

Jonathan Fielder

1811 East 40th St, Austin, TX 78722
 512.521.9625 jonfieldermusic@gmail.com
<http://jonfielder.weebly.com>

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*

TEACHING

- 2013 – present Assistant Instructor, The University of Texas at Austin
 MUS 329G – Intermediate Electronic Composition (Spring 2016)
 MUS 329E – Introduction to Electronic Media (Fall 2015)
 MUS 319D – Foundations of Digital Sound and Music (designed curriculum for course)
 (Spring 2014, Academic year 2014-15)
- 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
 MUCT 4450/5450 – Music Technology 2 (Spring 2012)
 MUCT 4440/5440 – Music Technology 1 (Fall 2011)

EMPLOYMENT

- 2015 – present (August) Graham Reynolds, LLC
 Position: Studio assistant to composer Graham Reynolds
 Responsibilities: studio maintenance, score transcription, assisting with recording sessions, research, software upkeep, system backups, data entry

HONOROS/AWARDS

- 2016 ASCAP/SEAMUS Student Commission finalist
 Finalist, *Dissociations Sequences (C23H28O8)*
- 2012 Bowling Green State University Concerto Competition
 Finalist, *Chain(s) [Reactions]*

Jonathan Fielder – *curriculum vitae*

- 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 INVITED CONFERENCES/FESTIVALS

- 2016 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 issues 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
Colliding Winds, performed by the Canadian Quartet. Performance requested and
programmed by Christopher Dietz (BGSU New Music Ensemble conductor/coordinator)
- 2012 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 Minatures for Oboe, performed by Lindsey Foster

SELECTED COMPOSITIONS

- 2015 *The Mind is it's Own Beautiful Prisoner* – wind quintet and fixed electronics
Dissociation Sequences (C23H28O8) – cello and live interactive electronics
Trajectories – piccolo and xylophone
Kerplünkte – two Disklaviers and live processing (in progress)
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
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)
“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)
“Grains to Glass” - Too Hot Music and Art Festival, Toledo, OH

- 2013 Live glass blowing and glass art constructed surrounded by quadraphonic electronic music (contribution = *Grains to Glass: Memories of Fenton*)
 “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 *[untitled]* for trombone and electronics – Juna Winston, trombone
[untitled] for percussion and live electronics – Aaron Levy, percussion
 2015 *The Mind is it's Own Beautiful Prisoner* – Tetractys New Music Series (for June 2016 premiere)
Dissociation Sequences (C23H28O8) – James Burch, cello
 2014 *Fractured Memories* – Katie Woolsey, oboe
 2013 *Grains to Glass: Memories of Fenton* – ADJ•Ective New Music for 2015 “Too Hot” Music and Art Festival
Bellowing Thunder; Crimson Sky – Patchword Duo (Noa Even [sax], Stephen Klunk [drum set])
Metavasi – Mark Cook, percussion
 2012 *Colliding Winds* – The Canadian Quartet
Vous l'Inaccessible – Liz Pearse, soprano

LIVE SOUND ENGINEERING, MIXING, REINFORCEMENT

- 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
 Monica Kang, amplified piano
 DMA lecture recital, University of Texas at Austin
 2014 Tim Hagen, flute and live electronics
 DMA flute recital, University of Texas at Austin
 2013 – present 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 9 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

RECORDING PROJECTS

- 2016 EP recording for chamber ensemble Hear No Evil; engineered recording, editing, mixing
 and mastering
Sweet Air – David Lang
Petroushskates – Joan Tower
 2015 *Tributaries* - film score by Sam Lipman for a film by Dwight Adair, engineered recording
 Sam Lipman and various artists, Austin, TX
Sky Gazer 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 *viz.* 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 *Lux Aeterna*
 BM thesis, Ohio University, Athens, Ohio