

WELCOME TO jfmFEST

FROM THE DIRECTOR

Whether this is your first experience with electroacoustic music or you have been creating it for years, today you are bound to hear something novel, exciting, thought-provoking, or just plain cool. This genre specializes in that. I want to thank the University of North Florida, Mike Taylor and our awesome tech team, Dr. Sarah Jane Young, and all of these talented composers for bringing this event to life.

Enjoy the ride!




Dr. Joshua
Tomlinson

1:30 | CONCERT 1

Fine Arts Center Recital Hall

Wave Trains

Travis Garrison
Piano & Electronics

Persistence of Memory

Mark Zanter
Flute & Electronics

Claustro

Nikos Stavropoulos | Fixed Media

Erhu-Flute

Anthony Paul De Ritis, PhD
Flute & Electronics

...the irresistible will of heaven...

Tim Reed | Fixed Media

Quociente : Laços

Jeremy Muller
Berimbau & Electronics

7:00 | CONCERT 2

Fine Arts Center Recital Hall

Biff

Alex Tedrow
Barry Sax & Electronics

North Star

Mathieu Lacroix
Flute & Electronics

N'vi'ah

João Pedro Oliveira
Fixed Media

Electroclarinet 5

Jean-François Charles
Clarinet & Electronics

Snake Island

Ian Evans Guthrie
Flute & Electronics

Mombasa mix

Felipe Otondo | Fixed Media

Back to Heaven

Dong Zhou
Piccolo & Electronics



FEATURED PERFORMER

Dr. Sarah Jane Young, Flute

SarahJaneYoung.net

This year in collaboration with Dr. Sarah Jane Young composers were invited to submit works for electronics and flute, piccolo, alto flute, and baroque flute.

Dr. Young began her orchestral career with the Wallingford Symphony Orchestra in Connecticut and now performs with the Tallahassee Symphony and the Pensacola Symphony.

As a soloist and chamber musician she has performed at prestigious venues around the world including Sprague Hall, Woolsey Hall, Jerash South Theater in Jordan, Carnegie Hall, and Lincoln Center.

We are truly thankful to have this exceptional performer working with our composers at jemFEST 2021.



LISTENING ROOM

These works play on rotation from 11am-9pm in the Fine Arts Center Rm 1404.

...grind...

Ryne Siesky

El modo de existencia de los objetos técnicos

Franco Pellini

Rituals

Chin Ting Chan

Channel Zero

Juan Carlos Vasquez

The Seasons Change in Somber Montage

Chelidon Frame

Dancing in the Ether

Mikel Kuehn

Tape Piece

Kyle Vanderburg

Anamorphosis

Clemens von Reusner

Dictum Factum

Doug Bielmeier

Electric Guitar & Electronics

WAVE TRAINS

Imagine a train full of pianos on the beach.
This piece is nothing like that. - Travis Garrison

PERSISTENCE OF MEMORY

The inspiration for Persistence came from my reading of an article about Neuroscientist Karim Nader's recent research in memory whereby it has been demonstrated that memories are recalled or rather recreated by protein synthesis. In short, every time we remember, we reconstruct the memory chemically re-activating a cell network; and since each memory is recreated, they gradually change over time. It struck me that the notion of memories being recreated and constantly changing was ironically similar to how much music concert music is/seems composed, and that it would be interesting to explore the idea of how a piece of music might attempt "remembering" itself. - Mark Zaner

CLAUSTRO

Derived from the Latin, "claustrum," meaning "shut-in" or "enclosure." Claustro is the third composition in a series of works which explore aural micro-space. A sounding place of improved intelligibility through greater aural intimacy. The work is an invitation to come in and listen out for the thin line between philia and phobia that such places evoke. The discontinuous and non-homogenous nature of acoustic space inspires the arrangement of sound materials here. Recordings of original sound sources were conducted using a micro multichannel array designed and built in collaboration with Huw Mcgregor.- Nikos Stavropoulos

ERHU-FLUTE

Erhu-Flute was composed while I was a Senior Fulbright Research Scholar in residence at the Central Conservatory of Music (CCOM) in Beijing, China, during Fall 2011. It was first performed at CCOM on September 17, 2011, by Orlando Cela, flute, and reprised at Beijing's celebrated live venue Yugong Yishan on October 30, 2011. The 4-speaker audio accompaniment is derived solely from Chinese erhu samples that were reversed, transposed, chopped up into small parts, and time stretched. Each movement was "sketched" as a freestanding electroacoustic work, which, in turn, served as the basis for deriving the flute part. In live performance, the flutist listens to a click track, which aids in keeping the solo in sync with the 4-speaker audio (all played back via Max/MSP). - Anthony Paul De Ritis



COMPOSER BIOS



**ANTHONY
PAUL
DE RITIS**

Co-founder of the Music Technology program at Northeastern University, De Ritis is described as “An eclectic whose works draw on popular and electronic music” (Wall Street Journal), and a “genuinely American composer” (Gramophone). He has received performances at Carnegie Hall, Lincoln Center, Beijing’s Yugong Yishan, the Italian Pavilion, and UNESCO headquarters in Paris. De Ritis was a Fulbright Senior Research Scholar at the Central Conservatory of Music (2011) in Beijing; and earned his Ph.D. at UCA Berkeley (1997). De Ritis’s current projects include completing his third CD with BMOP, a collection of his works for Chinese traditional instruments and Western orchestra; and textual settings of Lillian-Yvonne Bertram’s book of algorithmic poetry on themes of racial and social justice titled *Travesty Generator*, which received a 2021 Live Arts Boston award from the Boston Foundation. / deritis.com



**CHELIDON
FRAME**

Chelidon Frame is an experimental electronic music project that mainly works with field recordings, radio interferences, guitars and processed sounds. His installations are experience-based and suggest a dialogue between the location (both virtual and physical) and the sounds proposed, aiming to deliver a message in the simpler yet most effective way. The use of code, data analysis and data-driven sounds, allow information to be experienced anew. In his studio works and live sets, different layers of sounds - guitars, synthesizers and custom-made instruments - pile up creating unexpected new soundscapes. / chelidonframe.site



**TRAVIS
GARRISON**

Dr. Travis Garrison is a composer, audio engineer, and performer of electroacoustic music, and serves as Assistant Professor of Music Theory and Music Technology at The University of Central Missouri. A common thread throughout his work as a composer and performer is a blurring of the boundaries between things organic and things electronic, between the actual and the imagined, and between the real and the hyperreal. Current research interests include computer-based improvisational systems and the aesthetics, history, and theory of electroacoustic music. / travisgarrison.com