



Curator

Jiayue Cecilia Wu

Concert Committee

Elizabeth Hoffman

Jiayue Cecilia Wu

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SEAMUS NATIONAL CONFERENCE 2024, NYU
MARCH 18, BOBST LIBRARY, 7TH FLOOR
AVERY FISHER CENTER, IMMERSION ROOM (ROOM 719)



SOUNDSCAPES OF INNER PEACE

EMBODIED SONIC MEDITATION WORKSHOP

10AM - 11:30AM

CONCERT - PART 1:

3:30PM - 5PM

CONCERT - PART 2:

6PM - 7:30PM

EMBODIED SONIC MEDITATION WORKSHOP

This workshop includes a series of physical and mental activities that were formalized by the ancient Tibetan contemplative traditions that unify the body and mind at the present moment, using sound arts as the training vehicle. Different breathing techniques, grounding and centering techniques, and high energy-inducing techniques will be introduced and practiced. A brief introduction to the Embodied Sonic Meditation concepts and how to combine this practice with art aesthetics will be presented. Following this, the facilitator will invite participants to improvise with her and transform together with our voice, musical instruments, and body-mind connections. Through a mindful, cheerful, contemplative, and interactive workshop, the facilitator hopes to deepen a sensibility of sonic awareness through the body, our sense of presence, and being joyfully included.

Facilitated by Dr. Jiayue Cecilia Wu,
University of Colorado, Denver, U.S.A.

Bio

Dr. **Jiayue Cecilia Wu**, a scholar, composer, and audio engineer, specializes in harnessing music technology for healing. With a B.Sc. in Design and Engineering, she spent a decade as a music producer with EMI Records and Universal Music Group. Her academic journey led her to earn a master's in Music, Science, and Technology from Stanford University and a Ph.D. in Media Arts and Technology from UC Santa Barbara. Her academic contributions include 29 peer-reviewed journal articles, three book chapters, two book publications, and 100+ multimedia compositions showcased globally. Additionally, she actively serves as the chair of the DEI Committee at the Audio Engineering Society (AES) and on the boards of the Society for Electro-Acoustic Music in the United States (SEAMUS) and the International Computer Music Association (ICMA). Dr. Wu's expertise extends worldwide, with performances, guest lectures, and workshops at prominent research institutions, museums, and art/music/film festivals.

PROGRAM

CONCERT 1

Jia Yong, Praying to Guru Rinpoche

Jiang Tingting, Rainforest Sanctuary

Bone Lamokyap, Nauyina

David Sean Ifland, Inner Rhythms

Xinyuan Deng, Dreamland

Ted Allen, East Bay Dawn

Oliver Harlan, Xerox In

Tommy McPhee, Discretion

Annie Hui-Hsin Hsieh, Sirens

Mayank Sanganerla & Kurt James Werner, Break Me, AI

Intermission

CONCERT 2

Barbara Nerness & Julie Zhu, Sense THRUU

Feng Mantian, Sound of Medicine in the Ultimate Environment

Iddo Aharony, Xylem Dream

Constantin Bascia, Soft Touch

Jiayue Cecilia Wu, Conquer the Suffering

Nick Virzi, Usona

Treya Nash & Nicholas Barrett, Frog

Garrison Gerard, Within Ice

Mary Simoni, (Don't) BeMad



Concert 1

Program Notes and Bios

1. Praying to Guru Rinpoche

"Praying to Guru Rinpoche" is a revered ancient chant, invoking the essence of perfect spiritual teachings. Guru Rinpoche, also known as Padmasambhava, brought Buddhism to Tibet in the 8th century, embodying enlightened compassion and wisdom. His transformative presence continues to inspire practitioners worldwide. In this sacred chant, the signer offers heartfelt prayers to Guru Rinpoche, seeking his blessings on the journey to enlightenment. Through melodic interplay, listeners are invited to immerse themselves in the timeless wisdom embodied by Guru Rinpoche. As we engage with "Praying to Guru Rinpoche," may we open our hearts to receive the blessings of enlightened wisdom, allowing the divine presence of Guru Rinpoche to illuminate our path towards spiritual awakening.

Jiayong Rinpoche, singer of Shambhala He is an heir to the intangible cultural heritage of China, recognized as a "Chanter of Mantras."

With a love for musical harmonies, he employs his immaculate, divinely gifted voice to extol wisdom and love, chanting the timeless unchanging ancient melodies. His renditions of classic pieces have attracted an ever-growing number of devoted followers.

2. Rainforest Sanctuary

Created as a brief sonic meditation, this piece offers a sanctuary for the mind and spirit. Through its bright melodies and ethereal textures, the music transports us to a place of quiet contemplation, where we can find solace, renewal, and connection to the natural world.

Jiang Tingting, Music Director of Shanghai 21 Culture, hold a DMA from Shanghai Conservatory of Music in Piano Performance. With over 20 years of experience, she has excelled as an educator, composer, curator, concert director, and choir conductor. Her original compositions such as "Pagoda Poetry - Tea" and "Book of Songs - Jian Jia" showcase her artistic breadth. Additionally, Jiang is a certified music therapist and has conducted numerous healing concerts.

3. Nauyina

"Nauyina" in Shongomah language means "whenever", a musical composition designed to transport listeners into the boundless realms of space and time. The title itself, meaning "whenever," encapsulates the infinite nature of the universe, inviting the audience to embark on a captivating sonic journey. It features some solos of the NT flute (Native American-Tibetan), meticulously handcrafted by the artist Bone Lhamokyap, evoking a sense of ancient wisdom and connection to nature. As the melody unfolds, the singer's heartfelt vocals resonate, keeping the roots of tradition alive and breathing life into the very essence of the song. Bone Lhamokyap website: <https://sreina-bonelhamokyap.com>

The original music of **Bone Lhamokyap** is from the soul of the ལྷ་རྩལ་གྲོག་རྩལ། Shongomah (Sangemao) people, a minority tribe of Tibetan descent, whose existence is on the verge of extinction. It is the admiration to nature and a pure heart yearning to the peace and beauty of life. Bone Lhamokyap is from Jone, Nalang Valley, Gannan in the southwest of Gansu Province where the Sangemao tribe has lived for generations. Each river and each rock of that land are the deepest roots in his soul. He has been a professional musician for over a decade and is the founder and lead singer of the band SREINA. Bone is skilled in playing a diverse range of instruments such as the guitar, flute, and synth, seamlessly blending ethnic components with electronic harmonies. Additionally, Bone boasts proficiency in Kundalini meditation and chanting, having acquired extensive practice.

4. Inner Rhythms

Inner Rhythms is an innovative audio-visual composition inspired by Edgar Varese's insights into music, tech, and composition. It features a brain-computer-music-interface, "B.WavZ." This interface allows performers to interact with a digital audio environment solely through their thoughts. Utilizing EEG, B.WavZ analyzes the user's brainwave activity in real-time, translating it into control signals. Through proprietary 'Performance Metrics,' B.WavZ gauges the user's engagement and emotional state, including stress, relaxation, attention, engagement, interest, and excitement levels. This technology enables performers to engage with digital audio tools like MaxMSP using their inner cognitive processes as control mechanisms. The piece thus becomes a sonic representation of the performer's cognitive state in each unique live performance.

David Sean Ifland is a Multimedia Artist and Audio Engineer who recently earned his Master of Science in Recording Arts from the University of Colorado, Denver. Ifland's work aims to meld the human intuitions of acoustic instrumental

performance and the technological elements of digital musical systems into new-age immersive experiences. He is the developer of B.WavZ, a DMI that maps real-time brainwave data to control parameters in a synthesized audio environment. David is the Co-Founder and Artistic Director of TECH.tonl, a performance troupe dedicated to pioneering new uses of technology in traditional chamber music settings. Ifland works as an audio engineer at the Denver Center for the Performing Arts and is the sound designer/audio engineer for the Bluecoats Rhythm in Blue Soundsport Ensemble.

5. Dreamland

"Dreamland" is a sonic exploration born from a recent dream that left a profound imprint on my consciousness, leading me on a journey through the boundless realms of time and space. Within this composition, I strive to paint a vivid tapestry where the realms of dreams and the stark embrace of reality intertwine, inviting the audience to immerse themselves in a meditative auditory landscape where they can connect with the rhythm and trajectory of existence, almost as if it were their own breath. The sonic tapestry of "Dreamland" draws in

primarily from the raw material of conventional consciousness. of my everyday life: the subtle cadence of my breath and the soft hums, the rhythmic cadence of doors opening and closing, the ambient cacophony of street noise, and more. Through the juxtaposition and harmonious melding of these recorded elements with synthesized sounds, I construct an interactive narrative that weaves together the "real" and the "surreal." This juxtaposition propels the development of the entire musical form, unfolding an intricate dance between reality and reverie. By employing the multi-channel spatial projection of electronic and acoustic sounds, "Dreamland" creates a dynamic, multi-layered narrative space that unfolds dialectically, organically, and interchangeably. The result is a captivating story—a "dream within a dream"—that invites the listener to lose themselves in the immersive soundscapes and transcend the boundaries of conventional consciousness. **Xinyuan Deng**, a multi-talented artist from Henan, China, excels in composing, playing the piano, conducting, and teaching, seamlessly blending Eastern and Western musical influences. Her works have been performed by renowned ensembles such as PHACE Contemporary Ensemble, Zhejiang Symphonic Orchestra, and Harbin Symphonic Orchestra, with "Huai Xu" praised by Austria's PHACE ensemble. She has received accolades including a prize at the 12th Yanhuang Cup Chinese Style Piano Work Competition for "The Rhyme of Yu Opera" and premiered "Magic of Snow" with the Harbin Symphony Orchestra. Her composition "Time Meditation" was recognized at the 1st Hangzhou Contemporary Music Festival. As a composer fellow at the Lake George Music Festival, her piece "Notturmo" was performed by The Rhythm Method Quartet in 2023. Xinyuan holds a Bachelor of Arts from the Central Conservatory of Music in Beijing

and a Master of Music from Indiana University Jacobs School of Music. Currently pursuing a Doctor of Music degree at Indiana University, she also serves as a dedicated composition faculty member at the Jacobs School of Music Composition Academy, nurturing the next generation of musical talents. Beyond music, Xinyuan's diverse interests include fine art, electronic music, architecture, film, and literature, enriching her creative endeavors.

6. East Bay Dawn

After reading R. Murray Schafer’s “The Tuning of the World,” I began listening with intention when walking in the canyons, mountains and deserts of (state hidden.) This led to stopping, being silent, listening and making field recordings on my walks. I am now incorporating those recordings in fixed media compositions. “Watershed Morning” incorporates early morning recordings of birds in the (location hidden) watershed, (creek name hidden) Creek which runs through an (city name hidden) city park, and (creek name hidden) Creek in (county name hidden) County.

Many of **Ted Allen’s** (b. 1957)’s compositions reflect his California upbringing their invocation of California’s environment and social history. Ted’s music has been performed by San Francisco Choral Artists, San Francisco Bach Choir, San Francisco Girls Chorus, San Jose Choral Project, New Jersey All State Chorus, Galax Quartet, Oakland Municipal Band and the University of South Dakota Chamber Orchestra. His string metal composition, Fire in the Forge, is a best seller in the school music market. His work has been supported by ASCAP Grants to Young Composers, Meet the Composer, New York Foundation for the Arts, and IntermusicSF. After completing his education at Pomona College and the Yale School of Music, Ted spent 10 years in the music business in New York City. He returned to California in 1991, where he wrote video game scores and contributed two orchestrations to the Metallica/San Francisco Symphony collaboration S&M. In 1999, Ted embarked on a 22-year second career directing high school music ensembles.

7. Xerox In

Oliver Harlan makes music under the name *iyrliaes*.

8. Discretion

Tommy McPhee is a media artist and researcher focused on real-time sound synthesis. Though his current practice involves extensive interaction with computers, most of McPhee’s training and experience lies within more traditional styles of music. McPhee has scored many works for exclusively acoustic instrumentation and has an extensive background within vernacular genres such as hip-hop. With the support of a full academic scholarship, McPhee studied Music Composition at Lamar University in Beaumont, Texas under the guidance of Dr. Nick Rissman. He obtained his BM in May of 2021. Entering university as a predominantly commercial musician, McPhee’s studies at Lamar introduced him to a plethora of musical styles beyond his experiences in school ensembles and the local hip-hop scene. Since then, he has produced a prolific output of music that challenges

conventional notions of genre, instrumentation, and form. McPhee’s current interests lie at the intersection of media arts, technology, and performance. He creates generative musical systems that obfuscate the distinction between composition and instrument. McPhee has also expanded this artistic practice to include other forms of media including visual display. McPhee obtained his Master’s degree in Music Technology at Georgia Southern University in May of 2023, where he taught Digital Audio Workstations and Recording Studio Techniques. McPhee is currently pursuing a DMA in Interdisciplinary Digital Media this August at Arizona State University, where he will work as a teaching assistant in Music Theory. McPhee will pursue a career in academia where he can continue his work as an algorithmic artist.

9. Sirens

A few words to describe Sirens would be: introspective, personal, hidden, effervescence, ominous, and seductive. "selfhood", the piece utilizes an assemblage of sounds and textures to depict the inner voices we hear within ourselves, floating about on waves of the most secretive thoughts and emotions, guiding us towards discoveries and realizations buried deeply beneath the facade of our everyday being. The feeling of being muted is as suffocating as if drowned by an oceanic swell; the screams that erupt from the silence of a voice that didn't exist before is a cathartic release. Only then, can the healing begin.

Annei Hui-Hsin Hsieh is a Taiwanese-Australian composer working in acoustic and electroacoustic mediums. Her work focuses on creating visceral physical experiences and articulates sonic expressions in terms of spatial gestures and sociality. Hsieh's music has been presented internationally at events such as Beijing Modern Music Festival, Metropolis New Music Festival, OzAsia Festival, WasteLand Music Series (LA), The National Gallery of Victoria 'Melbourne Now' exhibition', Tuesdays at Monk Space (LA), Center for

New Music (SF), UC Davis The Art of Migration Festival, Mise-en Festival, Adelaide Festival, Tectonics Festival, International Society of Contemporary Music (ISCM) World Music Days, Asian Composers' League (ACL) Conference, International Rostrum of Composers, SEAMUS (Society of Electroacoustic Music US), NYCEMF (New York City Electroacoustic Music Festival), Seoul International Computer Music Festival, Paysages| Composés (France), Opera Memphis Midtown Opera Festival, Eavesdropping Symposium (UK), Sonic Matters Festival (Switzerland), Pittsburgh Festival of New Music (USA), Huddersfield Festival of Contemporary Music (UK), and Bendigo International Festival of Exploratory Music (Australia). Some recent commissions include Symphony Services Australia, The Arts Centre Melbourne, Melbourne Symphony Orchestra, Adelaide Symphony Orchestra, Sydney Symphony Orchestra, Lucerne Festival, Wien Modern, Foundation Royaumont, Red Fish Blue Fish and many more. She has been a recipient of several awards and honors such as the 2017 APRA (Australian Performance Rights Association) Art Music Fund, the Dorian Le Gallienne Composition Award, and the Monash University International Women's Day Composition Commission. Hsieh completed

her bachelor's and master's degrees from the University of Melbourne (Australia) and her doctorate degree from the University of California, San Diego. She is currently an Assistant Teaching Professor of electronic music and composition at Carnegie Mellon University in Pittsburgh, USA.

10. Break Me, AI

"Break me, AI" is an enthralling audiovisual exploration, imagining Wassily Kandinsky's response to electro-acoustic music through the lens of his synesthetic vision. This piece creates a dynamic, evolving 'painting' that moves with the music, embodying the continuous interplay between auditory and visual stimuli. It leverages a sophisticated blend of biological insights and artificial neural networks to forge a deep connection between the sound's parameters and the ensuing visuals. Inspired by Kandinsky's iconic paintings, the visual elements undergo real-time transformations in response to musical cues, including MIDI inputs and artistically interpreted elements like "glitchiness." As the composition transitions through different sections, the visuals adapt, ensuring a seamless, symbiotic relationship with the music.

This adaptability is further enhanced by feeding the evolving visuals into a Generative AI model, guided by prompts reflective of Kandinsky's motifs. The integration of these motifs with the music's dynamics allows for a visual output that remains intricately linked to the auditory experience. "Break me, AI" not only pays homage to Kandinsky's groundbreaking work but also showcases the potential of AI in bridging historical artistic visions with contemporary creative expression, offering a vivid, immersive journey through sound and sight.

Dr. Kurt James Werner dabbles in various styles of music composition. His electronic music references generative composition, breakbeat, chiptunes, musique concrète, and circuit bending. He is currently a Senior Research Scientist at Soundtoys, Inc. and was formerly a Research Engineer at iZotope, Inc. and an Assistant Professor of Audio at the Sonic Arts Research Centre (SARC) of Queen's University Belfast. He holds a Ph.D. from Stanford University's CCRMA, a Bachelor of science in General Engineering, and a Bachelor of Music in Composition/Theory from UIUC.

Mayank Sanganeria is a composer, music technologist and multimedia artist based in NYC. He got his masters from CCRMA and has worked in new musical instruments and the interaction between performers, composers and instruments. His current interests lie in connecting visual arts and music through AI to create synesthetic experiences.



Concert 2

Program Notes and Bios

1. Sense THRUU

THRUU (Barbara Nerness and Julie Zhu) performs a 10 minute set of ambient-drone-heartbeat-synth-noise music live. A single clap stretched to eight hours and layered into harmonic lines joins live heartbeats driving guitar drones and synthesizers. A dialogue emerges between two heartbeats, amplified using stethophones (stethoscope microphones). A slow transformation of the musical material encourages awareness among listeners of their own internal processes.

Julie Zhu is a composer, artist, and carillonist. Her work is conceptual and transdisciplinary, operating on an expansive definition of algorithm. Zhu has written for and performed with various contemporary music ensembles and soloists, including Wu Wei, Marco Fusi, the San Francisco Contemporary Music Players, JACK quartet, Quasar, Line Upon Line, Semblance, and Dal Niente. In the last year, premieres have been presented by Radio France, Sansusī Festival, nonclassical, 3537, and Fondation Royaumont. Zhu recently completed her DMA in music composition from the Department of Music and Center for Computer Research in Music and Acoustics at Stanford University and is currently a research fellow at the

experimental projects utilizing live electronics, created together with visual artists, theater directors, scientists, and other musicians. Aharony's music explores unconventional dialogues between different and often conflicting voices. His electroacoustic work focuses on creating new ways for performers to engage in a fluid real-time interplay with their computer-spawned counterparts. In addition, it examines unpredictable relationships between the visual and the sonic, and the liminal spaces between organic and synthetic sounds. He has collaborated closely with ensembles and musicians including Eighth Blackbird, Ensemble Dal Niente, Mivos Quartet, Pacifica Quartet and soprano Tony Arnold. His electronic and acoustic music has been performed in the United States, France, Italy, Argentina, Britain, The Netherlands, Spain, Germany, Canada, Israel, and Australia, and programmed at international festivals such as International Computer Music Conference, Ear Taxi Contemporary Music Festival, SEAMUS, and NYC Electroacoustic Music Festival. Among many award-winning works, his work "...and later, for

Music, New York, ZKM (Center for Art and Media), Germany, and the Sonic Arts Research Centre (SARC), Ireland. She holds an M.A. in Music, Science, and Technology from Stanford University and a B.A. in Mathematics from UC Berkeley.

2. Sound of Medicine in the Ultimate Environment

Feng Mantian is a Ruan Xian performer, former national first-class actor of the Central Ethnic Orchestra, inheritor of Ruan Xian's art, and restoration master of Chinese traditional culture. After being admitted to the Central Ethnic Orchestra in 1978, he served as a performer and visited various countries around the world with the orchestra. He was invited multiple times to participate in important foreign affairs activities and conducted extensive practice in Ruan Xian's performance, production, cultural inheritance, and other aspects, which has been recognized as representative and influential; In 2020, Feng Mantian released his first personal digital music album "Listening to Ruan". In 2022, I will release my personal album "String Songs Full of Sky". From 2019 to 2021, the "Man Tian Band" was

formed and a "Down the Mountain, Up the Mountain." Feng has explored the inheritance and development of Ruan Xian's art in contemporary contexts and global perspectives for over 40 years. The Zeng Houyi Bianzhong is a world cultural heritage site and the oldest musical instrument in the world that can be traced back to history. With the blessing of modern technology, we can finally hear the perfect integration of Bianzhong and Ruan Xian. The bianzhong from over two thousand years ago and the current Ruan sound complement each other. The bianzhong was an important ritual vessel in ancient times, and its sound laid the foundation for the basic aesthetic values of Chinese music. It is the DNA of Chinese sound, flowing in the blood of every Chinese person. Entering the divine realm of ancient music and medicinal music, here, the bells sway like lilies of the valley, blooming with a rich life experience, while Da Ruan opens up mountains and rivers, finding a pathway to the other four dimensions.

3. Xylem Dream

Have you ever pressed your ear to the trunk of an aspen tree? If so, what did you hear? The only source material used for this piece was the sound of a quaking aspen tree, in a grove somewhere in the Rocky Mountains (specific location will be added after the review process, along with further details regarding the project as a whole). Instead of an ear, I used an ultra-

auto-sensitive contact mic with its output significantly amplified, revealing what soundscape ecologists have identified as the sound of bubbles within the water transported up from the roots towards the stems and leaves. Then, I processed this real-time sound at the grove in different ways before feeding it back onto its environment through large speakers, so the ears of the listeners assembled there could experience it. But human ears were far from its only audience: beyond the grove itself (a singular organism), the piece was also experienced by various insects and other creatures. Those can also be heard in this version of the work, which merges the documentation of the real-time aspen-originated electronic output with the recording of whatever environmental sounds emerged during the performance: both part of the same sonic ecosystem. This piece, "xylem dreams," is the last of four connected pieces performed at the grove, each responding to a different aspect of these trees' internal and external lives. In this piece, the real-time xylem sound is processed by isolating and amplifying certain resonating frequencies within it, emerging out of and fading back into its surface.

Iddo Aharony is a composer of contemporary electronic and acoustic music, as well as environmental and multimedia compositions. Continuously exploring the myriad intersections of sound, environment, culture, and technology, his body of work

spans a wide variety of instrumentations, media, and interdisciplinary collaborations, experimental projects utilizing live electronics, created together with visual artists, theater directors, scientists, and other musicians. Aharony's music explores unconventional dialogues between different and often conflicting voices. His electroacoustic work focuses on creating new ways for performers to engage in a fluid real-time interplay with their computer-spawned counterparts. In addition, it examines unpredictable relationships between the visual and the sonic, and the liminal spaces between organic and synthetic sounds. He has collaborated closely with ensembles and musicians including Eighth Blackbird, Ensemble Dal Niente, Mivos Quartet, Pacifica Quartet and soprano Tony Arnold. His electronic and acoustic music has been performed in the United States, France, Italy, Argentina, Britain, The Netherlands, Spain, Germany, Canada, Israel, and Australia, and programmed at international festivals such as International Computer Music Conference, SEAMUS, and NYC Electroacoustic Music Festival. Among many award-winning works, his work "...and later, for

without a sound" was selected for the exhibition "AUDIOSPHERE" at Spain's Museo Nacional Centro de Arte Reina Sofía (2020). Aharony served as Artistic Director for social activist multimedia group Fused Muse Ensemble and Co-Director for Project Incubator. His primary teachers included Shulamit Ran, Augusta Read Thomas, Marta Ptaszyńska, Howard Sandroff, Jeffrey Hass, Sven-David Sandström, Don Freund and Joseph Dorfman. A native of Tel Aviv, Israel, he received an MM in Computer Music Composition from Indiana University (Bloomington) and a PhD in Music Composition from the University of Chicago (2016). Currently, he is an Assistant Professor of Music Technology at Colorado College.

4. Soft Touch

"Soft Touch" is an immersive and interactive installation that premiered in Bucharest, Romania. In Fall 2023. A selection of excerpts has been transformed into a fixed media piece for this concert. The original three-screen immersive projection has been reduced to one screen, but the sound—originally in stereo—has been spatialized for the 12-speaker array of the venue.

It is an exploration of human fragility through the perspective of memory, object gesture, image, and sound. The installation, conceived and directed by Alexandru Berceanu, brings together more than ten physical objects that become part of a fabric of memory through haptic interactions developed by Grigore Burloiu. The immersive image projected on several screens is developed through a process of autoethnography starting from dreams, memories, and nightmares, which was animated and developed into video content by Agata Tabacu, Aliona Ciobanu, and Dilmana Yordanova. The interactive projection system was developed by Răzvan Pascu. In the installation, Andrei Mitișor created two kinetic objects. The sonic space in Soft Touch was developed by Constantin Basica using concrete sounds and electroacoustic music, which creates a counterpoint to the narrative and visual layers.

Soft Touch recreates a space of sensitive memory that subtly brings into discussion the opposition between rigid and hard technology, and the soft, organic, and implicitly fragile biology. Traveling from the earliest memories to the most intense nightmares, through personal archival images, memorabilia, and an interactive video system, the installation invites discovery of the subtle and illusory fabric through which experience is filtered and webs of meaning are produced.

Constantin Basica is a Romanian composer living in the San Francisco Bay Area, whose

current work focuses on symbiotic interrelations between music, video, and performers. His works have been performed in Europe, North America, and Asia. He earned a DMA in Composition at Stanford University, and he also holds an MA in Multimedia Composition from Hamburg University of Music and Theatre (DE), as well as two BA degrees in Composition and Conducting from the National University of Music Bucharest (RO). Constantin has been collaborating with other artists and researchers on projects involving Artificial Intelligence and music improvisation. Currently, he is a postdoctoral scholar, lecturer, and the concert coordinator at Stanford's Center for Computer Research in Music and Acoustics (CCRMA).

Alexandru Berceanu is a director in mixed media active in the use of new technologies and media in performing arts. Alexandru Berceanu is the creator or co-creator of several installations, the most important of which are Alb Imprint at the Mobius Gallery, 1958-1958 at Atelier 35, Lost Interferences, Who am I?, an H3 production with the Odeon Theater or exhibited works in VR national and international, as well as the graphic novel Mickey on the Danube. Alexandru is looking for new healing narratives, relating through play and interactivity through artistic and interdisciplinary neuroscience-performance arts research.

Aliona Ciobanu is a designer and artist based in Den Haag. Currently, she is doing

her second degree in graphic design at The Royal Academy of Arts. Besides studies, Aliona is actively engaged in the professional and artistic fields. She works at the intersection of technology and material research, conceptual thinking, developing new methodologies, and exploring sound and interactive media as an instrument for nonlinear storytelling. As a freelance designer she used to work with non-governmental, cultural organizations and festivals.

Agata Tabacu is a Romanian animator, model maker, and illustrator, working with analog techniques, but with a passion for stop-motion. She has created animations for NGOs, brands, and events since 2018. Starting in 2021, she facilitates stop-motion animation workshops for children for the Transylvania Film Festival. Agata also has a successful customized puppet-making boutique business in Romania. Currently, she is based in London, UK finishing her Master's Degree in animation at The Royal College of Art.

Dilmana Yordanova is a multimedia artist whose training is embedded in the extensive

range of artistic resources of the late 90's. As a visual artist, she's been interested in renewing artistic language and mastering both traditional and new means. Appealing to painting, photography, installation, video, VJ-ing, interactive installations, 3D video mapping and architecture video projections in order to express the similar subject. In her study years, Dilmana Yordanova took part in several exhibitions of national and international contemporary art.

5. Conquer the Suffering

"Conquer the Suffering" is a musical exploration that draws inspiration from Nepali diverse musical traditions, capturing its spiritual soundscapes, cultural nuances, and the people's resilience. This composition is constructed from the sounds of traditional Nepali and Tibetan Buddhist ritual instruments, soulful vocals, and nuanced electronic elements. The legendary ARP 2500 synthesizer introduces a complementary yet distinguished sonic dimension, creating a meaningful dialogue between East and West, as well as electronic and acoustic music elements.

The piece reflects the thematic core of resilience in the face of conflicts and challenges. The music mirrors the diverse range of human emotions, from moments of introspection to the triumphant spirit of overcoming adversity, fear, and sadness. Listeners are encouraged to immerse themselves and meditate within the soundscape of Nepal (representing enlightenment and spiritual practice), merging with imaginary electric sounds (representing human conditions).

Dr. Jiayue Cecilia Wu, a scholar, composer, and audio engineer, specializes in harnessing music technology for healing. She is an Assistant Professor and Graduate Program Director of Recording Arts at the University of Colorado Denver.

6. Usona

“Usona” is a multichannel piece that I composed for a commission from Digital Ambiance, an interdisciplinary design company based in Berkeley, CA. The piece is part of a larger collaboration with the Usona Institute a medical research organization in Wisconsin dedicated to investigating the therapeutic benefits of psychedelics. “Usona” was created with the goal of providing a therapeutic experience for clinical patients under the influence of psilocybin. Part of this collaboration involved working with a psychedelic therapist who acts as a guide through the piece in clinical sessions. The music composition and sound design aspects of the piece were informed by

research on the intersections between sound/music and the psychedelic experience conducted at Stanford University. The resulting project is an immersive piece that explores 5 distinct ambient soundscapes related to an ocean theme. Each soundscape track is designed to address a different emotional state according to an “Emotional Valence” graphic provided by the Usona Institute. This graphic represents a full range of emotions along equidistant points on a circle: High Arousal, Low Arousal, Positive Emotions, Negative Emotions, and Neutral. As the composer and sound designer, I created the music for these emotional states based on research into patients’ responses to sound at various stages of a psychedelic experience. The High Arousal track, “Coral Reef,” features sound masses that I recorded on my electric guitar to evoke the collective movement of a school of fish. The Negative Emotions track, “Whalesong,” is made up of ambient sound masses that I created using a synthesizer based on sampled whale song recordings. The Low Arousal and Positive Emotions tracks, “Waves 1” and “Waves 2,” both use the same ambisonic field recording that I made on the Pacific Coast in Big Sur, CA. The Low Arousal track presents the recording in its original form, while the Positive Emotions track uses a combination of processing techniques to transform crashing waves in the recording into a harmonious musical texture that preserves the rhythm of the natural soundscape. The Neutral track is a low-frequency drone intended as a respite from the other emotional states, where one

can retreat to as desired. Each of these tracks is designed to be played alone and in combination with the others.

Dr. Nick Virzi is a composer from New York City whose work includes acoustic, electronic, and electroacoustic music, as well as intermedia pieces and multichannel installations. His recent pieces explore the relationships between humans and the natural world, numerology and rhythmic structure, and ethnography and identity. His practice includes field recording in nature preserves, orchestration of rhythmic frameworks based on complex numerical systems, and ethnographic research focused on collecting and adapting archival media as an exploration of his identity as an Italian-American. Nick’s music has been performed throughout the USA and internationally by leading artists such as cellist Séverine Ballon, soprano Tony Arnold, the Los Angeles Percussion Quartet, the JACK Quartet, the Spektral Quartet, Splinter Reeds, Quince Contemporary Vocal Ensemble, Ensemble Liminar, Distractfold, the Ekmeles Vocal Ensemble, the TAK Ensemble, and Ensemble Dal Niente. He has been a featured composer at the Julliard School of Music and many festivals.

His recent projects include “Convergent Boundaries” for Percussion Trio and Electronics, an electroacoustic piece commissioned by the Novalis Music and Art Festival and premiered by Line Upon Line Percussion. Dr. Virzi completed his D.M.A. in Music Composition at Stanford University, where he studied with Mark Applebaum and Brian Ferneyhough. He recently completed the H&S Dean’s Fellowship at Stanford University, where he was a Lecturer in the Department of Music and the Center for Computer Research in Music and Acoustics (CCRMA).

7. Frog

Nestled in the village of Sistiana Mare, in the Carso region of Italy, sit two large frog ponds. In the warm weather of Spring, the frogs awaken from their hibernation and begin reproduction. The frog pond grows exponentially louder during this time, as the frogs begin their mating chorus. After rain, they become particularly conversational. Frog invites you to recreate this frog pond both visually and sonically. Frog is a sonic mediation which uses audience/participant cellphones as a distributed musical instrument. The instrument is design to create an engaging, fun, connective, naturalistic, and humanistic experience.

As the piece progresses, more and more croaks enrich the texture. Participants generate different frog calls and images on their cellphones, creating a collaborative musical texture against a background soundscape. The design of the piece is as democratic as possible. No participant is singled out, instead, they form a collective. Though the piece is controlled from the server, there is no performer onstage, giving participants a sense of control, equality, and connection. The instructions are designed to be as simple as possible.

Treya Nash is an English composer and creative coder based in Baton Rouge, Louisiana. Her areas of focus include chamber music, distributed performance, and electronic opera. Her work has been performed by contemporary ensembles such as Popebama, Ensemble Ipse, Bent Frequency, Hypercube, Homegrown New Music Ensemble, Quarteto L'Arriana, New Music Mosaic, Camerata Temporalis, PHACE, and more. She is currently pursuing her PhD at Louisiana State University, with Mara Gibson, Jesse Allison, and Steven David Beck. She has previously studied with Paul Koonce, Mark Engebretson, and Alejandro Rutty.

Nicholas Barrett is a visual artist based in Baton Rouge, Louisiana. His specialty is digital drawing. He recently collaborated with composer Austin Franklin on the musical performance video game "Horde," and has worked with composer Treya

Nash on pieces like "Frog" and "Kith." His work focuses on storytelling, character development, and landscape.

8. Within Ice

In Vatnajökull National Park in Iceland, the glaciers are quickly receding, spurred on by global warming and a changing climate. Within the receding glacier, are ice caves carved by melt water and rain as it flows off the glacier and toward the ocean. Within Ice uses recordings from within and around these ice caves to explore the quickly changing environment on the glacier. Melting drops of water are echoed back on themselves, revealing pitches and chords. Streams within the glacier change pitch as the water flows increasingly quickly. Centrally, the soundscape captures my feeling of siting within the cave, watching the teal light filtering through the roof of the cave darken and disappear with the day, and hearing the changing streams and drips of water echo all around me.

Garrison Gerard (b.1994) is a composer of electroacoustic and concert music. His work focuses on electroacoustics and the intersections of ecology and music. His music has been presented internationally with performances by groups such as [Mod]ular Ensemble, Fort Worth Symphony, and Nu Atmospheres Ensemble. An ardent collaborator, he has been commissioned by ensembles and soloists such as Andrew Cook, Spencer Byrd, the Avenue C Project, Atelier Piano Quartet, and Amorsima String Trio. In addition to composition, Gerard is a

conductor, pianist, trumpeter, improviser, and avid advocate for new music. He is a founding member of the Nu Atmospheres Ensemble and conducts the NOVA New Music Ensemble at the University of North Texas. Gerard completed his Doctoral degree in Music Composition from the University of North Texas and received a Master's in Music Composition from UNT and a Bachelors in Piano from Harding University in Searcy, Arkansas.

9. (Don't) BeMad

(Don't) BeMad is a tale of two musicians, a flutist and a cellist, whose friendship is portrayed through dialogue. Yet, as their conversation unfolds, divergent opinions begin to emerge, disrupting their once consonant accord. As their conversation evolves, tensions mount, each musician fervently advocating for their perspective, each voice rising in discord. Caught in this whirlwind of these conflicting views, they find themselves entangled in disagreement, their friendship hanging in the balance. Recognizing that the conflict threatens their bond, they invoke the power of human empathy, using the human voice not as an instrument of contention, but as a way to beacon the other back toward understanding.

Seeking resolution, they choose to set aside their differences, allowing their musical voices to intertwine once more in serene unity, culminating in a peaceful ensemble that echoes the beauty of their friendship.

Mary Simoni is a composer, author, teacher, pianist, consultant, and arts administrator. She is the Dean of Humanities, Arts & Sciences at Rensselaer Polytechnic Institute and Professor Emerita, Performing Arts Technology at the University of Michigan. She is the recipient of the Prize in Composition by the ArtNET Virtual Museum and named semi-finalist for the American Prize in Composition-Chamber Music. Her work as a pianist specializes in the use of interactive electronics. Her compositions include the design of performance systems that extend the sonic capabilities of traditional acoustic instruments. She has authored several books, "Algorithmic Composition: A Guide to Composing

Music with Nyquist” co-authored with Roger Dannenberg and published by the University of Michigan; and “Analytical Methods of Electroacoustic Music” published by Routledge. She is a Medal Laureate of the Computer World Honors Award for her research in digital music information retrieval. She has consulted for the Canadian Innovation Foundation, the National Science Foundation, the National Peace Foundation, and numerous universities and arts agencies throughout the world. The Knight Foundation, the Kellogg Foundation, the National Science Foundation, and the Michigan Council for the Arts and Cultural Affairs have funded her research.

Margaret Lancaster likes to act, dance, and make sounds with flutes.

Called a "cello innovator" by Time Out NY, ***Madeleine Shapiro***, has long been a recognized figure in the field of contemporary music. She was the founding director of the internationally known ensemble The New Music Consort, and presently directs ModernWorks. Madeleine performs extensively as a solo recitalist throughout the United States, Europe and Latin America. Her concerts have included numerous premiere performances of recent works for cello, and cello with electronics, many written for her. Madeleine's first solo CD, Electricity: Works for Cello and Electronics was greeted as "focused and cohesive...a polystylistic collection of pieces that

individually push the instrument and technology in unique ways" @Time Out New York).