

Jonathan Fielder

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EMPLOYMENT

- 2015 – present Graham Reynolds Music, LLC
 Position: Studio assistant to composer Graham Reynolds
 Responsibilities: studio maintenance, score transcription, music editing, assistance with recording sessions, research, software upkeep, system backups, data entry
- 2014 – present Independent contractor for recording, live mixing, sound reinforcement, sound engineering
 Various freelance work on projects related to recording, mixing, editing, diffusion.
 See pp. 4-6 for detailed descriptions of projects
- 2013 – present Assistant Instructor, The University of Texas at Austin – UT Electronic Music Studios
 Adviser: Russell Pinkston
 MUS 329G – Intermediate Electronic Composition (Spring 2016)
 MUS 329E – Introduction to Electronic Media (Fall 2015/16)
 MUS 319J – Introduction to Computer Music (Fall 2013)
 Adviser: Bruce Pennycook
 MUS 319D – Foundations of Digital Sound and Music (Academic Year 2014-15)
 - Instructor of record, designed course curriculum
 FA 319 – Foundations of Digital Sound and Music (Spring 2014)
 - Instructor of record, designed course curriculum
- 2012 – 2013 Adjunct Instructor of Music Technology, Bowling Green State University
 MUCT 4450/5450 – Music Technology 2 (Spring 2013)
 MUCT 4440/5440 – Music Technology 1 (Fall 2012)
- 2011 – 2012 Teaching Assistant, Bowling Green State University – BGSU Electroacoustics
 Adviser: Elaine Lillios
 MUCT 4450/5450 – Music Technology 2 (Spring 2012)
 MUCT 4440/5440 – Music Technology 1 (Fall 2011)

EDUCATION

- 2013 – present Doctor of Musical Arts, Composition – The University of Texas at Austin. Austin, TX
 Primary Instructors: Russell Pinkston, Bruce Pennycook, Don Grantham, Yevgeniy Sharlat
 (composition), Edward Pearsall, Byron Almen, Robert Hatten (theory)
- 2010-2012 Master of Music, Composition – Bowling Green State University. Bowling Green, OH
 Primary Instructors: Elaine Lillios, Mikel Kuehn (thesis adviser), Chris Dietz
 Thesis: *Ex Nihilo* for chamber orchestra
- 2005-2010 Bachelor of Music, Composition – Ohio University. Athens, OH
 Bachelor of Music, Music Theory – Ohio University. Athens, OH
 Primary Instructors: Mark Phillips (composition), Allyn Riley, Elizabeth Sayrs (music theory)
 Thesis, comp.: *Visions of the Apocalypse* for chamber ensemble and baritone voice
 Thesis, theory: Breaking the Lorca Cycle – An Analysis of George Crumb's *Lux Aeterna*

HONOROS/AWARDS

- 2016 ASCAP/SEAMUS Student Commission
2nd place commission award for *Dissociations Sequences (C23H28O8)*
- 2012 Bowling Green State University Concerto Competition
Finalist, *Chain(s) [Reactions]*
- 2009 Mark Phillips Distinguished Professor Award for Outstanding Composition
Scholarship for distinguished work in composition
- 2006-2010 Don and Ethel McVey Award
For outstanding undergraduate performance in composition/theory

PEER-REVIEWED AND INVITED CONFERENCES/FESTIVALS

- 2016 Omaha Under the Radar – Omaha, NE
SEAMUS Conference – Georgia Southern University, Statesboro, GA
- 2015 Electric LATEX festival – Rice University, Houston, TX
International Computer Music Conference – University of North Texas, Denton, TX
Electroacoustic Barn Dance – University of Mary Washington, Fredericksburg, VA
Toronto International Electroacoustic Symposium** – Toronto, Ontario, Canada
** work selected, but was not performed due to issue with conference attendance
Omaha Under the Radar – Omaha, NE
Something Said Only Once Music and Art Festival – Flagstaff, AZ
N_SEME Festival – Bowling Green State University, Bowling Green, OH
SEAMUS Conference – Virginia Tech, Blacksburg, VA
- 2014 Electric LATEX festival – University of North Texas, Denton, TX
Kansas City Electroacoustic Music Association Festival (KcEMA) – Kansas City, MO
Omaha Under the Radar – Omaha, NE
N_SEME Festival – Georgia Southern University, Statesboro, GA
- 2013 Electronic Music Midwest – Kansas City, MO
Cemi-Circles – University of North Texas, Denton, TX
Toronto Electroacoustic Symposium – Toronto, ON, Canada
SEAMUS Conference – University of McNalley Smith, St. Paul, MN
- 2012 Electroacoustic Barn Dance – University of Mary Washington, Fredericksburg, VA

NOTABLE PERFORMANCES

- 2015 Something Said Only Once Music and Art Festival (SSOO) – Flagstaff, AZ. May 13, 2015
Bowing to the Roaring Storm, Their Songs Never Cease
Patchwork Duo Midwest tour (5 performances) – var. locations. Feb-Mar. (PA, OH, VA, IN, MI)
Bellowing Thunder, Crimson Sky, performed by the Patchwork Duo
- 2014 NASA Conference – University of Urbana-Champaign, Champaign, IL. Mar. 28, 2014
Bellowing Thunder, Crimson Sky, performed by the Patchwork Duo
University of Texas New Music Ensemble – Austin, TX. Mar. 26, 2014
Rachel's Dance (as the clock unwinds), performed by the UT New Music Ensemble
(Ben Stonaker, conductor)
“Texas Connection” Concert – South Carolina State University, Orangeburg, SC; March 4, 2014
Grains to Glass: Memories of Fenton (fixed media)
“Too Hot” Music and Art Festival – Gathered Studios, Toledo, OH. Jan. 24, 2014
Grains to Glass: Memories of Fenton (fixed media)
Patchwork Midwest Tour (5 performances) – var. locations. Feb.-Mar. (PA, OH, MO)
Bellowing Thunder Crimson Sky, performed by the Patchwork Duo
- 2013 Bowling Green New Music Ensemble Winter Concert – Bowling Green, OH, Feb. 14, 2013

- 2012 *Colliding Winds*, performed by the Canadian Quartet. Performance requested and programmed by Christopher Dietz (BGSU New Music Ensemble conductor/coordinator)
International Double Reed Society Conference – Miami University, Oxford, OH
July 9, 2012, Reeding Session performed by members of the BGSU oboe studio
- 2011 Northern Ohio Music Exchange (NOME) – Oberlin Conservatory, Oberlin, OH. Feb. 8, 2011
Five Miniatures for Oboe, performed by Lindsey Foster

SELECTED COMPOSITIONS

- 2016 *Kerplünkte* – piano and live electronics
Lösgöra – 2-channel acousmatic music (for 8-channel diffusion)
The Mind is it's Own Beautiful Prisoner – wind quintet and fixed electronics
- 2015 *Dissociation Sequences (C23H28O8)* – cello and live interactive electronics
Trajectories – piccolo and xylophone
Obscuridad – 2-channel acousmatic music (for 8-channel diffusion)
Amphora – 2-channel acousmatic music
- 2014 *Bowing to the Roaring Storm, Their Songs Never Cease* – flute, clarinet and live electronics
Metavasi – multi-percussion
This, I Cannot Escape – 2-channel acousmatic music (for 8-channel diffusion)
Wind Chimes Clatter through the Mist and Fog – 8-channel acousmatic music
On a Clover, if Alive Erupts a Vast Pure Evil, a Fire Volcano – for 5 clarinets
- 2013 *Grains to Glass: Memories of Fenton* – 2-channel acousmatic music
Rachel's Dance (as the clock unwinds) – piano, harp and percussion (2 players)
Bellowing Thunder; Crimson Sky – tenor saxophone, drum set and fixed electronics
Cross-threaded – 2-channel acousmatic music (for 8-channel diffusion)
Sublimation – solo contrabass clarinet
- 2012 *Colliding Winds* – spatialized alto saxophone quartet
Transformations VI – improvisations for sextet (undefined instrumentation)
Flux – guided improvisation for spatialized mobile sextet (undefined instrumentation)
Images from the Black Swamp (Transformations IV) – soprano saxophone
Vous l'Inaccessible – soprano and live 4-channel electronics
Reeding Session – English horn and oboe reed trio
On the Behavior of Smoke Rings – flute and live electronics
Reflections from Within – guitar and computer
Time is of the Essence – trombone and piano
- 2011 *Ex Nihilo* – chamber orchestra
Rust and Sandstorms – Akai APC40
Chain(s) [Reactions] – flute, cello and piano
C12H16N2 – 2-channel acousmatic music
Transformations I – solo trombone
- 2010 *...Beneath the Mystic Moon* – piano and percussion
5 Miniatures for oboe – solo oboe
Visions of the Apocalypse – baritone/narrator, flute, clarinet, violin, cello, piano, percussion

MULTIMEDIA COLLABORATIONS

- 2015 “Obscuridad” - Ears, Eyes and Feet, The University of Texas at Austin, Austin, TX
6 dancers, digital video art, 8-channel live diffusion electronic music (*Obscuridad*)
“The Laurel Tree” - Ears, eyes and Feet, The University of Texas at Austin, Austin, TX
8 dancers, digital video art, music supplied by live networked laptop trio
“360 Degrees” - collaborative thesis project in Theater Costume Design, Austin, TX

Jonathan Fielder – *curriculum vitae*

- Master's Thesis by Emily Robertson with 3D video mapping by Jared LeClaire and fixed quadraphonic acousmatic music by Jon Fielder presented as ongoing installation (contribution = *The Dressmaker*, 4-channel acousmatic music)
- 2014 “Amphora” - Sound In Sculpture, The University of Texas at Austin, Austin, TX
Pairing of visual art and music by the UT Landmarks organization (contribution = *Amphora*, 2-channel acousmatic music paired with Bryan Hunt's *Amphora* sculpture)
- 2014 “Invisible Wounds” - Ears, Eyes and Feet, The University of Texas at Austin, Austin, TX
5 dancers, digital video art, 8-channel live diffusion of electronic music (contribution = *This, I Cannot Escape*)
- 2013 “Grains to Glass” - Too Hot Music and Art Festival, Toledo, OH
Live glass blowing and glass art constructed surrounded by quadraphonic electronic music (contribution = *Grains to Glass: Memories of Fenton*)
- 2013 “Cross-threaded” - EARS 2013, The University of Texas at Austin, Austin, TX
Digital video art adapted from pre-existing fixed acousmatic work (*Cross-threaded*)

COMMISSIONS

- 2016 *Kerplünkte* (piano/electronics) – ASCAP/SEAMUS Student Commission
Incantation (bassoon/electronics) – Shih-Min Tang, bassoon
[untitled] for percussion and live electronics – Aaron Levy, percussion
- 2015 *The Mind is it's Own Beautiful Prisoner* (wind quintet/electronics) – Tetractys New Music Series (for June 2016 premiere)
Dissociation Sequences (C23H28O8) (cello/electronics) – James Burch, cello
- 2014 *Fractured Memories* (oboe/electronics) – Katie Woolsey, oboe
- 2013 *Grains to Glass: Memories of Fenton* (fixed media) – ADJ•Ective New Music for 2015 “Too Hot” Music and Art Festival
Bellowing Thunder, Crimson Sky (tenor saxophone/drum set/electronics) – Patchword Duo (Noa Even [sax], Stephen Klunk [drum set])
Metavasi (multi-percussion) – Mark Cook, percussion
- 2012 *Colliding Winds* (saxophone quartet) – The Canadian Quartet
Vous l'Inaccessible (soprano/electronics) – Liz Pearse, soprano

LIVE SOUND ENGINEERING, MIXING, REINFORCEMENT

- 2016 Omaha Under the Radar, Omaha, NE
Contracted by festival organizers to run live electronics and sound for various events
Graham Reynolds Project – 3 Ballets by Graham Reynolds
Live electronics and amplification for “Though the Earth Gives Way”
Tetractys New Music Concert Series, Concert 3 (June 25, 2016)
- 2015 James Burch, cello and live electronics
DMA Recital, First Street Studios, Austin, TX
Tetractys Showcase, Church of the Friendly Ghost, Austin, TX
Tetractys New Music Concert Series, live amplification, mixing and electronics
Opening Concert, 2015-16 season, Austin, TX
Sangat Pakistani Ensemble, live amplification/reinforcement
National Academy of Performing Arts Concert, University of Texas at Austin
Liz Comminellis/Kay He, various instruments and live/fixed electronics
DMA composition recital, University of Texas at Austin
Omaha Under the Radar, Omaha, NE
Contracted by festival organizers to run live electronics and sound for various events
Monica Kang, amplified piano

- 2014 DMA lecture recital, University of Texas at Austin
Tim Hagen, flute and live electronics
- 2013 – present DMA flute recital, University of Texas at Austin
EARS/Ears, Eyes and Feet concert series, various building, mixing, engineering tasks
Concert series of electronic music and multimedia, University of Texas at Austin
(assisted with **7 total concerts to date**)
UT CLUTCH Composer concert series, various mixing and engineering tasks
Concert series of music by University of Texas at Austin composition students (assisted
with **11 total concerts**)
UT New Music Ensemble, various building, mixing, engineering tasks
Concert series by UT New Music Ensemble (assisted with **8 total concerts**)
- 2013 BGSU New Music Ensemble Concert, diffusion of live electronics
“Wood Machine Music” by Per Bloland. Bowling Green State University, Bowling
Green, OH
Liz Pearse, setup and diffusion of fixed and live electronics
Various pieces, DMA Recital Bowling Green State University, Bowling Green, OH
- 2012 BGSU New Music Festival, setup and mixing
Mathematics of Resonant Bodies by John Luther Adams, Bowling Green State
University, Bowling Green, OH
Thom Rosenkranz, setup, mixing and recording
The Body of Your Dreams by Jacob TV, BGSU Piano Summer Camp Faculty Recital,
Bowling Green State University, Bowling Green, OH
Music Technology IV, setup of 4 interactive electronics stations, live mixing and diffusion
Final course concert, Bowling Green State University, Bowling Green, OH
Colleen O'shea Jones, flute and live electronics
Narcissus by Thea Musgrave, Graduate flute recital, Bowling Green State University,
Bowling Green, OH
Lindsey Goodman, flute and electronics
Various pieces, Guest Performer Recital, Bowling Green State University, Bowling
Green, OH
Jim Fusik, saxophone and construction and mixing of 8-channel electronics
Edentia by Karlheinz Stockhausen, DMA saxophone recital, Bowling Green University,
Bowling Green, OH
- 2011-13 BGSU New Music Festival, construction of sound systems, mixing, various engineering tasks
Various pieces/composers, Bowling Green State University, Bowling Green, OH

MUSIC EDITING (TV/FILM PROJECTS)

- 2016 The Eternal (short) – music editing
Release Date: September 2016 Director: Daniel Stuyck
Company: Revelator Productions Music Dept.: Rickety-Fence/Red House Studios
- Starving the Beast (documentary film) – music editing
Release Date: September 2016 Director: Steve Mims
Company: Railyard Films Music Dept.: Rickety-Fence/Red House Studios
- Richard Linklater: Dream is Destiny (documentary film) – music editing, score preparation
Release Date: August 2016 Directors: Luis Black and Karen Bernstein
Company: Arts & Labor
- Day 5 (TV Web series) – 6 episodes – music editing, score preparation
Release Date: July 2016 Creators: Rooster Teeth Productions
- At the Fork (documentary film) – music editing, score preparation

Release Date: July 2016	Director: John Papola
Company: Crossover Productions	Music Dept.: Rickety-Fence/Red House Studios
The Sauce (feature film) – music editing	
Release Date: anticipated	Director: L.B. Deyoe
Company: Brokedown Films	Music Dept.: Rickety-Fence/Red House Studios

RECORDING/PRODUCTION PROJECTS

2017	Anticipated Spring 2017: Graham Reynolds 12-Pack CD Release Company: Innova Recordings Music editing, data entry, production work Co-Producer on album “Fun with Noises & Patterns”
2016	Page High School Indoor Drumline – Page, AZ Voice-over recording of Lewis Carroll’s “Jabberwocky” Engineered recording, editing, mastering and post-production processing and effects Ringgold High School Marching Band – Ringgold, GA Voice-over recording of Bible verses Engineered recording, editing, mastering and post-production processing and effects EP recording for wind quintet Quintexas; engineered recording, editing, mixing and mastering of 3 compositions EP recording for chamber ensemble Hear No Evil; engineered recording, editing, mixing and mastering of 5 total compositions
2015	<i>Tributaries</i> - film score by Sam Lipman for a film by Dwight Adair, engineered recording Sam Lipman and various artists, Austin, TX <i>Sky Gazer</i> for The Contemporary Austin – work for two cellos composed by Chris Prosser, engineered recording, editing, mixing and mastering James Burch and Matt Armbruster, cellos, Austin, TX University of Texas Center for Arts and Entertainment Technologies – commercial voice-over, engineered recording session, editing Quetta Carpenter, voice-over narration

THEORETICAL RESEARCH

Topics	New Complexity – form, gesture and use of patterned variation Algorithmic music and computer-generated notation Sound diffusion and site-specific acousmatic composition Ethical and artistic implications of updating outdated and/or unavailable technologies through modern software platforms
Papers/Articles	
2015	Patterned Repetition and Use of Schemata in Two Works by Brian Ferneyhough and Franklin Cox , unpublished research Directed research with Dr. Edward Pearsall, University of Texas at Austin, Austin, TX
2013	Narrative and Syntax through Neoplatonic Hierarchy in Franklin Cox's <i>viz.</i> for Ensemble Graduate research project, MM composition, Bowling Green State University, Bowling Green, OH
2010	Use of Quotation in the Music of George Crumb and Charles Ives Break the Lorca Cycle: An Analysis of George Crumb's <i>Lux Aeterna</i> BM thesis, Ohio University, Athens, Ohio