

FULL BIO:

Hil Jaeger builds elaborate electronic landscapes and populates them with dramatic-pop melodies and ethereal vocals in her multiple roles of electronic producer, vocalist, composer & engineer.

Jaeger began music-making as a classical composer and pianist performing in chamber groups on illustrious NYC stages.

After living and working in the electronic music scene as an artist in Berlin, Jaeger took her studies to CalArts as the only woman in the Music & Technology Program. There she studied the technical dynamics of electronic music and built her own midi instruments, learning the mechanics and nuanced language of the machines of her art, while collaborating with visual artists and dancers in the LA art scene.

Under the name JAEGER, in 2014, she released the thematic and sonically arching concept album *In Relation to the Universe We Are All Sleeping in the Same Room* and produced and performed a full visually curated show that debuted in Los Angeles. The single, *Eating Its Way In*, from the album is featured in the SXSW Grand Jury Award winning film *Fort Tilden*.

She also releases under FIRM TAP, a collaboration with Los Angeles producer and performer Sahy Uhns of Proximal Records.

In 2015, Jaeger's brother in law died suddenly, turning her into a parent of two young girls overnight. As a way to process and embody what happened, Jaeger composed, produced and recorded the upcoming album *CMPRSSN*. Each song of *CMPRSSN* corresponds to a month in the first year of loss and wild new love found and lost. Modeled after the way that time reworks the face of the world through pressure and constant change, *CMPRSSN* charts a journey through emotional seasons in a textured avant pop landscape.

Through a focus on emotive power-vocals with melodic pop-drive that chart a path through digital landscapes with layered surgical precision, Jaeger's work interrogates and frays apart binaries between human and machine, natural and artificial, male and female, chaos and order, pleasure and pain, hook and abstraction, all the while utilizing the immediate grip of pop to push through an intensely intimate soundscape.

SHORT BIO:

Trained as a classical pianist and composer, Jaeger first reached success in the classical world, performing at Lincoln Center at age 17 before getting her hands on her first digital music software program. Discovering audio production, she took those classical practices she had dedicated herself to and applied it to her work as producer and performer, while studying sound engineering and midi interface-building, graduating as the only woman in her entire program of Music Technology from California Institute of the Arts (CalArts). She fuses classical composition, beat making and audio production along with altered identities of her own voice to create her unique and innovative brand of avant pop.

Jaeger got her first taste of commercial success earlier this year, when in January KCRW's Raul Campos debuted her track "Run (November)" on his afternoon show. The following day KCRW featured the track as "Today's Top Tune." In February the Los Angeles Times

premiered her first music video for her single "Solow (April)." The video was entirely hand cut and edited by Jaeger herself, meant to reflect her specific practice of music making in which she cuts and slices hundreds of pieces of "digital" tape. This process allows her to create surgically manufactured irregularities, which are meant to explore the notions of technological flawlessness and human imperfection.

Jaeger has recently completed a full-length album, CMPRSSN. The album remains unsigned, and Jaeger continues to actively search for a label that fits with her cutting-edge sound aesthetic. Triggered by the death of her brother-in-law, each song of CMPRSSN corresponds to a month in the first year of loss. Modeled after the way that time reworks the face of the world through pressure and constant change, CMPRSSN charts a journey through emotional seasons in a textured avant pop landscape.

As a queer artist, Jaeger explains that "the connection to one's own voice and the role it plays in determining gender and identity is salient, and never before have we been able to manipulate, alter, and process it so acutely and with such nuance. As a vocalist, I have focused on the ideas of composing for specifically altered identities of my voice. Through spectral analysis, physical modeling and pitch shifting, along with the creation and building of a live voice midi interface, my work focuses on the relationship between the organic and digitally rendered. I am aesthetically engaged in the play of binaries between the processed and retransmitted voice, and its role in determining singularity and identity expression."