award, UC Berkeley

Teaching experience

Seminars

Music 507: Types of Musical Ambiguity, laying the groundwork of a theory of musical ambiguity, with readings from medieval philosophy, New Criticism, the phenomenology of listening, and traditional music theory. (Spring 2009)

Music 507: German Contemporary Music and Music Aesthetics since 1970, developing analytical techniques for the music of Lachenmann, Spahlinger, N.A. Huber, and composers of the younger generation in Germany. (Spring 2007)

Composition and Theory courses

Music 499R: Theory Review for Graduate Students (Fall 2009)

Music 400: 16th- and 18th-Century Counterpoint and Fugue, including analysis and writing exercises. (4 times, most recently in Fall 2008)

Music 408B: Form and Analysis for the instrumental music of Mozart, Haydn, and Beethoven (5 times, most recently in Fall 2009)

Music 408C: Form and Analysis for 19th-Century Music (Spring 2007, 09, & 10)

Music 408D: Form and Analysis for music of the early 20th Century, discussing works by Debussy, Stravinsky, Sibelius, Schoenberg, Bartók, and many others. (Spring 2006)

Music 106: First-semester group classes in Composition.

Music 101/107: Music Theory and Aural Skills I (Fall 2005 and Spring 2006)

as Graduate Student Instructor, UC Berkeley

Music 50: first-semester harmony for music majors: diatonic harmony and principles of voice leading. Daily written exercises.

Music 25A-B: Introduction to Music Theory: strict chorale style, diatonic harmony, secondary and borrowed chords, modulation, harmonic and formal analysis, chromatic harmony.

Music 20A: Honors-level Musicianship: solfège, ear training, keyboard proficiency, intervals, Renaissance modes, rudimentary score reading.

Doctoral supervision

- Pei-I Wang (DMA Candidate in Piano Performance) “The Operatic Sources of Michael Finnis’s Verdi Transcriptions, Book III”
- Waejane Chen (DMA in Piano Performance) “Piano Music of Helmut Lachenmann”
- Petra Music (DMA in Flute Performance) “Nicolaus A Huber’s Chamber Music with Flute”

Numerous doctoral examinees (preliminary oral exams) from a variety of fields, including choral conducting, instrumental performance, and composition/theory.

COMPOSITION

Statement on composition

It makes little sense in my case to look back upon over a decade of acknowledged creative work and try to look for common stylistic threads. One will, however, recognize a basic attitude toward music making which has simply broadened and deepened over time, with an eye toward inclusion rather than mere superceding of ideas. Whereas a number of my colleagues have sought to relocate the notion of musical material from the “abstract” machinations of, for example, serialism to more embodied conceptions of the human performative parameters, I have continued (somewhat in the vein of my most influential mentor, Mathias Spahlinger) to seek new ways of critiquing any all-too-rigid notion of musical material as such. It is my intention throughout my work to invite the listener to recognize his or her own role in musical communication, both in the way that I choose and develop materials that are “open in all directions” and in the way they are presented rhetorically: through silences, repetition, discontinuity/continuity, etc. I feel I have succeeded when my listener comes to share my uncertainty about the nature of musical meaning, and sees that uncertainty as a liberation rather than a source of chagrin.

One recurring vein of exploration is the disassembly and new reconstruction of language through music, first appearing in *Büxn=Aufschrifftn* (1999), a work that recently received its tenth performance. This was followed by *<nicht anna>* (1999), which was premiered by Ensemble Ictus at the *Voix Nouvelles* concerts in Royaumont, and by *Rausch* (2000) for two voices and percussion. More recently, I created a work for multitracked voice entitled *leuchtertrautferndnahes* (2009), which I have performed three times in the past year. On Feb 3 2010 I also premiered a new work for voice and fixed media at the Krannert Center for the Arts, University of Illinois.

A second topic of compositional consideration has been a critique of hermeticism in musical, specifically harmonic, material. Given the attractive possibilities of totally anarchic harmony on the one hand, and closed systems such as dodecaphony or traditional tonality on the other, I have sought diligently for ways to define harmonic systems that collapse under their own logical premises, or are successively neutralized, in one and the same work, by incompatible alternative systems. The best examples of this are:

Fallschirm for solo alto trombone, which was premiered by Andrew Digby at the Rotebühlplatz in Stuttgart and has since been repeated in Caracas, Vienna, Essen, and Freiburg; and *Rosy derivative* for piano, which was written for Sebastian Berweck and has since been taken up by other pianists (including myself). Also belonging in this category are *Separated at Birth* for woodwind trio (premiered by Ensemble Sur Plus during the first International Masterclass for Young Composers 2003 at Akademie Schloß Solitude) and *in nuce* for seven winds and contrabass, which was first performed in May 2003 by the Berkeley Contemporary Chamber Players and then taken on tour by the Ensemble Academy Villa Musica in 2009.

My principal compositional project in the past six years has been an evening-length chamber music cycle entitled *Rausch des Vergessens (rush of oblivion)*. It will consist, when completed, of seven chamber works with varying forces, five of which are to be followed by epilogues for solo piano. Though all the works are in various stages of completion, long-standing plans for a complete performance of the cycle in Freiburg, Germany, have recently fallen through. However, the Stuttgart-based ensemble SUONO

MOBILE (www.suonomobile.de), with whom I have collaborated closely in works such as *Wider Willen* (1997), *Schieflage* (1999/2000), and an arrangement of Robert Schumann's *Gesänge der Frühe* for 12 solo strings (2002), remains committed to the project. Details on the fate of individual works of this cycle can be seen below.

In addition, new works have been promised for harpsichordist Davitt Moroney, for the composers slide quartet (four trombones), and for the double-reed faculty of the University of Illinois (duo for oboe and bassoon).

This year there will be three important projects involving my work: two portrait concerts in Urbana, Illinois with seven different works; and the premiere of a new piece for soprano saxophone and fixed-media playback entitled *STÜLP*. The latter, commissioned by American saxophonist Nathan Mandel, will be premiered at McKendree University, St. Louis, on April 29th, 2010. It is the most radical effort I have undertaken for moving my music into the realm of microtonality and flexible intonation. I am discovering how much this area of exploration is bound up with timbre and articulation as well. What lies beyond, behind, beneath is anyone's guess.

Honors, Awards, and Stipends

- 2009 Chamber Music Residency, Ensemble-Akademie Villa Musica
- 2005 Ferruccio Busoni promotional prize in composition, *Akademie der Künste*, Berlin
- 2002 Nicola de Lorenzo Prize in Composition, UC Berkeley
- 2000-05 Humanities Fellowship, UC Berkeley
- 2000 Six-month Composer's Stipend at the Herrenhaus Edenkoben, Germany (Mentorship: Professor Peter Eötvös, Blaricum, Netherlands)
- 1999 Stipend, *Voix Nouvelles* Festival. Royaumont, France.
- 1994 Eisner Prize in the Creative Arts, UC Berkeley

Master classes and workshops

- 2003 **Sommerakademie Schloss Solitude**; with Ensemble SurPlus and Professors James Avery, Chaya Czernowin, Steven Takasugi, and Richard Barrett.
- 2002-03 Private consultations with Steven Stucky, Philippe Leroux, and Magnus Lindberg at UC Berkeley.
- 2000-10 **Darmstadt Summer Courses** (recurring).
- 1999 **Voix Nouvelles Festival**, Royaumont, France; with Ensemble Ictus and Georges-Elie Octors; Brian Ferneyhough, Johannes Schöllhorn, and Toshio Hosokawa.
- 1998 **Workshop for Conductors and Composers**, with Zsolt Nagy and Peter Eötvös, at the Herrenhaus Edenkoben, Germany.
- 1998 **Workshop on Tuning and Microtonality** at the Donaueschingen Music Days, with Professor Klaus Huber, Irvine Arditti, and Dov Scheindlin.
- 1995 **Oregon Bach Festival Composers Symposium**, with Judith Weir and Professor Robert Kyr.

Selected works and performance history (including forthcoming events)

in nuce (2003, rev. 2009) for 7 winds and contrabass (ca. 8').

May 5, 2003, premiere by the Berkeley Contemporary Chamber Players at UC Berkeley's Hertz Hall.
November 20-22, 2010, premiere of revised version by the Ensemble Akademie Villa Musica in Speyer, Mainz, and Wittlich, Germany.

what i don't see when I look into the mouth of a cave (2009) for solo piano (ca. 18').

From the cycle *Rausch des Vergessens*.

February 16, 2009, premiere at the Krannert Center, University of Illinois.
Philipp Blume, piano

leuchtertrautferndnahe (2009) for voice and fixed-media playback (14')

January 30, 2009. Smith Recital Hall, University of Illinois. Philipp Blume, voice.
April 13, 2009 at UC Berkeley & February 22, 2010 at University of Minnesota.

ex cusa (2005-2009) for clarinet, trombone, cello, and piano. From the cycle *Rausch des Vergessens*. (ca. 11')

June 7, 2005 by the modern art sextet at the Akademie der Künste, Berlin. (excerpt)
Date TBA, 2010: projected first complete performance by Casey Jane Dierlam & guests.

Io son Ramon lo foll (2008) for 19-division trumpet and percussion with fixed-media playback (19'46").

for the duo Contour. Awaiting performance.

Version for vocal performer and playback, entitled *Io son Ramon lo Foll (Andante teneramente)*, premiered Feb 3, 2010 by Philipp Blume, voice and electronics.

zu sich (in progress) for clarinet, horn, trombone, cello, contrabass, and piano from the cycle *Rausch des Vergessens*. (ca. 16')

February 14, 2008 by the University of Illinois New Music Ensemble (excerpt)

zu eng (2006; revision in progress) for 12 solo strings (ca 11'), from the cycle *Rausch des Vergessens*.

Awaiting performance.

Rosy derivative (2006) for solo piano (ca. 13'). From the cycle *Rausch des Vergessens*, as an appendix to *Fallschirm*.

February 16-25, 2006 premiere by Sebastian Berweck, piano, at Redlands University, UC Berkeley, and SUNY Buffalo.
April 11, 2006 University of Illinois, Urbana-Champaign by Philipp Blume.
August 19, 2006 at the Darmstadt Summer Courses by Sebastian Berweck.
March 2, 2007 at Bowling Green State University by Philipp Blume.
February 3, 2010 and Date TBA, 2010 by Casey Jane Dierlam, Urbana, IL

Fallschirm (2004) for alto trombone (ca. 19'). From the cycle *Rausch des Vergessens*.

October 12, 2004, premiere by Andrew Digby at Treffpunkt Rotebühlplatz, Stuttgart.
Subsequent performances by Andrew Digby in Caracas, Venezuela; Vienna, Austria; Freiburg and Essen, Germany.

Separated at Birth (2003) for flute, oboe, and clarinet (ca. 6').

August 25, 2003, premiere by Ensemble SurPlus at Akademie Schloss Solitude, Stuttgart, Germany. Subsequent performance in Berkeley by the Berkeley Contemporary Chamber Players with Prof. David Milnes.

collaboraxiom (2000) for trumpet and vibraphone (ca. 14'30"). Commissioned by Konrad Stahl for the series "Im Dialog mit Bach," Edenkoben, Germany, for Duo Contour.

November 11, 2000 premiere by Duo Contour with numerous subsequent performances, including London, San Francisco, Freiburg, and Banff, Canada.
February 28, 2005 by sfSound Group, San Francisco, CA.
February 3, 2010 by Sid Shuler and Adam Walton, University of Illinois.

Rausch (2000) for soprano, baritone, and percussion (ca. 12').

First performance June 25, 2000 at the Herrenhaus Edenkoben by Lee Forrest Ferguson, percussion, Barbara Schedel, soprano, and Philipp Blume, baritone.

Schieflage (1999) for oboe, contrabass, piano, and percussion (ca. 22'). Commissioned by Ensemble SUONO MOBILE, conducted by Christof Löser.

July 17, 2000 premiere at the Darmstadt Summer Courses by SUONO MOBILE. Subsequent performances by SUONO MOBILE in Edenkoben, Stuttgart, Kleve, and Freiburg.

<nicht anna> (1999) for baritone, bass clarinet, accordion, and contrabass (ca. 7'30") based on a text by Kurt Schwitters.

September 25, 1999 at Fondation Royaumont by Omari Tau and Ensemble Ictus
Five subsequent performances sung by Philipp Blume, including Darmstadt; Berkeley, CA; Urbana, IL; and Freiburg.

Domestic Words and Phrases (1999) for 3 clarinets, 2 trumpets, 2 violoncellos, and 3 contrabasses (ca. 12'30").

June 12, 1999, premiere by the Ensemble des Instituts für Neue Musik, Freiburg. Johannes Schöllhorn, conductor. Repeated June 26, 1999.

Büxn=Aufschrifftn (1999) for flute, violin, soprano, contrabass, harp and percussion (ca. 18'), based on a text by Arno Schmidt.

April 25, 1999, in Freiburg, Germany, with Ensemble Spinoff. Numerous additional performances in Germany and California.

February 3, 2010 by the New Music Ensemble, University of Illinois, Urbana- Champaign.

Works in progress

STÜLP for soprano saxophone and live electronics for Nathan Mandel.

Projected premiere at McKendree University, St. Louis, April 29, 2010. To be repeated May 4 in Urbana.

The grassy knoll for oboe, English horn and bassoon.

for Professors John Dee and Timothy McGovern; University of Illinois.

Ton beau cadavre for harpsichord in mean-tone temperament.

for Davitt Moroney.

Untitled work for four trombones

for the composers slide quartet (<http://www.composersslidequartet.com>)

Rausch des Vergessens, a chamber music cycle

for SUONO MOBILE. Details at www.pgblu.com/Rausch.html

OTHER RESEARCH

Articles and papers

“Mathias Spahlinger’s *128 erfüllte augenblicke* and the parameters of listening”

Article for *Contemporary Music Review*

Das ordnende Moment in Karlheinz Stockhausens Klavierstück X

Diploma thesis at the Musikhochschule Freiburg

Score reviews for *Notes*, the journal of the Music Librarian’s Association. Works by Rebecca Saunders and David Philip Hefti.

“Library Acquisitions of Contemporary Music: A Composer’s Perspective” in Progress.

Edited Volumes

Guest Editor, “Music of Nicolaus A Huber and Mathias Spahlinger”

issue of *Contemporary Music Review* (Vol. XXVII/6 - Dec. 2008) with original essays by Philipp Blume, Brian Kane, and Petra Music; and translations (by Blume and Music) of writings by Mathias Spahlinger, Nicolaus A Huber, Dorothea Schüle, Hannes Seidl, and Cornelius Schwehr

Invited Lectures

- Feb. 22, 2010 University of Minnesota, “Contemporary Music in Germany”
- Jan. 23, 2009 University of Illinois Forum, “A Decade in the Rush of Oblivion”
- April 21, 2009 Northwestern University, “A Decade in the Rush of Oblivion”
- Oct. 12, 2008 Stanford University: Seminar “Music of Mathias Spahlinger”
- Oct. 8, 2008 UC Berkeley Colloquium, “A Decade in the Rush of Oblivion”
- Dec 18, 2006 Guest Host at WKCR Afternoon New Music, with Brian Kane
- Sept. 6, 2005 University of Illinois Forum, “On my recent music”

Administrative experience

Fulbright Scholarship Candidate Assessment Committee, U of Illinois, 2008

Host for guest lecturer Dieter Mack, Spring 2007

Host for guest performers Canto Battuto, Fall 2005

Administrative Director, Berkeley New Music Project, UC Berkeley, 2002-2004.

Performance

I have participated in performances as a pianist, vocalist, and conductor, performing my own works as well as the works of others. I rely on these skills whenever I teach, so as to minimize the number of musical examples which students are exposed to through a loudspeaker.

My most recent appearance as pianist was in the solo part to John Cage’s *Fifteen* with the University of Illinois New Music Ensemble. I will soon be participating in the first performance of an early work by Ben Johnston from the 1950s, and other notable projects include recordings of my own pieces, *Rosy derivative* (2006) and *what i don’t see when i look into the mouth of a cave* (2009). As an undergraduate, I accompanied a number of singers in their senior recitals. Piano teachers have included Barbara Shearer and Michael Orland of Berkeley, California.

As a vocalist, I have presented all of my own works with male voice, including *<nicht anna>*, *Rausch*, and *leuchtertrautferne dnahes*. In January 2009 I gave the US premieres of Aaron Cassidy’s *i, purples, spat blood, laugh of beautiful lips*, and *Stanza in Meditation* by David Coll. I also have performed Vinko Globokar’s *Jenseits der Sicherheit* at the Jazzhaus Freiburg and sung in various vocal ensembles throughout the San Francisco Bay Area, including the UC Berkeley Chamber Chorus and the Coro d’Amici, who did a well-received tour of Italy in 2005 featuring Orlando di Lasso’s complete *Lagrime di San Pietro*. I studied voice with Jeffrey Thomas of the American Bach Soloists (Belvedere, California) and with Professor Bernd Göpfert at the Musikhochschule Freiburg.

REFERENCES

- Professor Mathias Spahlinger, Musikhochschule Freiburg (emeritus).
mathias.spahlinger@t-online.de +49.7665.930817
- Professor Cindy Cox, University of California, Berkeley
cacox@berkeley.edu +1 (510) 642-2684
- Professor Chaya Czernowin, Harvard University
chayaczernowin@gmail.com +1 (617) 495-2791
- Professor Martin Butler, University of Sussex
m.c.butler@sussex.ac.uk +44.(0)1273 204683
- Professor Stephen A. Taylor, University of Illinois, Urbana-Champaign
staylor7@uiuc.edu +1 (217) 333-3712
- Professor Edmund Campion, UC Berkeley
campion@cnmat.berkeley.edu +1 (510) 643-9990
- Professor Davitt Moroney, UC Berkeley
dmoroney@berkeley.edu +1 (510) 643-4580
- Prof. Dr. Konrad Stahl, Universität Mannheim
kos@econ.uni-mannheim.de +49-621-181 1875