

Josiah Wolf Oberholtzer

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Education

Ph.D. Music Composition, Harvard University, to be completed in May of 2015
Max/MSP Object Programming, CNMAT, U.C. Berkeley, 2009
Schloss Solitude Summer Academy, Stuttgart, 2007
B.Mus., Oberlin Conservatory of Music, 2006

Employment

Research Technical Assistant, MIT Music and Theater Arts Department, 2013-2014
Research Assistant, Computer-assisted composition, Hans Tutschku, 2011-2012
Teaching Assistant, Harvard University, 2010-2014
Programmer, Forced Exposure, 2006-2008

Fields of Interest

Formalized score control
Electro-acoustic music composition and performance
Multi-media and live-electronics programming
Audio analysis and music informatics
Open source software development

Technical Skills

Languages: Python (6 years), C, Java, PHP, HTML & Javascript, Max/MSP, SuperCollider
Development Tools: Unix command line environment, git & svn, vim, LaTeX, Travis-CI, VirtualBox
Python-specific Tools: numpy, pexpect, ply, pyramid, pytest, six, sphinx, sqlalchemy, tox, virtualenv
Audio Tools: Ableton, AudioSculpt, Nuendo, ProTools, Reaper, iZotopeRX

Open-Source Software Development

Abjad, Co-Author, 2009-
A Python API for Formalized Score Control
Contributions include LilyPond syntax parsing, musical microlanguages, documentation tools, large-scale form control, rhythmic quantization
Documentation: <http://projectabjad.org>
Source: <https://github.com/Abjad/abjad>

Supriya, Author, 2013-

A Python interface to SuperCollider

Documentation: <http://supriya.readthedocs.org/en/latest/>

Source: <https://github.com/Pulgama/supriya>

Consort, Author, 2013-

High level tools for formalized score control

Source: <https://github.com/josiah-wolf-oberholtzer/consort>

Music21, Lead Programmer, 2013-2014

A Toolkit for Computer-Aided Musicology

Documentation: <http://web.mit.edu/music21>

Source: <https://github.com/cuthbertLab/music21>

Sound Design

Stircrazer: Hammer + Flutter, composed by Sabrina Schroeder, 2014

Mixed ensemble with live electronics

Interfacing with the surface, composed by Timothy McCormack, 2013

Trio for horn, cello and synthesizer

Stircrazer (III), composed by Sabrina Schroeder, 2013

Piano solo with live electronics

Premiered at Tzvil Meudcan Festival, Tel Aviv

eyam iv, composed by Ann Cleare, 2013

Bass flute solo, with ensemble and live electronics

Piano Hero 2, composed by Stefan Prins, 2012-13

Piano solo, with live electronics

Generation Kill, composed by Stefan Prins, 2012

Octet for musicians and video-game controllers, with live electronics and video

Premiered at Donaueschingener Musiktage 2012

Ataraxia, composed by Edgar Barroso, 2012

Solo for percussion with live electronics

An Inward Flow, composed by Edgar Barroso, 2011

Duet for mezzo-soprano and tenor saxophone, with live electronics

Performed at the International Computer Music Conference 2012

Teaching Experience

Harvard University

Electroacoustic Seminar, Spring 2014

Teaching Assistant for Aaron Einbond

Introduction to Live Electronics, Spring 2014

Teaching Assistant for Aaron Einbond

Why You Hear What You Hear: The Physics of Acoustics, Spring 2013

Teaching Assistant for Eric Heller

Electroacoustic Seminar, Spring 2013

Teaching Assistant for Hans Tutschku

Harmony in Electronic Dance Music, Spring 2013

Teaching Assistant for Olaf Post

Intimate Sound Installations, Fall 2012

Teaching Assistant for Hans Tutschku

Introduction to Live Electronics, Spring 2012

Teaching Assistant for Hans Tutschku

Electronic Music and Visual Art, Fall 2011

Teaching Assistant for Hans Tutschku

Introduction to Electroacoustic Music, Fall 2011

Teaching Assistant for Hans Tutschku

Intermediate Music Theory for Concentrators, Spring 2011

Teaching Assistant for Olaf Post

Introductory Music Theory for Concentrators, Fall 2010

Teaching Assistant for Olaf Post

Recent Musical Works

Invisible Cities (i): Zaira, (10 minutes), 2014

Performed by Ensemble Mosaik

Plague Water, (10 minutes) for saxophone, electric guitar, piano and percussion, 2014

Performed by Ensemble Nikel

Aqua magnanimitatis, (29 minutes) for 8-channel tape, 2013

In the tall grasses, (41 minutes) for 8-channel tape, 2012

Wild Ambition, (16 minutes) for 8-channel tape, 2011

Premiered at the Sackler Art Museum, Cambridge, MA

Mbrsi/Aurora, (10 minutes) for 22 strings, 2011

Premiered by Ensemble Kaleidoskop at the Kammermusiksaal, Berlin

Red Steam, (20 minutes) for 8-channel tape and video, 2011

Performed at Tzlil Meudcan Festival, Tel Aviv, 2011

Silk Method, (12 minutes) for 8-channel tape, 2010

Lagartija, (12 minutes) for piccolo, percussion, violin, and cello, 2010

Presentations (Invited)

"Abjad: A Python API for Formalized Score Control"

Open Space, Internationales Musikinstitut Darmstadt, 2014

"Composing at the command line: Symbolic music representation in Python"

Boston MusicTechFest, 2014

"Abjad: A Python API for Formalized Score Control"

University of California at San Diego, 2012

University of California at Santa Barbara, 2012

University of California at Santa Cruz, 2012

Stanford University, 2012

University of California at Berkeley, 2012

"SASHA: Saxophone Acoustic Search and Heuristic Analysis"

Digital Musicology Workgroup, Harvard University, 2010

"Particle Music in Timbral Space"

Visiones Sonoras Festival, CMMAS, Morelia, Mexico, 2009

Grants

UCIRA Sorcerer/Alchemy Grant, 2012

Awards

The John Green Fellowship, 2013

The George Arthur Knight Prize, June 2012

The Harvard University John Green Fellowship Award, June 2012

The Harvard University Certificate of Distinction in Teaching, Fall 2011

Professional Activities

Reviewer for International Computer Music Conference, 2012

Last updated: January 18, 2015