

Composer and sound designer M. Anthony (Tony) Reimer is interested in investigating the inherent contrasts, tensions, and expectations of intimate everyday sounds in ways that strive to invite an audience to appreciate them not as ordinary everyday noise, but as transcendent objects laden with a multitude of meanings, each worthy of thoughtful attention.

A nice example of this would include Reimer's 2011 composition, *The Last Question*. Inspired by the Isaac Asimov short story from which the work takes its title, the turmoil on the surface of this work is derived from the sounds of breaking and broken glass. However, the work is not merely an examination of the entropic nature of these sounds. Instead, the piece's rondo form is inspired by the art of glass-blowing which, in turn, serves as a narrative. Thus, the listener gains an appreciation for the genesis of the glass through a closer examination of its chaotic end, coincidentally echoing Asimov's story.

In *más campana de la vaca*, the focus is on the many disparate cultural references to the cowbell. The title translates as "more bell of the cow" which is a reference to Christopher Walken's memorable *Saturday Night Live* skit from April 2000. However, in addition to making use of the stereotypical 4/4 rock cowbell beat found in that skit, the piece also references the use of the instrument in the music of South America, the Caribbean, as well as the cowbell's cousins found in the gamelan music of southeast Asia. In meditating upon these references, the work attempts to engage the cowbell on new terms through a synthesis of not just the musical attributes of the divergent styles, but also their cultural heritages.

Reimer's concert music has garnered performances across the country and at festivals such as Electronic Music Midwest, the Florida Electroacoustic Music Festival, and the national conferences of the Society of Composers, Inc. and the Society of Electro Acoustic Musicians in the United States. Additionally, his work appears on album releases from the University of Illinois and Irritable Hedgehog Records.

Outside the concert hall, his work extends into a wide variety of domains including theatre, film, video games, and interactive experiences. Without a doubt, it is in these collaborative efforts that Reimer finds his greatest pleasure.

A veteran of professional theatre with over 25 years experience, Reimer has composed music and designed sound effects for close to 200 productions across the United States and abroad. While based in Miami, FL, he earned multiple nominations and twice won the Carbonell award for Best Sound Design, South Florida's version of the "Tony".

For over 10 years, Reimer enjoyed a fruitful relationship with Coral Gables' New Theatre and artistic directors Rafael DeAcha and Ricky Martinez. Included among the 30+ productions Reimer composed and designed for at New Theatre were several world premieres and over a dozen productions of Shakespeare's works that have become a staple of their summer season. A highlight of his relationship with "the New" came when

he served as composer and sound designer for the world premiere of Nilo Cruz's *Anna in the Tropics*, the play that won the 2004 Pulitzer Prize for Drama.

Reimer also enjoyed an extended relationship with Playmakers Repertory Company (PRC) in Chapel Hill, NC. In over six years with the top-tier regional theatre, Reimer composed music and designed sound for over 20 shows at PRC working with notable directors such as David Hammond, Mark Wing-Davey, Jeff Hayden, and Gene Saks.

Since 2007, Reimer has worked with Chicago's Organic Theatre Company on over 20 productions and continues to freelance with a variety of other companies across the country.

In the domain of film, Reimer got his start in 1999 with a short that appeared during that year's Miami Jewish Film Festival entitled, *The Wandering Jew*. Since then, he has collaborated with Vancouver's Black Forest Productions Company on a number of projects including the action/adventure web series entitled *Libelle*. Other recent work includes a sound design/score for a set of short documentary films entitled *Story of a Transnational Rural: Beardstown, IL* and post-production work on a feature based on Mark Twain's short story, *The \$30,000 Bequest*.

In recent years, designing sound effects and writing music for video games and interactive experiences has become a passion of Reimer's. He served as the audio director and composer for Mutiny Games, an independent game company producing innovative titles for PCs and mobile platforms. Reimer has also designed and implemented several solo and collaborative interactive art installations and data sonification projects presented at the Krannert Art Museum and the Krannert Center for the Performing Arts in Champaign-Urbana, IL.

Reimer also frequently serves as a researcher at the National Center for Supercomputing Applications on projects that aid in collaborative efforts between artists. These include a generalized framework for the development of multi-user virtual worlds and support for telematic performances. More recently, he has been a part of the Laboratory for Audience Interactive Technology where he serves as the architect and lead developer of a software platform designed to assist in rapidly developing content and interactions for synchronized presentation on audience's smart devices at a live event. His doctoral research is in the field of computational creativity as it applies to music composition. He additionally serves as a backend programmer, database administrator and consultant on a number of non-profit websites.

In any spare time he has left, Reimer enjoys the arts of bread-making and candy-making. In the same way that the contemplation of ordinary, common sounds inspires his artistic output, the process of turning combinations of everyday ingredients such as flour, sugar, and water into new concoctions is endlessly fascinating to him.