



jmFEST

**JACKSONVILLE ELECTROACOUSTIC
MUSIC FESTIVAL @ UNF**

NOVEMBER 2

2024

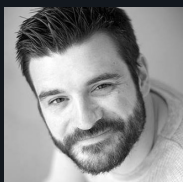


WELCOME TO jmfEST

FROM THE DIRECTOR

Thank you for joining us! This year we are excited to bring you not only great examples of new works from around the world, but also from our own students at UNF. Be sure to visit the Listening Room to experience selected fixed media pieces for a delightful taste of contemporary sounds. Huge thanks to the University of North Florida, our great Tech Director Mike Taylor and his assistant Jordan Can, videographer Niam Jones, our wonderful featured artist Dr. Michael Bovenzi, and all of these talented composers and performers for sharing their music.

Enjoy the show!



Dr. Joshua Tomlinson
j.tomlinson@unf.edu

3:00 | STUDENT CONCERT

Break the Cycle

Joseph Arns, composer
Kevin Aguirre, saxophone

Gelato

Ruby Kalish, composer
Jordan Haripersad, saxophone

Two Piece

Dillon Smith, composer
Ciaran Abuan, saxophone

Electronic Music for Soprano Saxophone

Isabella D'Amico, composer
Dylan Gonzales, saxophone

Left Behind

Ashlynn Hall, composer
Christina Beaver, saxophone

Commensalism

Gavin DeLibro, composer
Nathan Kleinknecht, saxophone

7:00 | MICHAEL BOVENZI, SAX

Offworld Horizons

Micah Pick

Letter

Eric Simonson

Self-censorship

Cecilia Suhr
(violin)

'Aphâr

João Pedro Oliveira
(Fixed Media)

Reverie

Ashkan Tabatabaie

Hidden Elements

Ian Guthrie
(piano)

Biota

Ed Martin

FEATURED PERFORMER

Dr. Michael Bovenzi, Sax

Dr. Bovenzi is an active soloist of contemporary music and has performed and premiered numerous works at meetings of the North American Saxophone Alliance and the Society for Electro-Acoustic Music in the United States. He also performed in Bangkok, Thailand, for the 15th meeting of the World Saxophone Congress. He serves as an Associate Professor at UNF, offering instruction in music theory, computer music applications, woodwind courses and chamber music.

This year composers worldwide were invited to submit their works for electronics and saxophone, and Dr. Bovenzi has selected this fantastic collection of music to play for us.



LISTENING ROOM

These fixed media works will play on rotation from 1pm-9pm in 1404 of the UNF Fine Arts Center.

Ideological Distortion (11:09)

Berk Yağlı

My Last Tape Piece (11:47)

Brian Belet

LUMINOSITA' MATERICA (6:50)

Nicola Fumo Frattegiani

shoulder to shoulder (10:00)

Indigo Knecht

n e v a l a c t a s i (5:07)

Gil Dori

The Cycle of Life and Decay (8:00)

Berk Yağlı

A Portrait of the Artist as an Archer (3:00)

Rodney Waschka II

Visitations-1 (7:44)

Jason Wallach



BREAK THE CYCLE

“Break The Cycle” is an instrumental piece that structurally revolves around the concept of breaking a cycle or beginning something new. The piece starts with a main saxophone melody hook that develops and ends up back at the hook, but then is followed by a transcendence from the “ABA” type cycle. The production is inspired by the works of Lindsey Sterling and includes mostly synthetic instrumentation that builds upon itself as the piece develops. - Joseph Arns

GELATO

I had written a song called Gelato a long time ago: the concept of once being enamored with a person then, with time, you come across the true version of them. I wanted to challenge myself and see if I could replicate this concept without any lyrics involved. This piece has three parts: an orchestral, a bossa nova, and the devolution of the second part. When I found out we were collaborating with the saxophonists this semester, my mind immediately went to this song. I thought its timbre was to be effective in communicating the feelings behind this piece. I just hope the audience can enjoy my piece, and appreciate the hard work of the saxophonists at UNF. - Ruby Kalish

TWO PIECE

I was inspired to write this piece after binge watching most of the 'Pirates of the Caribbean' movies, playing multiple hours of the video game 'Sea of Thieves', and watching the popular anime 'One Piece'. After consuming so much pirate content, it is not surprising that my inspiration for this piece became just that. My goal was to recreate, in a musical context, the feeling of being at sea. Throughout the backing track are layers of sounds of the ocean and the sounds of a ship sailing, all happening under the various instrumentation provided by the backing track as well. The piece itself, while featuring the saxophone, also features many other instruments included in the track, such as the marimba, cowbell, lute, recorder, as well as the sound of canon fire becoming an instrument of its own at certain points. - Dillon Smith

ELECTRONIC MUSIC FOR SOPRANO SAXOPHONE

This original electroacoustic composition emerges from a collaboration with a saxophonist from Dr. Bovenzi's studio, as part of an exploration of electronic music production techniques. The work often feels like an intimate dialogue, with the electronic sounds offering both companionship and challenge to the soloist. At times, the saxophone's voice rises clearly above the electronics, while at others, it is enveloped in ambient layers, creating a dreamlike sense of immersion. This push and pull between the saxophone and electronics provides an emotional complexity that reflects both the human and mechanical aspects of music-making. - Isabella D'Amico

LEFT BEHIND

As we get older, we look back on the past. But often, it's not quite what we remember. Faded and distorted, these memories become altered realities, with pieces of the story forgotten. This piece evokes some of the feeling of nostalgia and longing we get from looking back at the past. Everything is washed in reverb, delays, and at the end, distortion. My hope is that this piece feels like a memory forgotten to time - a memory that you "Left Behind". - Ashlynn Hall

COMMENSALISM

Commensalism; noun. An association between two organisms in which one benefits and the other derives neither benefit nor harm. (via Oxford Dictionary) This piece observes the interaction between Max MSP, an audio processing software, and the tenor saxophone. The commensal benefits from this relationship, while the host remains unaffected. The two parts complement each other well, but which is the commensal, and which is the host? - Gavin DeLibro

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OFFWORLD HORIZONS

Offworld horizons is an exploration of human adaptability. It has been famously said that fantasy stories exist, not to teach us that dragons exist, but that they can be defeated. In the same way, stories of space exploration teach us about humanity's great ability to adapt to new surroundings and circumstances. This piece can be a literal programmatic piece about epic space exploration, but it can also serve as a metaphor for the ways that we all learn how to adapt to new paradigms, situations, and locations. By using a 12 tone scale that is altered from the typical chromatic scale by specific quarter tones (more on this below) the piece creates an "alien" listening environment that becomes more and more familiar to the performer and the audience as the piece progresses. By the end of the piece the alien landscape should feel like home. - Micah Pick

LETTER

Letter is a work for soprano saxophone accompanied by tape. The sounds in the tape part are derived from soprano sax, bass flute, and contrabass samples. Pitch material is a constrained random flow generated by a computer algorithm, and its rhythmic articulation is the result of cyclic permutations of different patterns of impulse grids and durations. There is a cursive, yet careful quality that emerges from the interaction of these techniques. And the performer is free to take a laissez faire approach to this inherent tendency, to emphasize this tendency or subvert it in ways difficult to specify in notation or expression markings. The tape part is only partially notated in this score, mainly an attack point structure for the different layers, with descriptive labels given. - Eric Simonson

SELF-CENSORSHIP

"Self-censorship" is a multimedia performance representing disenfranchised and oppressed voices. It combines a violin performance with live processing and fixed media featuring a bamboo flute. The live violin music interacts with the visual elements in real-time. This piece depicts the push to silence minorities, women, and other marginalized groups. While there is a strong desire to speak up, one pulls back due to fear, force, and the possibility of retribution and negative consequences. Overall, this piece depicts the tyranny and frustration that stem from having to exercise self-censorship while also empowering underrepresented and powerless groups to speak up. - Cecilia Suhr

'APHÂR

'Aphâr is a Hebrew word that means "dust". This piece is inspired on the dream of Jacob, described in the Old Testament (Genesis Chapter 28): Jacob had a dream: He saw a stairway erected on the earth with its top reaching to the heavens. The angels of God were going up and coming down it and the Lord stood at its top. He said, I am the Lord, the God of your grandfather Abraham and the God of your father Isaac. I will give you and your descendants the ground you are lying on. Your descendants will be like the dust of the earth. To climb Jacob's ladder is a very difficult process. Each step you take is harder than the previous one and takes more time and effort to accomplish. These steps are heavy, and the dust in your feet is spread around, and finally disappears. If you reach the top of the stair, everything else is gone, and a door closes to the rest of the world, you have reached infinity. - João Pedro Oliveira

REVERIE

The concept of blending new and traditional elements has a rich history in music, with numerous composers contributing to this fusion. Reverie is a fusion piece that merges Baroque music with modern electronic sounds. Inspired by Bach's Chaconne in D minor from Partita No. 2, this piece draws upon and is influenced by the emotional depth found in Bach's compositions. By combining saxophone and electronics, Reverie aims to evoke a range of emotions not typically explored in Baroque music. Similar to Bach's approach, the electronic sounds in this piece incorporate various mathematical considerations, including stochastic processes, to generate sounds, alongside layers of automation and improvisation, striking a balance between logic and intuition. - Ashkan Tabatabaie

HIDDEN ELEMENTS

Hidden Elements is one of several of my collaborations with the choreographer Alexis Drabek on the topics of sounds of our environment, the exploration of different elements, the nostalgia of a cleaner world, and the hope of a better future. Specifically, this piece explores the elements of the world according to a Chinese formula: Earth, Metal, Water, Wood, Fire, and then a return to Earth. I see further applications of the work, though, in which I explore the idea of information overload. While the piece itself has a select set of sounds and effects, the frequent usage of reverb and overtones creates

many sections that are saturated and blurry. You may have other interpretations, but whatever they may be, I hope you thoroughly enjoy this work hidden with various gems, sounds, and other elements! - Ian Guthrie

BIOTA

While composing Biota, I read about the great diversity of life thriving in forest canopies throughout the world. In such environments, a single tree may house an unimaginable number of species - from birds, mammals, and insects to countless microorganisms - that each play a vital role in maintaining the delicate balance that allows life flourish. I am fascinated by these unseen ecosystems, and am aware that they represent a microcosm for all life on earth. When composing this work, I pictured a massive tree in an ancient forest. The music depicts a journey up, down, and through the tree, exploring life in its deepest roots to its uppermost leaf. At times I envisioned focusing on an incredibly small single-cell creature, while in other moments I imagined sweeping out to reveal the entire organism teeming with life. Biota is a celebration of life, with all of its diversity and mystery. It is also a reminder that we are merely one small component of a much greater system, but have the potential to play a large role in sustaining its balance and allowing it to flourish. - Ed Martin

LISTENING ROOM PROGRAM NOTES

IDEOLOGICAL DISTORTION

Ideological Distortion is a piece which explores the dark side of today's media, dilution of ideologies, and constant bombardment of confusion. It invites the listener into reflecting on the issues and feel the horror and hate that is constantly imposed on society whether we individuals are lucid about it or not. - Berk Yağlı

MY LAST TAPE PIECE

Like most composers from my now seasoned generation, my early work within electro-acoustic music was created in the classic analog tape studio, with the imposing modular analog synthesizer as the centerpiece and multiple reel-to-reel tape machines connected in support. This was the pre-real-time era of fixed media compositions that were designed to be performed in concert via tape playback in a darkened hall. This was the wonderful hands-on era of tape music, complete with grease pencils and single-sided razor blades.

The primary sound sources for this work emanate from old analog tape machines, specifically the inherent sounds they make during routine operation (the old analog studio was a delightfully noisy place!): clicks from the primary Play/Record/Rewind control switches, machine hums, tape running through the capstan, and tape whirring and flapping at the end of the rewind/fast forward process. Additional source sounds come from some of my old analog synthesis compositions, including those that naturally degraded through years of less-than-ideal tape storage.

This musique concrète composition was constructed as a fond remembrance of my analog studio roots, treating the source sounds both seriously and playfully, starting with a careful plan and then letting the unexpected sound discoveries enter the fray, as that is how work in the analog studios often progressed. As most of the algorithms utilize stochastic processes, each live run through the program produces a unique sonic result on the micro level.

- Brian Belet

ILUMINOSITA MATERICA

Light as solid matter. Light as something you can touch, squeeze, grasp. "Material Luminosity" is a portrait of tangible light created with concrete samples of tam-tams, gongs, cymbals and Tibetan bells. Musical instruments to implement a synesthesia between sound textures and the idea of brightness. The color of the metal that tends towards the color of light, the deconstructed sound that simulates the fragmentation of light, the high acoustic frequencies like filaments of light. - Nicola Fumo Frattegiani

SHOULDER TO SHOULDER

shoulder to shoulder (2024) is a work for fixed media based on a poem by the same title from my dear friend and writer, Martina Litty. I want to thank my fantastic friends and colleagues for lending me their voices for this piece: David Vess, Chawin Temsittichok, Brian Awad, Rodrigo Castro, Brendan Weinbaum, Colin Martin, David Caldarella, and Dr. Dorothy Hindman. - Indigo Knecht

LISTENING ROOM PROGRAM NOTES (CONT)

NEVALACTASI

n e v a l a c t a s i is a soundscape of 8-bit era video games. Its focus, however, unlike the chiptune genre, is not the music, but almost exclusively the sound effects. This mosaic of short, 8-bit inspired sound effects takes the listeners through the gameplay, from the starting menu to game over. All the sounds were created using 8-bit Gesture Maker, an 8-bit style sound design tool based on gestures, that was developed by the composer in Pure Data. - Gil Dori

THE CYCLE OF LIFE AND DECAY

The Cycle of Life and Decay is about the condition that surrounds all living things (and arguably our universe): All things are bound to a never-ending cycle of life, growth, and decay. Unlike our general human perception (which generates illusions that the life we surround and create for ourselves is/will be stable), nothing is permanent, and everything is bound to change. Life and death, suffering and tranquillity, and ever changing states of consciousness are what is stable. This continuous process of creation, growth, and destruction of matter works as a solution for the problem of heat death through entropy; allowing a universe that is eternal, without a beginning or ending. In Buddhist belief, Samsara is the endless cycle of life, death, and suffering (which all living souls are part of and will be part of until they manage to free themselves from it). This piece attempts to find a parallel between these two notions (the cycle bounding living things, and the cycle that considers

our universe) to create a sonic farewell to 'Şampiyon Melekler' (two Cypriot volleyball teams (high school girls-boys) that went to Turkey in February 2023 to compete in the finals and lost their lives due to their hotel collapsing because of the 7.8 Earthquake) wishing that they found liberation from this cycle in which they are no longer experiencing suffering but only tranquillity. - Berk Yağlı

A PORTRAIT OF THE ARTIST AS AN ARCHER

A Portrait of the Artist as an Archer (2022) was made using sounds of arrows being flung and hitting targets both indoors and outdoors. The composer uses an historically accurate medieval short (horse) bow made by Serbian bowyer Miško Rovčanin -- (47" AMO length, 42 pounds at a 28-inch draw length, Serbian walnut riser and ash limbs) and a longbow made by American bowyer Mike Mecredy -- (62" AMO length, 42 pounds at a 28-inch draw length, US maple riser and red elm limbs) to launch wood and carbon arrows. - Rodney Waschka II

VISITATIONS-1

Visitations-1 is an étude in multichannel audio. It uses a combination of synthesis and sampling to create a virtual space characterized by playful intermingling of a wide palette of synthetic timbres, frequently tending towards variations on noise. Many of these sounds originated on Buchla synthesizers and were then transformed and resampled using various custom patches in Max. I hope the end result is both intriguing and fun for the listener. - Jason Wallach

COMPOSER BIOS



**MICAH
PICK**

Micah Pick is a father, composer, pianist, and electronic musician based in the Blue Ridge mountains of Central Virginia. Seeking a sense of stasis in motion. His music explores the surprise at finding unexpected joy even at our darkest moments, and facing the unique stresses of adulthood by retaining a sense of childlike joy. micahpick.com



**ERIC
SIMONSON**

Eric Simonson's music has been heard in concerts across North America, including SEAMUS (Society of Electroacoustic Music in the United States), ICMC (International Computer Music Conference) and SCI (Society of Composers Incorporated) performances. His composition teachers have included William Heinrichs, Harvey Sollberger, Eugene O'Brien and Roger Reynolds. His degrees are in composition, but his interests and teaching experience have involved computer music, music theory and musicology. He studied piano with Boaz Sharon at the University of Tulsa and subsequently enjoyed a brief career as an accompanist and chamber musician. Currently, he serves as a professor at Danville Area Community College in Danville, Illinois, teaching musicology and music theory courses in the Liberal Arts division. ericssonson.net



**CECILIA
SUHR**

Cecilia Suhr is an award-winning artist and researcher, multi-instrumentalist (violin, cello, voice, piano, bamboo flute), multimedia composer, painter, author, and improviser. She has won numerous awards in the fields of music, art, interactive media, and academic research, including the American Prize (Honorable Mention), MacArthur Foundation, Silver Medal Award from the Cambridge Music Competition, to name a few. Her music has been performed worldwide, including the ICMC, SEAMUS, EMM, SCI, NYCEMF, APMC, Tenor, Convergence, Mise-En Music Festival, NoiseFloor, Turn Up Festival, Hot Air Music Festival, Moxonic Festival, Beast Feast, ISSTA, Klint Gut, and many more. She is the author of "Social Media and Music" (Peter Lang Press, 2012) and "Evaluation and Credentialing in Digital Music Communities" (MIT Press, 2014). She is a full professor in the Department of Humanities and Creative Arts at Miami University Regionals. ceciliasuhr.com

COMPOSER BIOS



**JOÃO
PEDRO
OLIVEIRA**

Composer João Pedro Oliveira holds the Corwin Endowed Chair in Composition at UCA Santa Barbara. He studied organ performance, composition and architecture in Lisbon. He completed a PhD in Music at the University of New York at Stony Brook. His music includes opera, orchestral compositions, chamber music, electroacoustic music and experimental video. He has received over 70 international prizes and awards for his works, including three Prizes at Bourges Electroacoustic Music Competition, the prestigious Magisterium Prize and Giga-Hertz Special Award, 1st Prize in Metamorphoses competition, 1st Prize in Yamaha-Visiones Sonoras Competition, 1st Prize in Musica Nova competition. He taught at Aveiro University (Portugal) and Federal University of Minas Gerais (Brazil). His publications include several articles in journals and a book on 20th century music theory. jpoliveira.com



**ASHKAN
TABATABAIE**

Ashkan Tabatabaie is a composer, performer, scholar, and media entrepreneur. He has composed instrumental, electroacoustic, and multimedia pieces that have been commissioned and/or presented by premier ensembles and festivals in the US and internationally. His research focuses on the intersection of music technology, theory, and composition, as well as music cognition. He collaborates with scientists and artists to discover and establish untapped pathways of writing and performing music. He has presented and published co-authored articles in conferences and journals such as the Future Direction of Music Cognition, Basic and Clinical Neuroscience, OpenWest, and MOXsonic. Ashkan holds a PhD in composition, and he completed a year-long postdoctoral research assistantship in the field of auditory perception and physiology. He is currently Assistant Professor of Music/Sound and Digital Media Arts at the New College of Florida. ashkantaba.com



**IAN EVANS
GUTHRIE**

Composer, performer, researcher, and collaborator Ian Evans Guthrie has received the Mile High Freedom Band Commission, 1st prize for the Noosa-ISAM and Arcady Composition competitions, 2nd prize for the American Prize, and other accolades. Many of his works have been performed around the world by Ensemble Offspring, fEARnoMUSIC, the Northwest Symphony Orchestra, Mile High Freedom Band, Moore Philharmonic Orchestra, and others. He serves on various committees, including SCI, NACUSA, and CFAMC. His most recent works include a clarinet sonata and two orchestral works, with several solo, chamber, and large ensemble works underway. He is currently an Assistant Professor of Music at Calvary University, and an accompanist at the Interlochen Arts Camp and Kansas City Ballet. More information at ianguthriecomposer.com.

COMPOSER BIOS



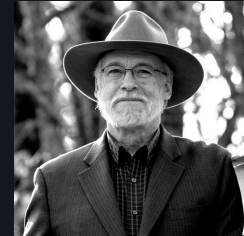
**ED
MARTIN**

Ed Martin (b. 1976) is an award-winning composer whose music has been performed world-wide by ensembles such as Minnesota Symphony Orchestra, Hinge Quartet, Ear Play, the Emyrean Ensemble, the Symchromy Ensemble, Musical Amoeba, and duoARTia. His album "Journeys," featuring pianist Jeri-Mae G. Astolfi, is available from Ravello Records, and other works are recorded on the Mark, innova, Centaur, Emeritus, New Focus, and SEAMUS labels. His music has received awards from the Percussive Arts Society, the Craig and Janet Swan Prize for orchestra music, the Electro-Acoustic Miniatures International Contest, ASCAP, and SEAMUS. He is Professor of Music at the University of Wisconsin Oshkosh where teaches composition and music theory. edmartincomposer.com.



**BERK
YAGLI**

Berk Yağlı (born 1999) is a Cypriot guitarist, composer, and producer. His mission with his music has been to talk about social, political, and philosophical matters interestingly to invite the listeners into reflecting on the topics. He has been active in the UK since 2017. He studied Music and Sound Technology (University of Portsmouth), Masters in Composition (University of Sheffield), and currently at the University of the Arts London working under Adam Stanovic for his Ph.D. topic hybridity between metal and electroacoustic music. His works have been presented internationally and he has won numerous awards for his compositions in international music competitions including Musica Nova, IYMC, Penn State International Call for Scores, WOCMAT, ULJUS, Erik Satie International Music Competition, and more. www.berkyagli.me



**BRIAN
BELET**

Brian Belet lives on the island of O'ahu, Hawai'i with his partner and wife Marianne Bickett. His music is recorded on albums by Capstone, Centaur, Frog Peak Music, IMG Media, Innova, New Ariel Recording, PARMA Recordings (Navona and Ravello imprints), SWR Music/Hänsler Classic, and the University of Illinois labels. His research is published in Contemporary Music Review, Organised Sound, Perspectives of New Music, Proceedings of the International Computer Music Conference, and Proceedings of the International Web Audio Conference. Belet earned the degree of Doctor of Musical Arts from the University of Illinois (Urbana-Champaign) in 1990, and he enjoyed a thirty-year academic career. Dr. Belet retired from San Jose State University (California) as Emeritus Professor of Music in 2020, where he was named President's Scholar in 2017. beletmusic.com

COMPOSER BIOS



**NICOLA FUMO
FRATTEGANI**

Nicola Fumo Frattegiani is an electroacoustic and audio-visual composer living in Perugia, Italy. His works have been presented at various national and international festivals, among the most important and prestigious of electroacoustic music and experimental arts. Author and performer, his research deals with electroacoustic music, sound for images, video, art exhibitions and compositions for theatrical performances. He was Subject Expert in "Electroacoustic" and "Computer Music" at the Conservatory of Music of Perugia. He held the chair of Electroacoustic Music Composition at the Conservatory of Music of Messina and he was professor of Sound design at the Academy of Fine Arts in Macerata. He is currently professor of Audio & Mixing and Sound Space Design at the Academy of Fine Arts in Perugia. nicolafumofrattegiani.com



**INDIGO
KNECHT**

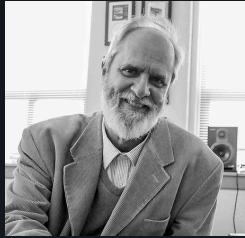
Indigo Knecht is a composer, tubist, and educator fascinated with the challenges people face as they navigate this world. Through a synthesis of contemporary classical music and rock & roll, Indigo explores themes such as environmentalism, mental illness, and self-realization. Indigo has a BM in Composition from Bowling Green State University and a MM in Composition from University of Michigan. They are currently in their third year at University of Miami pursuing a DMA in Composition. Their installation, "The Chanting of Coral Reefs: Bringing Awareness to the Endangerment of Coral Reefs Through the Sonification of Settling Larvae," received the 2024 Presser Foundation Graduate Award. After graduation, Indigo intends to teach while continuing to develop expansive compositions that bring awareness to issues in our world with groundbreaking technology. indigoknecht.com



**GIL
DORI**

Gil Dori is a composer, teacher, and co-founder of EyeHarp – the first accessible musical instrument that is played with the eyes. Currently, he is a fellow at LABA Barcelona, a laboratory for contemporary Jewish art. Gil teaches music technology, sound design, and composition at the College of New Technologies, University of Barcelona. He holds a Doctor of Musical Arts degree from Arizona State University. gildori.com

COMPOSER BIOS



**RODNEY
WASCHKA II**

Rodney Waschka II is perhaps best known for his music made with compositional algorithms and his theatrical pieces including three unusual one-act operas. An internationally recognized expert on computer music, Waschka also performs as a narrator/vocalist/actor — often with electronic music. His works are regularly presented across the world and recorded by labels in the USA, England, Portugal, Canada, Poland, and Australia. His poetry has been published in the New York Quarterly, RE:AL, Jones Ave., and elsewhere. Waschka also directs the Arts NOW Series. www.waschka.info



**JASON
WALLACH**

Jason Wallach (b. 1997, NYC) is a composer, electronic musician, and sound artist. His music integrates acoustic and electronic elements and explores the intersection between the contemporary and the nostalgic. His recent releases include Ice Cream and Apple Pie (2024), Ncipit (2024), SOFA (2023), and Matchbox (2022), all under the name Comet Trail. He is a senior at the NYU Gallatin School of Individualized Study, focusing on how visuals and sounds affect cognition and perception. His composition teachers include Phil Salathé, Daria Semegen, and Morton Subotnick, while he credits Boards of Canada, Aphex Twin, Squarepusher, Tobacco, and Autechre as major influences. His other interests include soldering, woodworking, illustration, filmmaking, and tinkering with various forms of 'outdated' technology.

**Thank you
for joining us!**

Stay in touch.



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