

JORDAN DYKSTRA

MEDIA COMPOSER

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2024 FILM MUSIC REEL: <http://tinyurl.com/24jdreel>

FEATURE FILMS

20 DAYS IN MARIUPOL (2023) PBS FRONTLINE/AP News – 89'

Composer, Performer, Audio Engineer, Arranger, Music Editor, and Music Producer

Directed by Mstyslav Chernov

Premiered domestically at the 2023 **Sundance Film Festival** and internationally at the **CPH:DOX Film Festival** in Copenhagen

Winner of the 2024 Oscar for Best Documentary Feature and the 2023 Sundance Award for World Cinema Documentary

SHAKEN (2023) – 82'

Co-Composer, Arranger, Conductor, Score Producer, Violist, Percussionist, Keyboardist

Directed by Asher Levinthal

Premiered domestically at the 2023 **DOC NYC Film Festival**

FAIR PLAY (2023) Netflix – 80'

Additional Composer, Arranger, Conductor, Score Producer, Violist

Directed by Chloe Domont

Premiered domestically at the 2023 **Sundance Film Festival**

ECHO (2022) Blauwhuis – 74'

Composer, Arranger, Audio Engineer, Music Editor, and Performer

Directed by Ruben Desiere

Premiered at the 2022 **Film Festival Gent** in Ghent, Belgium

GLOBES (2021) Blauwhuis – 98'

Composer, Arranger, Audio Engineer, Music Editor, and Performer

Directed by Nina de Vroome

Premiered at the 2021 **Ji.hlava International Documentary Film Festival (IDFF)** in Prague, Czech Republic

BLOW THE MAN DOWN (2020) Amazon Studios – 91'

Co-composer, Arranger, Audio Engineer, Music Editor, and Performer

Directed by Bridget Savage Cole and Danielle Krudy

Premiered domestically at the 2019 **TriBeCa Film Festival** and internationally at the 2019 **Toronto International Film Festival**

HAIL SATAN? (2019) Magnolia Pictures – 95'

Featured Composer, Arranger, Audio Engineer, Music Editor, and Performer

Directed by Penny Lane

Premiere domestically at the 2018 **Sundance Film Festival** and internationally at the 2018 **International Film Festival Rotterdam**

IT COMES AT NIGHT (2017) A24 – 91'

Assistant Composer, Audio Engineer, Music Editor, and Performer

Directed by Trey Edward Shults
Premiered at the 2017 **Overlook Film Festival** at the Timberline Lodge in Oregon

NO GOING BACK BEFORE PRESENT (2016) Editions Verde – 52'

Composer, Audio Engineer, Music Editor, and Performer

Directed by Jordan Dykstra

Premiered at 2018 **Comuna Intergaláctica: A Festival of Art and Space Sciences** in São Paulo, Brazil

RESTLESS (2011) Sony Pictures Classics – 91'

Co-Composer and Performer

Directed by Gus Van Sant

Premiered at the 2011 **Cannes Film Festival** in Cannes, France

TELEVISION

INSIDE THE UVALDE RESPONSE (2023) PBS FRONTLINE/ProPublica – 54'

Composer, Performer, Audio Engineer, Arranger, Music Editor, and Music Producer

Directed by Juanita Ceballos

MICHAEL FLYNN'S HOLY WAR (2022) PBS FRONTLINE/AP News – 54'

Additional Composer, Arranger, Music Editor, Music Producer, and Conductor

Directed by Richard Rowley

Winner of a 2023 Peabody Award & a 2023 Scrips Award

PLOT TO OVERTURN THE ELECTION (2022) PBS FRONTLINE – 54'

Composer, Audio Engineer, Music Editor, Music Producer, and Performer

Directed by Sam Black

Winner of a 2023 Edward R. Murrow Award for Network TV News Documentary

AMERICAN INSURRECTION (2021) PBS FRONTLINE/ProPublica – 84'

Music Consultant, Audio Engineer, Music Editor, and Music Producer

Directed by Richard Rowley

Nominated for a 2021 Peabody Award

THE END OF HISTORY (2020) – 14' (Directed by David Matthew Olsen)

Composer, Arranger, and Performer

Premiered as a 2020 **Short of the Week**

DOCUMENTING HATE (2019) PBS FRONTLINE/ProPublica – 54' & 54' (in 2 parts)

Music Consultant, Audio Engineer, Music Editor, and Music Producer

Directed by Richard Rowley

Winner of the 2019 Emmy for Outstanding Investigative Documentary

SHORT FILMS

LA COLA DEL CAMARÓN (2023) – 17' (Directed by Oscar De La Torre Suárez)

Composer, Music Mixer, and Performer

Premiered domestically at the 2023 **Athens International Film + Video Festival** and internationally at the 2023 **Festival Internacional de Cine Guanajuato in San Miguel de Allende and Guanajuato City, Mexico**

ONE MORE TIME WITH FEELING (2023) – 17' (Directed by Morgan Green)

Composer, Music Mixer, and Performer

Premiered at the 2022 **Raindance Film Festival**

BALL (2021) – 5' (Directed by Gabe Long)

Composer, Music Mixer, and Performer

Premiered at the 2021 **Berlin Short Film Festival**

PLAYER ONE (2021) – 14' (Directed by Isabelle Platt)

Composer, Sound Mixer, and Performer

Premiered at the 2020 **New Faces New Voices Film Festival**

RAINBOW IN THE DARK (2020) – 4' (Directed by Ben Mosca)

Composer, Arranger, and Performer

Nominated for **Best Score at the 2020 Diabolical Horror Film Festival**

INTO THE SILVER ETHER (2020) – 6' (Directed by Vito Rowlands)

Composer, Arranger, and Performer

Premiered internationally at the 2020 **Raindance Film Festival** and domestically at the 2021 **Brooklyn Film Festival**

MAGIC HOUR (2019) – 27' (Directed by Che Grayson)

Composer and Performer

Premiered at the 2020 **TriBeCa Film Festival**

ANIMATED SHORT FILMS

CLANGS FOR THE SPEAKING BODY (2015) – interactive installation and 2' video (Directed by Angela Stempel)

Composer, Audio Engineer, Music Editor, and Performer

Premiered at 2015 **Basel House (Art Basel)**

SELECTED PRESS QUOTES

"The raw footage is largely unembellished, save for **Jordan Dykstra's** eerie electronic music score that could easily be appropriated for a horror film (which, of course, *20 Days in Mariupol* is, of a sort)." (Frank Scheck, **Hollywood Reporter** review of 20 DAYS IN MARIUPOL)

"Aided greatly by an eerie, tonal score by **Jordan Dykstra**" (Kyle Smith, **Wall Street Journal** review of 20 DAYS IN MARIUPOL)

"Adding discreet notes of suspense is **Jordan Dykstra's** original score." (Dennis Harvey, **Variety** review of 20 DAYS IN MARIUPOL)

"... haunting original music by **Jordan Dykstra** add to the sense that, in Mariupol, nothing is left." (Adam Solomons, **IndieWire** review of 20 DAYS IN MARIUPOL)

"A cinematic siege of the soul ... a brave, visceral, merciless masterpiece." (Ed Vulliamy, **The Guardian** review of 20 DAYS IN MARIUPOL)

"The camera glides down a long, dimly lighted corridor. The soundtrack pulses with dissonant chords and heartbeat rhythms." (A.O. Scott, **New York Times** review of IT COMES AT NIGHT)

"Driving these fantasias is a profoundly unsettling score [...] whose oscillations lurk like a dormant virus before coming to the fore in horrific crescendos – thunderous, distorted and menacing. Layered modular synths, sinister strings and insistent percussion intertwine with the heightened ambient sound, evoking the experimental work of Krzysztof Penderecki and Toru Takemitsu." (Mark Kermode, **The Guardian** review of IT COMES AT NIGHT)

"... [the] tormented heartbeat of a score heightens the horror every step of the way." (Sheri Linden, **Hollywood Reporter** review of IT COMES AT NIGHT)

"Although fascinatingly hilarious, 'Hail Satan?' is a conventional non-fiction effort on the technical front, but Lane does spike her frames with an offbeat score [...] that reaffirms the quirky tone of the piece with circus-like melodies. Without being facetious, the music here provides an unspoken way to say, 'It's not that serious.' After all, if Satanists were as uptight as their opponents, what would be the fun in being one?" (Carlos Aguiar, **The Wrap** review of HAIL SATAN?)

"Composers **Jordan Dykstra** and Brian McOmbler provide a mesmerizing soundtrack that heightens all the emotions that buzz around key moments in the film. Their exceptional use of strings jumps off the screen within the first 20 minutes and leaves audiences paralyzed with its ominous reverberations any time their score seeps its way back into the film." (Matt Ward, **Cinematic Considerations** review of BLOW THE MAN DOWN)

"The story's sharp turns are nicely echoed, too, in the jig-like, clattery score from Brian McOmbler and **Jordan Dykstra**..." (Robert Abele, **Los Angeles Times** review of BLOW THE MAN DOWN)

EDUCATION

Columbia University, New York, NY, A.S.C.A.P. Film Scoring Workshop

Feirstein School of Cinema at Brooklyn College, Brooklyn, NY, M.F.A. in Media Scoring

Wesleyan University, Middletown, CT - M.A. in Music with concentration in Experimental Composition

California Institute of the Arts, Valencia, CA - B.F.A. in Music with Performer-Composer concentration

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