



The Newsletter of the Society for Electro-Acoustic Music in the United States  
Providing news, interviews, and announcements.

2024-2025 Winter Issue

**From the Editor**

Page 2

**Letter from the President**

Page 3

**Diversity, Equity, and Inclusion (DEI) continues to be an important part of the SEAMUS Mission and Focus**

Page 8

**Member News**

Page 11-19

**2025 Conference Information**

Page 2

**SEAMUS CREATE Grant Recipients**

Page 7

**SEAMUS Online, Board Members, etc.**

Page 20

**Letter from the President**

*By Mark Vaughn*

*SEAMUS President Vaughn remarks on the current state of the organization and his plans for the future.*

Page 3

**SEAMUS CREATE Grant Recipients Announced**

*By Leah Reid*

*SEAMUS' Projects and Programs Selection Committee recognizes the 2025 CREATE Grant Recipients.*

Page 7

**Diversity, Equity, and Inclusion (DEI) continues to be an important part of the SEAMUS Mission and Focus**

*By Elizabeth Hinkle-Turner*

*SEAMUS Diversity Officer comments on the past, present, and future DEI initiatives within the organization and at large.*

Page 8



**ASCAP**

FROM THE EDITOR

Dear SEAMUS Community,

It is my great pleasure to take over the role of editor of the SEAMUS Newsletter from our previous editor Jiayue Cecilia Wu. I believe that the newsletter serves a vital role for the SEAMUS community, helping members to stay connected outside of the annual conferences. The sharing of member news keeps everyone informed and aware of the accomplishments of SEAMUS members in a manner that is digestible at the convenience of a busy schedule. Furthermore, in depth articles about topics that are important in electronic music today and spotlights on specific EA artists encourage and inspire other members while feeding the overall growth of the culture of electronic music in the United States. As a composer, performer, and educator I have always appreciated the opportunities and community that SEAMUS provides, and I am happy to give back through this service. It is my desire that the newsletter will grow to be a place where all members feel comfortable and empowered to share their thoughts, opinions, concerns, expertise, art, achievements, and research. We are a diverse group, and the representation of these diverse voices, viewpoints, and experiences will only strengthen our community and academic discourse. I was heartened to see the response from so many members regarding my call for news and articles for this and future issues. Many in our community are doing fascinating work, and I look forward to highlighting more of this work in future newsletters!

Warmest regards,

Lucas Marshall Smith  
SEAMUS Newsletter Editor



# SEAMUS '25

## Spaces | Places | Traces

*We look forward to hosting you at  
Purdue University!*

The Society for Electro-Acoustic Music in the United States (SEAMUS) 2025 National Conference will be held at Purdue University's Department of Music in West Lafayette, Indiana from March 21 – March 24, 2025. SEAMUS 2025 will showcase a broad spectrum of electroacoustic modes and practices. We will present a selection of concert works, installations, paper presentations, demonstrations, and workshops.

Additional information about the conference will be posted to the conference website:  
<https://purdue.link/seamus25>

Questions regarding the SEAMUS 2025 National Conference can be directed to the conference host or SEAMUS president:

- Conference Host, Tae Hong Park:  
[thp@purdue.edu](mailto:thp@purdue.edu)
- SEAMUS President, Mark Vaughn:  
[president@seamusonline.org](mailto:president@seamusonline.org)



# LETTER FROM THE PRESIDENT

Greetings SEAMUS members,

At this time, I have been serving as SEAMUS President for roughly nine months and I have been on the SEAMUS Board of Directors for almost two years. In all honesty, I only now feel like I have a good understanding of the SEAMUS organization, its function in our shared world of electro-acoustic music, and the way it relates and might relate in the future to the wider world of music. Sitting here after an intense semester, I would like to share my present thoughts on the organization, describe its function for anyone new to the organization, explain a few decisions SEAMUS has made, and describe how I would personally like to see SEAMUS progress from here.

## ON THE CONFERENCE

Historically, the primary function of SEAMUS has been to plan a national conference each year that brings together a wide swath of electro-acoustic music practices in the U.S. The form of this conference is primarily academic. The adjudication and selection of pieces for the conference is conducted through anonymous peer-review, the practices showcased are usually conveyed through academic institutions, and the SEAMUS membership is mostly—though certainly not entirely—comprised of members of academic institutions, including students and professors of many different types (high-school, undergraduate and graduate students, adjunct professors, full-time teaching professors, tenure-track professors, and tenured professors).

This is an interesting ecosystem—one where electro-acoustic musicians of a wide variety of backgrounds interact in not only a creative environment, but a professional environment. Both environments entail a complicated interaction of power relationships based on the identity of the individual members, which means that politics exist in our world, along with the tension, stress, and competition that comes with that. However, there is also community and collaboration which I think is the primary reason we organize and attend the conference in the first place.

I feel that the communal aspect is the most important reason for us to assemble each year, as we have shared interests, concerns, and feelings about the importance of what we do and what it means to the world. I also feel that it is important to acknowledge this before, during, and after we meet, as the strength of the community shapes each person's experience of the conference and the organization itself. Though we engage on a musical level, these relationships extend into other areas of our lives, including the professional, financial, and artistic, which are crucial to our lives as a whole.

While discussing the conference, I also want to acknowledge that our host this year, Tae Hong Park, is uniquely dedicated to the community-based aspect of the conference and has expended a great deal of labor and care in preparing a conference for our membership that will encourage community along with general collaboration, cooperation, and connection. I want to thank him for the amount of work he has put in on a highly compressed timeframe to bring the SEAMUS membership together for a centralized national conference.

This is also a good time for me to acknowledge the decision to have a national conference at all. Though I had initially said that we would be having a rhizomatic conference, I felt that Tae Hong's generous offer to host a national conference on a short timeline would be the best decision for SEAMUS given the difficulty of finding hosts for a centralized conference over the last few years. After consulting the board, it seemed that a centralized national conference was the form of conference that most members would prefer, and I thought it would be best to do that if possible.

I would encourage each person who attends the conference to reflect on their own identity and place in the field of electro-acoustic music—and the music world as a whole—and to consider what advantages and disadvantages that might provide you. As we prepare to meet, I hope we can connect to each other on a substantial level, gain new insight into our practices, and make a concerted effort to *listen* to each other and each other's music carefully and closely. Thank you to Tae Hong for putting the conference on and I am looking forward to seeing everyone at Purdue!

## ON OTHER SEAMUS ACTIVITIES

In my experience, SEAMUS is sometimes viewed by its members as an impersonal organization, operating in the background, but SEAMUS is one of many excellent electro-acoustic music organizations in the U.S. doing its best to provide important services to the community.

In addition to the SEAMUS conference, the Board of Directors also provides a variety of services and performs a number of tasks outside of the conference. These include publishing the SEAMUS Newsletter, publishing the SEAMUS Journal, administering the CREATE Grants, sharing creative and professional opportunities through our communication channels, providing opportunities for mentorship and professional connection, operating the Student Composer Commissioning Program, and releasing the *Music from SEAMUS* albums each year. SEAMUS is also a member of the International Confederation of Electroacoustic Music (ICEM) and in this capacity participates in the annual ICEM General Assembly, shares news and opportunities from ICEM channels, and submits music selected from the SEAMUS CD to ICEM-affiliated concerts.

Each of these services are part of SEAMUS's goal to promote the creation and performance of electro-acoustic music and to serve its membership in their endeavors to do this. One aspect of the SEAMUS organization is that it operates entirely through volunteer work and elected positions, which rotate regularly. This is both a feature and a bug, as some might say, in that the people who perform the work of SEAMUS do so out of genuine care for the field we are in, but this also can mean that SEAMUS does not always operate at the same speed or consistency throughout the year. This is not a unique situation in our field, but I would like to highlight it as one element that shapes how the organization operates and invite anyone interested in contributing to the organization to please get in touch. I feel that this organization should not be an edifice or impersonal institution. Anyone who wants to participate should be able to by getting in contact. Each member of the board is committed, open, and dedicated to engaging with anyone who would like to speak with us. If you would like to contact any of us, you can do so at [seamusonline.org/contact/](https://seamusonline.org/contact/).

## HOW TO GET INVOLVED – PROFESSIONAL SERVICE OPPORTUNITIES

Having given my thoughts on SEAMUS as it currently stands, I would also like to explain how I see the organization hopefully progressing in the future. The first and most important way, as I have already mentioned, is for SEAMUS to be an organization that anyone can participate in if they have an interest in serving the community. This means that SEAMUS will provide opportunities for professional service to any musician who is interested.

The SEAMUS Board holds elections every year that anyone can run for, but this might not be the most inviting way to get involved, given the varying levels of experience and time someone might have available. I personally feel that participation in SEAMUS prior to running for a seat on the board is a great way to prepare for a more official position, so I would like to highlight two areas that are excellent ways to get involved.

The first area available to anyone interested is to serve as an adjudicator for the conference. A wide variety of perspectives is crucial to creating a conference that represents the diverse applications of electro-acoustic music. There is no better way to learn about the field and to get a sense of the variety and excellence of electro-acoustic music in our country.

The second area of service that I want to highlight is participation on SEAMUS's Diversity, Equity, and Inclusion Committee. This committee, led by SEAMUS Diversity Officer, Elizabeth Hinkle-Turner, is a forum for suggestions and participation that any person with an interest in the diversity (or the lack thereof) of perspectives and identities in electro-acoustic music, academic music, experimental music, etc. can participate in. If you are interested in expanding the array of practices, techniques, and viewpoints in this field, please consider joining!

As I mentioned, these two opportunities are currently available for anyone interested, but I feel that professional service and participation is an area that SEAMUS can continue to develop and I would encourage anyone who is interested in being involved in any way to contact me at [president@seamusonline.org](mailto:president@seamusonline.org) or our Member-at-Large for Outreach, Ralph Lewis, at [ralphlewis.music@gmail.com](mailto:ralphlewis.music@gmail.com).

## FUTURE PLANS

Finally, having tried to be as specific as possible about the state of SEAMUS currently and ways for involvement, I would like to express a more general vision for the way that I hope the organization can progress from here:

- I would like SEAMUS to provide an open space for criticality in not only electro-acoustic music, but academic music, and experimental music, which are all very different things. This includes providing forums for discussing practices, techniques, aesthetic orientations, and the representation of diverse cultures in these musical areas.
- I would like SEAMUS to do a better job of highlighting the excellent organizations around the country who hold regular festivals and opportunities for the electro-acoustic community and to get a better sense of how we can collaborate and support each other in our missions.

- I would like SEAMUS to provide a wide variety of opportunities for professional service and engagement. A possibility in this respect could be the creation of student chapters at various institutions around the country, though this is a nascent idea. The most important way this will happen is through involvement from members.
- Much better opportunities for perspectives outside academia to be included to better showcase the expertise that musicians around the world have developed toward meaningful musical expression. This means we should have clearer relationships with musicians working in popular music, the technology industry, and the international community.
- I would like SEAMUS to continuously work toward a more welcoming, community-based culture that values all interest in the application of music technology toward artistic ends and takes care not to insist upon an ultra-specific band of technological interest and expertise. This does not mean devaluing that interest and expertise but understanding that the world of music technological expression is infinite, and all perspectives should be welcomed.
- Better funding and more services for members, if possible, but also emphasizing services and events that are cheap or free and build connection and community.

Clearly, these are ambitious goals, which are more or less open-ended, but they are exciting possibilities to me, and I hope for other people involved in our field. I wanted to lay them out here to explain the way that I think SEAMUS can be influential, meaningful, and important to the community going forward. If that is to happen, it will require many people to be involved and for us to understand that the organizations we participate in are not only for our own personal expression and satisfaction but are professional, cultural, and in many ways political, affecting our careers and our identities as artists. I hope if you are interested in the way organizations, even a niche organization like SEAMUS, can be influential in this respect, you will be motivated to get involved and shape the organization toward the values you find important.

Sincerely,

Mark Vaughn  
President, SEAMUS  
[president@seamusonline.org](mailto:president@seamusonline.org)



SEAMUS' Projects and Programs Selection Committee is thrilled to announce the recipients of the **SEAMUS CREATE Grants**:

**Greg Cervený**  
**Brad Decker**  
**Michael Gaspari**  
**Byungkyu Lee**

The **SEAMUS CREATE Grants** provide funding to performers, ensembles, composers, creators, and arts organizations that are current members of SEAMUS. These grants aim to support electroacoustic programming, educational experiences, community-focused creative projects, and events that foster innovative and social practices within the electro-acoustic community.

Congratulations to all the recipients and best wishes for the success of these impactful endeavors!



## Diversity, Equity, and Inclusion (DEI) continues to be an important part of the SEAMUS Mission and Focus

*Elizabeth Hinkle-Turner,  
SEAMUS Diversity Officer*

I am writing this during my holiday from my work as an information technology senior director at a large Texas research university. This is being written on my own time, on my own computer, using my personal internet service, and my own software. I have to say this for the record because I work in a state where employees at my institution (and, in fact, all Texas state employees) are not allowed to utilize any state resources for any sort of DEI activities. I even must do all SEAMUS/DEI communications via a private gmail account and not use my university (state-owned) account. To disobey this is to break Texas law and I can be fired for this. I am sure that I am not the only member of SEAMUS who is having to deal with such realities, censorship, and limitations. In fact, some of you who are faculty may even be having your programs, course materials, and classes scrutinized and searched for any evidence of DEI work as is happening in my home state.

Fortunately, for us in SEAMUS, the organization is not affiliated with any sort of state or federal institution and does not depend on state and federal funding and thus can continue its ongoing efforts to provide opportunities to make and experience music to as many people as possible regardless of (from our Statement of Nondiscrimination): *race, sex, color, creed, religion, age, national origin, disability, marital status, status with regards to public assistance, sexual orientation, gender identity, gender expression, or status as a U.S. veteran*. As someone who has been a SEAMUS member since 1988 and a board member in various capacities for a combined total of 16 years, I personally always felt the organization to be pretty inclusive though the first years were surely different from now; myself and maybe about 10 other women, primarily heterosexual and white, at

conferences and events. I recall Scott Wyatt advising me about my dissertation topic – *why don't you do one of the first in-depth studies of electroacoustic music by a woman?* – and giving me a list of about 20 current female members of SEAMUS (in 1989 – one of whom, Bebe Barron, was a founding member), advising me to listen to their works and choose someone to establish a research and mentoring relationship with and study. This resulted in a fruitful association with Daria Semegen which included a trip to her home on Long Island and the establishment of a style of collaborative exploration of a composer's music *with* the composer (if living) which has continued to be the model for my research work.

In those days 36 years ago, it was all about the *numbers* – find those who were not white men doing things and catalogue them, include them in concert programming, include them in course curriculum, get them involved – whatever it took. We – early musicological folks working in gender, race and queer studies – were like archeologists, sifting through the debris of history looking for everyone who was being left out. And we were very good at producing content that included those mis-placed artifacts of the past and present. Many assumptions and mistakes were made primarily due to a dearth of knowledge and perception that there is an *intersection* (yes – that word!) of many factors that may prevent a diverse musical community from forming despite the most good-hearted of efforts. If one walks through a seemingly open door into a room and sees *no one* who looks like them, identifies like them, creates music and art like them, has the economic issues that they have or worse than that, are pretending like they are just like everyone else in that room in order to try to fit in, then it doesn't matter that the door is open. One either does not want to come in and mingle with the crowd or one must put on such a heavy suit of emotional armor in order to venture forth—is it worth the effort?

In 2018, SEAMUS began the initial comprehensive effort to explore where we really stood in terms of diversity, equity, and inclusion and to incorporate systemic changes as much as feasible to address issues. The membership and conference (at Berklee) attendees were polled with questions and



ideas developed by our first “DEI committee.” We learned a lot. One of the items of most interest and concern was economic barriers encountered by our membership to fully participate in SEAMUS (especially through conference performance and attendance) and our surveys asked in detail about people’s professional situations and travel money resources and fortunately, we had a high percentage of returned answers. This first work led to some “easy fixes” like flexible messaging on nametags (pronouns, affiliations...anything that breaks the trend of “nametag as a potential brag tag of non-welcoming exclusion”) and finding more economically inclusive options for the traditional (and extra cost) banquet. There are ones, however, that are harder to implement in our “pay to play” model in terms of performance opportunities for those who are economically stressed. We were all quickly schooled in some possibilities by COVID and the all-online, hybrid, rhizomatic events that were a result. Financial barriers still remain one of our greatest issues and we continue to investigate ways to build economic equity for SEAMUS opportunities to be available to the greatest number of members.

Another diversity and inclusion issue that often has very little directly to do with identities of race, gender, or sexual orientation (though these identities are often a crucial factor in what music and art we create) is the perception that there is a fixed “SEAMUS aesthetic”. I was always particularly quite sensitive to this because I have rarely had pieces chosen for SEAMUS conferences much less the CD compilations! I was usually at a conference as a board member or presenting my research, not having my pieces performed though they were successful elsewhere. This may have been a bit due to my heavy metal/pop proclivities, my more “emotional” and narrative style or my lack of access to prestigious performer colleagues who could commission pieces. Who knows and really does it matter? However, I think the real or imagined concept of a “SEAMUS piece” is starting to change. I believe that one of the primary reasons is due to the deliberate transformation of how juries are configured first spearheaded and championed by Eli Fieldsteel (who worked tremendously hard on this and provided me with tons of demographic data

afterwards to ensure that we were on the right inclusive track) and continued by Sam Wells. Now more aesthetics are represented and we more often hear what I currently affectionately call “traditional SEAMUS pieces” as well as a lot of other great stuff.

But something else of significance has occurred as well – the growth of highly successful, smaller, and more localized festivals with specific focus on a particular genre or category of music (live interactive performance and improvisation for example). Clickfest at Ohio University, MOXsonic at University of Central Missouri, and the Napoleon Electronic Media Festival at Eastern Illinois University are representative of this. Through the more relaxed (but very high technical standard) and collegial gatherings of creators, these events benefit from the annual consistency of their organizers and venues (often fueled by a generous and skilled team of tech and performance faculty as well as their enthusiastic students) and have grown into “yearly communities” that one wishes to return to time and again. In my limited experience they have also been attended by a notable number of folks who are not SEAMUS members for a variety of reasons which has allowed for fellowship (and possible recruitment?) from outside the organization. Two of our current DEI sub-committee members are people I met and whose music I heard at these smaller festivals.

This diverse activity beyond the SEAMUS community, in fact, lead to issues (at first) and finally a beneficial resolution that is a “lesson learned” for future planning. The only dates possible for our conference at Purdue University overlapped significantly with one of the most vital music festivals mentioned above. Through careful negotiation and collegial compromise, a solution to prevent event conflicts was achieved. As a result, it is hoped that SEAMUS members who wanted to attend both events can now possibly have a full week of electroacoustic music opportunities at our conference and at MOXsonic which are only 7.5 drivable hours apart (to a Texan, 7.5 hours is nothing; it can take 16-20 hours to drive all the way through our state!). And for those who really want to go “all in” during March, the international new music

festival CAMPGround25 occurs in Florida one week earlier. We are still overlapping with another event in Arizona which is regrettable and which we want to avoid in the future. All of this has prompted the need to create an “electronic/electro-acoustic music event calendar” where conference and festival directors can post their plans and dates which will be established early in 2025. Be looking for that announcement and link soon; we want to minimize overlap and maximize performance opportunities for our members.

The SEAMUS board in general and the SEAMUS DEI sub-committee are working on planning and scheduling welcoming and inclusive events at the upcoming conference at Purdue. Current regular contributing members of the DEI sub-committee include myself, Mark Vaughn - SEAMUS President, Dai Minenger, Ralph Lewis - SEAMUS Member-at-Large (Outreach), Kerrith Livengood, and Lucas Smith - SEAMUS newsletter editor. Be on the lookout for announcements regarding events for student members, first-time attendees and also, the general reception and awards ceremony. Tae Hong Park is working tirelessly to make room and time for this at the conference. Additionally, confirmed conference attendees will be asked to voluntarily fill out an anonymous survey regarding their professional status and how they will be funding their conference travel similar to the 2018 Berklee conference survey. Gathering this information is vitally important as it helps us to determine potential economic “pain points” amongst particular member populations so that we can address them in a constructive and progressive manner. As mentioned earlier Sam Wells, SEAMUS Member-at-Large (Adjudication), continues the excellent work established by Eli Fieldsteel in forming a diverse demographic and aesthetic jury for conference submissions and awards and Leah Reid, SEAMUS VP for Programs and Projects, has just wrapped up the search and awarding of our CREATE grants for some exciting and varied projects which are announced elsewhere in this newsletter. As always, the board and the DEI sub-committee welcome input from members as to how we can continue our outreach and inclusive efforts.



**Elizabeth Hinkle-Turner**  
SEAMUS Diversity Officer

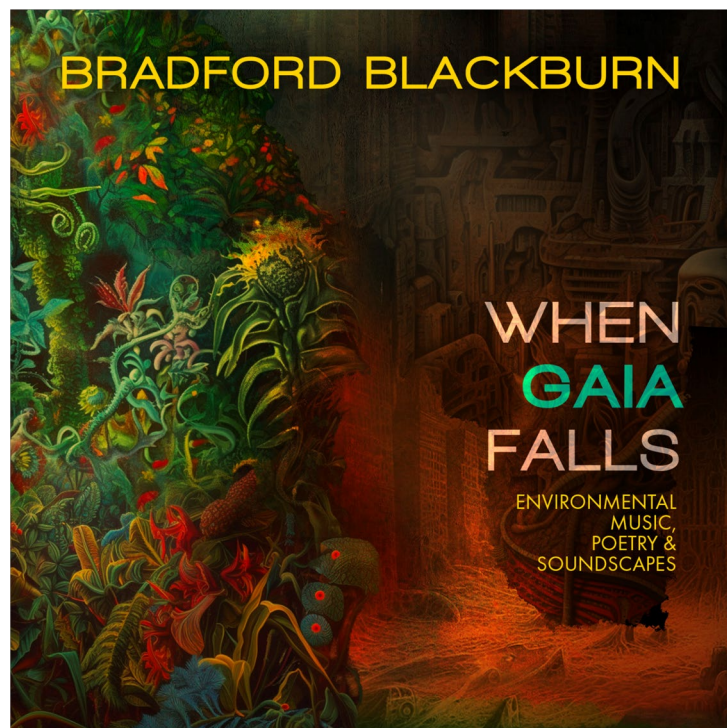
To contact me directly about the information above, with your suggestions, or to volunteer to assist in these efforts, please use my private email address, [afterthefire1964@gmail.com](mailto:afterthefire1964@gmail.com). Also, I look forward to seeing many of you at the conference and at other festivals throughout the year and please come and talk with me. Wishing everyone a peaceful and productive 2025!



# Member News

**Bradford Blackburn** released his ecological concept album, [When Gaia Falls](https://www.bigroundrecords.com/catalog/br8979/) on Big Round Records (BR8979). The album includes electroacoustic music, jazz, ecopoetry, and soundscapes, to create an intricate narrative about environmental sustainability, through the medium of musical, literary, and sonic eclecticism.

<https://www.bigroundrecords.com/catalog/br8979/>



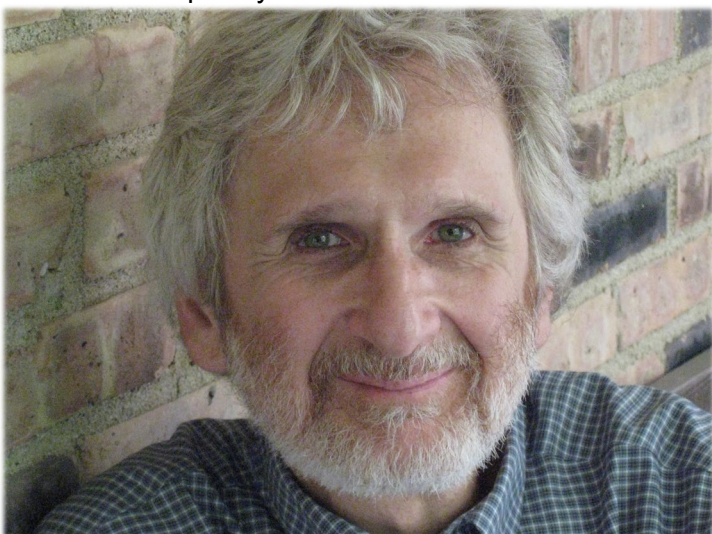
augment their creative practice with new software tools and techniques. The book, which is also adaptable as an accompanying textbook for an introductory university-level course, aims to fill gaps in the existing literature by providing a streamlined, start-to-finish walkthrough of the software and its capabilities, beginning with platform-specific fundamentals, exploring a large family of creative techniques, and concluding with strategies for assembling, navigating, and performing large-scale compositions and projects. The book is accompanied by an extensive collection of detailed code examples, hosted on a companion website, which can be seamlessly downloaded for further exploration, experimentation, and hands-on learning.



CREATING TECHNOLOGY FOR MUSIC  
**SUPERCOLLIDER**  
for the Creative Musician  
A Practical Guide  
Eli Fieldsteel  
Copyrighted material

**Eli Fieldsteel** has written **Supercollider for the Creative Musician: A Practical Guide**, published under Oxford University Press. This book is intended as a comprehensive tutorial and reference guide, appropriate for beginner and intermediate SuperCollider users whose background falls anywhere between musician and computer programmer, and who seek to

**Robert Fleisher's** acoustic and acousmatic music has continued receiving performances and recordings. In 2023, his piano trio, *Dumkyana* (Variations on Dvořák's Piano Trio No. 4, Op. 90, "Dumky"), received its New York City premiere by the Trio Casals at Carnegie's Weill Recital Hall, and he produced **Composing Israel** (Neuma Records), featuring 10 works by 9 Israeli composers, eight of whom were among those he interviewed and profiled in his book, **Twenty Israeli Composers** (Wayne State UP, 1997). Also in 2023: Fleisher's acousmatic miniature, *TK341*, was premiered in two "60x60" dance performances at Slippery Rock University (PA), while his *Parallel* (premiered during the previous year's Earth Day Art Model festival) was heard in 14 NACUSA installations and during the VU3 Symposium (Park City, UT). In 2024, Fleisher's *Minims for Max* were premiered at SUNY-Albany and at NYC's National Opera Center (Scorca Hall) by Max Lifchitz, who has since recorded them for his forthcoming solo piano CD on the North/South Recordings label. Fleisher's earlier *Six Little Piano Pieces* were performed by Miles Graber, and his *Dumkyana* was performed by violinist Maki Ishii Sowash, cellist Vicky Ehrlich, and pianist Paul Dab, during NACUSA/SF concerts in July at the Presidio Chapel and in September at the Community Music Center, respectively. The *Minims for Max* and *Six Little Piano Pieces* were both recently published in the Contemporary Music Score Collection at the UCLA Music Library. On the acousmatic side of 2024: Fleisher's *Parallel* was heard at NYU Steinhardt's MARL during SEAMUS 40 and was subsequently included on NACUSA's first commercially-released CD, **JUN** (SkyDeck Records), while his *musique concrète* composition, *Altro Alfresco* was heard during two "Ars Acusmatica" concerts in Switzerland, where it was first heard several years earlier during the Forum Wallis Contemporary Music Festival/Ars Electronica.



In September, **Charles Nichols' composition *Emerging: Wuhan-Hu-1*** (Playing COVID Proteins), for flute, clarinet, violin, cello, and computer, was performed at the Torpedo Factory Art Center in Alexandria, VA and on the New Music + Technology Festival in the Cube at Virginia Tech. In the piece, he sonified the amino acid side chain sequence of the spike protein of the COVID virus, with motives composed from musical cryptograms of the chemical elements. Also that month, the Virginia Tech Jazz Ensemble performed his chart '59 and the Beo String Quartet performed his piece *At the Boundary*, in the spatial audio system of the Cube. His album **Crossing the Divide**, featuring the Beo String Quartet, was released that month, on CD and online, by Centaur Records. Also in October, Nichols performed improvisations on computer, with saxophonist Kyle Hutchins, in their duo *Kill All Kings*, at Tennessee Technological University and Art Rat Studios in Roanoke, VA. His piece *In the Burrow of Science*, for soprano, violin, cello, marimba, and video, was performed later that month at the College Music Society National Conference in Miami, FL. In November, Nichols lectured about his Playing COVID Proteins research for the online Cambridge LASER (Leonardo Art Science Evening Rendez-vous) Talk, streamed from the University of Cambridge in England, and performed on electric violin and computer with his band Modality, on the Stargazer Music Festival in Charlotte, NC.

**Crossing the Divide**  
Music by Charles Nichols  
Beo String Quartet

CENTAU  
CRC 4043

1	At the Boundary	10:56
<b>Verdigris</b> (19:37)		
2	I Buoyant, Curious, Celebratory	7:22
3	II Searching, Melancholy, Pleading	6:34
4	III Sweet, Joyful, Jubilant; Sorrowful, Soulful, Grieving	5:43
<b>Or Be Forever Fallen</b> (15:25)		
5	I Toil of Battle: Trudging, Labored, Wailing	5:02
6	II Worned Virtue: Laborious, Heavy, Anxious	5:10
7	III Rolling in the Flood: Riotous, Savage, Threatening	5:13
<b>In Gratitude</b> (10:50)		
8	I Searching, Plodding, Plaintive	3:54
9	II Striving, Focused, Determined	3:06
10	III Peaceful, Flowing, Reflective	3:49
		<b>Total Time: 56:56</b>

**Beo String Quartet:**  
Jason Neukom, violin; Andrew Giordano, violin (2, 3, 4, 5, 6, 7);  
Aviva Hakanoglu, violin (1, 8, 9, 10); Sean Neukom, viola; Ryan Ash, cello

*In Gratitude*: recorded January 18-20, 2021 at Neukom Studios, Blawnox, Pennsylvania. *At the Boundary*: recorded March 2-5, 2021 at Neukom Studios. *Or Be Forever Fallen*: recorded June 26-September 2, 2022 at Neukraft Studios, Etna, Pennsylvania. *Verdigris*: recorded August 31-September 1, 2022 at Neukraft Studios. Produced by Sean Neukom and Charles Nichols. Engineered by Sean Neukom. Cover art by Jay Bruns / nejay. Charles Nichols photo by Kyle Hutchins. Beo String Quartet photo by Jamie Rennich, Just James Photography. This album was made possible in part by grants from the Office of the Provost, University Libraries, College of Liberal Arts and Human Sciences, and School of Performing Arts at Virginia Tech.

© 2023 Centaur Records, Inc. www.centaurrecords.com

Beo album **Crossing the Divide:**  
<https://music.apple.com/us/album/crossing-the-divide/1706116953>

In February, the Amherst Jazz Orchestra performed Charles Nichols' chart '59, for jazz band, and flutist Elizabeth Lantz, saxophonist Kyle Hutchins, and pianist Shannon Wettstein Sadler premiered the first movement of his *Virginia Triple Crown* at the Mid-Atlantic Flute Convention in Washington, DC. In April, Brian Thorsett and John Irrera premiered the second movement of his *Carrying Capacity*, for tenor and violin, at the College Music Society Mid-Atlantic Convention in Williamsburg, VA and his band Modality released their latest album **Embodiment** on Bandcamp. From February through May, his *Shakespeare's Garden*, for immersive processed environmental sounds and performed poetry, accompanying projected graphic design and theatrical lighting, a collaboration with directors Amanda Nelson and Natasha Staley, graphic designer Meaghan Dee, and media engineer Tanner Upthegrove, was installed at the Torpedo Factory Art Center in Alexandria, VA.

Modality album **Embodiment**:

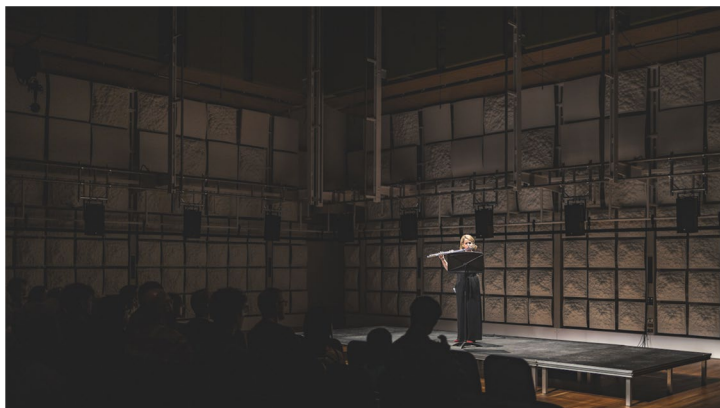
<https://modality.bandcamp.com/album/embodiment>



The Sapphire Trio performed Charles Nichols' composition *Step-Dancing at the M&M*, for clarinet, violin, and piano, at ClarinetFest in Dublin, Ireland in August and at the Washington State Music Teachers Association Conference in Spokane, WA in June. Flutist Elizabeth Lantz and saxophonist Kyle Hutchins performed Nichols' *Sonder*, for flute, alto saxophone, and computer, at the International Computer Music

Conference in Seoul, South Korea, and saxophonist Rami El-Farrah and pianist Shannon Wettstein Sadler joined flutist Elizabeth Lantz to premiere Nichols' three-movement *Virginia Triple Crown*, for flute, soprano saxophone, and piano, at the National Flute Association Convention in San Antonio, TX. His composition *Shakespeare's Garden*, for immersive processed environmental sounds and performed poetry, accompanying projected graphic design and theatrical lighting, a collaboration with directors Amanda Nelson and Natasha Staley, graphic designer Meaghan Dee, and media engineer Tanner Upthegrove, was installed at the Taubman Museum of Art in Roanoke, VA in July and August and he performed improvisations on computer, with saxophonist Kyle Hutchins, in their duo *Kill All Kings*, at the AfterMAF festival in Roanoke, VA.

During a residency in September, Nichols performed his compositions *The Fluted Bird* for flute and computer, *Sonder*, for flute, alto saxophone, and computer, and *Emerging: Wuhan-Hu-1*, for flute, clarinet, violin, cello, and computer, with flutist Elizabeth Lantz, saxophonist Kyle Hutchins, violinist John Irrera, and cellist Danijela Kos at the Centre for Interdisciplinary Research in Music, Media and Technology at McGill University. Also during the residency, Nichols performed on computer with Hutchins in their duo *Kill All Kings* at Concordia University and presented his work to music students at Concordia and art students at the University of Montréal. In October, Nichols and Lantz performed *The Fluted Bird* at the New Music + Technology Festival in the spatial audio system of the Cube at Virginia Tech, as well as the Flute New Music Consortium New Music Festival at the University of Nebraska Omaha. In November, tenor Robert Baker and violinist John Irrera performed Nichols' *Carrying Capacity: I. Clear and Present Danger* at the College Music Society National Conference in Washington, DC.



**Andres R. Luz** enjoyed a performance and Ablaze Records studio recording of his dissertation composition [\*Bulosan: On American Democracy\*](#) for wind ensemble by the Wind Symphony of the College-Conservatory of Music at the University of Cincinnati. Eric Nordstrom, narrator; Kevin Michael Holzman, conductor. The work was the 2023 Winner of the American Prize in Wind Ensemble Composition, University-Level Division, as well as the runner-up for new compositions tackling Social Justice-related topics submitted in 2023. *Bulosan: On American Democracy* was also the 2022 winner in the Ablaze Records call-for-works for the inaugural offering of its **Wind Orchestra Masters** series.

The piece draws inspiration from selections from two important literary works written by the Filipino-American labor union organizer and writer, Carlos Bulosan (1913-1956), who was active in California and Washington State in the 1930s and 40s. In both his semi-autobiographical novel, *America is in the Heart* (1946), and the essay, "Freedom from Want" (1943), commissioned by the *Saturday Evening Post* to accompany Norman Rockwell's painting of the same name, Bulosan wrote on themes about the preservation of American democracy at a time when it was under threat by the rise of Fascism in Western Europe, Authoritarian Communism in the Soviet Union, and rampant racism and xenophobia at home. As the U.S. had emerged from the years of the Great Depression and entered the Second World War on two fronts, Bulosan stressed that for American Democracy to survive, the nation must seek to preserve a thriving, independent, and well-educated populace situated in a culture that values the natural rights of individuals and intellectual and artistic freedoms.

*Bulosan: On American Democracy* is constructed using innovative treatments of the Baroque passacaglia of continuous variations which unfold in counterpoint against a recurring bass melody. This is a deliberate compositional choice because of the form's capacity to express an evolving musical argument that steadily gains momentum with repeated iterations of the fixed subject, much like the way a contemplation of Bulosan's profound message would increasingly resonate and evolve with thoughtful consideration in one's mind over time.

A detailed analysis and interpretation of this work is found in my dissertation [\*Compositional Innovations in Passacaglia/Chaconne Forms from the Late 19<sup>th</sup> to Early 21<sup>st</sup> Centuries and their Influence upon an Original Composition – Bulosan: On American Democracy, Grand Passacaglia for Narrator and Wind Symphony\*](#). Here, I have offered analyses of passacaglia/chaconne works by Brahms, Copland, Britten, Gubaidulina, Adams, Corigliano, and Higdon to showcase compositional innovations used as points of inspiration for my own effort.

**Listen now, for Free!**

**WIND ORCHESTRA MASTERS VOL. 1**  
NEW ALBUM

*BULOSAN: ON AMERICAN DEMOCRACY* is enriched with musical references to historic and recent events, and elements of allegory and symbolism to convey Carlos Bulosan's defense of democracy, updated to reflect today's sociopolitical climate, and the present challenges and hopes of the nation.

Winner of the 2023 American Prize in Wind Ensemble Composition  
Runner-up, 2023 American Prize among Social Justice-Related Works  
– College/University Level Division

"...an eloquent and moving work, one I recommend heartily..."  
– Ken Meltzer Fanfare magazine

**Kevin Holzman**  
Conductor

**Andres R. Luz**  
Composer

**Erik Nordstrom**  
Narrator

**ablaze RECORDS**

Available:  
  
ablazerecords.net

Excerpts: [\*Bulosan: On American Democracy – Grand Passacaglia for Narrator, Wind Symphony, and Fixed Media \(2021/2023\)\*](#). Performance materials may be purchased at Murphy Music Press.





A montage music video for Part 3 of *Bulosan: On American Democracy* may be viewed [here](#).

Please note the video posted has been edited to obscure physical violence documented in footage released by the January 6 House Select Committee. The full, unedited version is available [here](#).

Knoxville-based composer, educator, and researcher, **Droki Ouro** (formerly Dr. Ryne Siesky) is the winner of Westminster University's 2024-25 Hear & Now Commission. Their work for piano, vocoders, and electronics *in the eye of a needle* responds to five microscopic art sculptures by two-time Guinness World Record holder Willard Wigan, MBE. The award includes a \$3000 commission, travel/lodging, AV recordings, and a six-day residency in Salt Lake City.



**Juan Carlos Vasquez** is excited to announce his new role as Assistant Professor at Xi'an Jiaotong-Liverpool University, a joint venture between the University of Liverpool (UK) and Xi'an Jiaotong University in China. In his role as Programme Director at the School of Cultural Technology, he secured an invitation for faculty and students to participate in the prestigious Ars Electronica festival in Linz, Austria. This achievement aligns with his broader goal to create and strengthen collaborations between China and the West, especially with organizations like SEAMUS. Vasquez believes that building these bridges can significantly enrich the academic and cultural exchange for students and scholars.



Over the past few months, **Leah Reid** earned third prize at the Musicacoustica-Hangzhou Electroacoustic Music Composition Competition (China) and received an honorable mention in the Luigi Nono International Composition Prize (Italy). Her compositions have been included on two albums, both released this fall—*Single Fish* appears on **JUN** by Sounds New NACUSA, and *Reverie* is featured on **Electronic Masters Volume 10** by Ablaze Records. She was also awarded a Puffin Foundation grant to support an upcoming work that will delve into noise pollution and nautical soundscapes. Additionally, her works have been performed across the United States in Virginia, Ohio, and internationally in France, Brazil, and China.



During this past year, there were two new recordings of **Judith Shatin**'s electroacoustic music: *For the Fallen*, in a new version for amplified violin and electronics, recorded by Wanchi Huang on her album **Imagining Worlds** on Navona. *For the Birds*, for amplified cello and electronics fashioned from birdsong, was recorded by German cellist Sophie-Justine Herr on her album **:innen**, released on the Paschen label and toured throughout Germany.

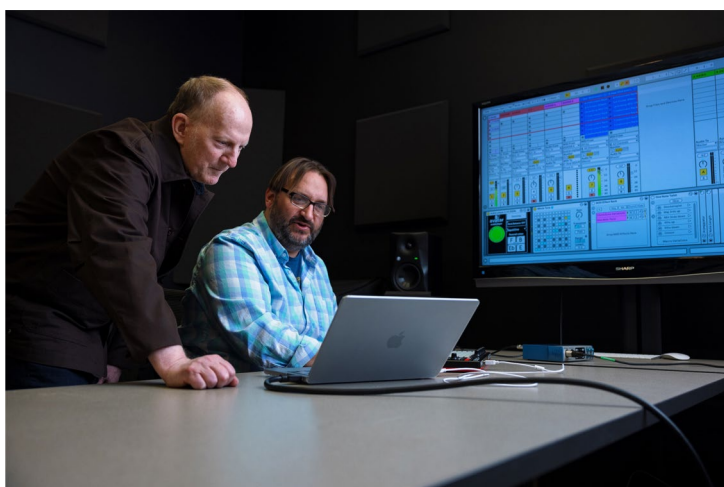
Dipping back further, *Ice Becomes Water*, for string orchestra and electronics fashioned from glacier recordings was performed by Old Dominion University Orchestra, conducted by Paul Kim on 9/30/23 as part of a residency that involved masterclasses and a multidisciplinary discussion of climate change issues. At the beginning of 2024, *Elijah's Chariot*, for amp. string quartet and electronics fashioned from shofar recordings, was presented by Network for New Music at the Germantown Jewish Center in Philadelphia on 1/27 and on 1/29 at the Center for Jewish History in NYC.

Shatin has also been working with artist SoHyun Bae and choreographer Virginie Mécène, in a cross-media collaboration. The resultant music video *Floes* premiered at the TechnoSonics Festival at UVA on 10/19/24. The choreographed version will premiere this coming spring. In addition, Virginie, formerly a Martha Graham dancer, choreographed her reimagining of Martha Graham's lost work *Immigrant* with music from my *Adventure on Mt. Hehuan*, for solo bass drum and optional interactive electronics. She presented it at the annual Jerome Robbins Dance Symposium at Lincoln Center on 1/26/24 and it will be featured on the Martha Graham Joyce Theatre season in NYC. Shatin is currently working on *Moon Dreams*, for amplified alto flute and electronics, commissioned by Megan Shanley Alger.





**Scott Deal's** futuristic AI opera, *Lexia*, will receive its premiere performances at the Phoenix Theater in Indianapolis, IN on January 11, and at Roulette in Brooklyn, NY on February 14, 2025. Featuring renown soprano Tony Arnold in the title role of this one-act opera, *Lexia* is a science fiction parable about artificial intelligence, climate catastrophe, and extraordinary transformation, told through the eyes of the Lexia, a nomadic midwife living two hundred years in the future in the American Northwest. In addition to a chamber music ensemble with live electro acoustics, *Lexia* features music created with the assistance of AVATAR, an artificial intelligence software application developed by IU Indianapolis - Herron School of Art and Design professors Jason Palamara and Scott Deal. AVATAR performs music based upon input from composers and musical improvisors by drawing information from its data bank or by listening and reacting to improvising musicians. AVATAR infuses the music of *Lexia* with a unique character that evokes the futuristic atmosphere of the opera. For more information, including access to tickets for either show, please visit the opera website at <https://www.lexiaopera.org/>.



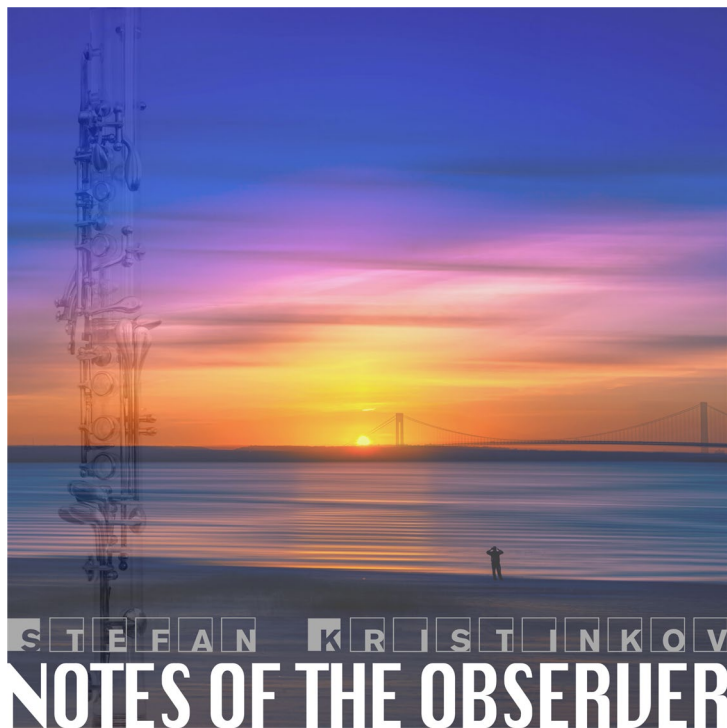
Scott Deal and Jason Palamara  
PC: Liz Kaye, Indiana University

**David Q. Nguyen** recently won the Prix CIME 2023 Residency Award for his SEAMUS commission piece *Whale Song Stranding*. The residency will take place at the Dias de Música Electroacústica in Portugal, where he will compose the third movement of the Stranding Series. He also placed 1st in Category III Electronic Composition at the ULJUS IX International Competition in Smederevo and won 2nd Prize in the prestigious COCOF Métamorphoses competition for his work *Texture Arc The Points*, which is dedicated to his late teacher Mark Chamber, who passed away too soon.

**Maurice Wright's** *Movement In Time* enjoyed an enthusiastic reception in its Asian premiere at the Seiji Ozawa Music Festival in Matsumoto (Japan) last August. Composed in 1985, the 12-minute work for two percussionists and electronic sound was performed by Don Liuzzi (Philadelphia Orchestra) and Satoshi Yakamura (NHK Symphony Orchestra).



**Stefan Kristinkov** is pleased to announce the release of the **Notes of the Observer**, the next chapter in his enchanting musical world.



Entitled **Notes of the Observer**, Stefan's latest musical album transcends conventional genres, weaving a tapestry of ambient electronic, new age, cross-over jazz, and neo-classical influences. Over eight years in the making, this odyssey is a testament to his dedication to crafting a sonic landscape that mirrors his deep reverence to Nature and profound respect for musical craftsmanship.

"... fuses a pastoral quality with one of a post-dystopian future" - *Queen City Sounds and Art*

Drawing from the ethereal textures of ambient electronic music pioneered by such artists like Brian Eno and Aphex Twin, Stefan constructs intricate soundscapes with elusive rhythms, characteristic for the Nature itself, that envelop the listener in a serene yet introspective atmosphere. The influence of new age artists such as Enya and Vangelis is palpable, with its emphasis on spiritual and meditative qualities, inviting listeners to embark on a contemplative journey through sound. Cross-over jazz elements add a dynamic flair to the album, infusing complexity and improvisational spirit into the compositions. Stefan's mastery of the clarinet, an instrument both versatile and emotive, serves as a focal

point, blending seamlessly with the post-minimalist aesthetics that underpin his compositional approach. Echoing the works of composers like Ludovico Einaudi and Max Richter, the neo-classical touchstones in **Notes of the Observer** lend a timeless elegance to the music, characterized by its richness and sophistication.

Stefan's clarinet performances are not just virtuosic displays but emotive expressions that resonate with the natural world he so deeply admires. Through his meticulous attention to detail and nuanced interpretations, he creates a mesmerizing cinematic experience that transcends language and speaks directly to the soul. Each composition is a 'note' from the observer's perspective — an emotional vignette rather than a mere semantic statement — inviting listeners to reflect deeply on the profound ideas and interconnectedness found in the world around us.

**Notes of the Observer** is more than an album; it is a transformative musical journey, where each track unfolds like a chapter in a story, encouraging listeners to pause, contemplate, and rediscover the beauty and complexity of existence through the lens of music.

<https://album.link/notes>

Stefan Kristinkov is an eclectic composer, known primarily for his work in independent films, and a clarinetist with an extensive international performing background, based in the New York City.

<https://www.stefankristinkov.com>

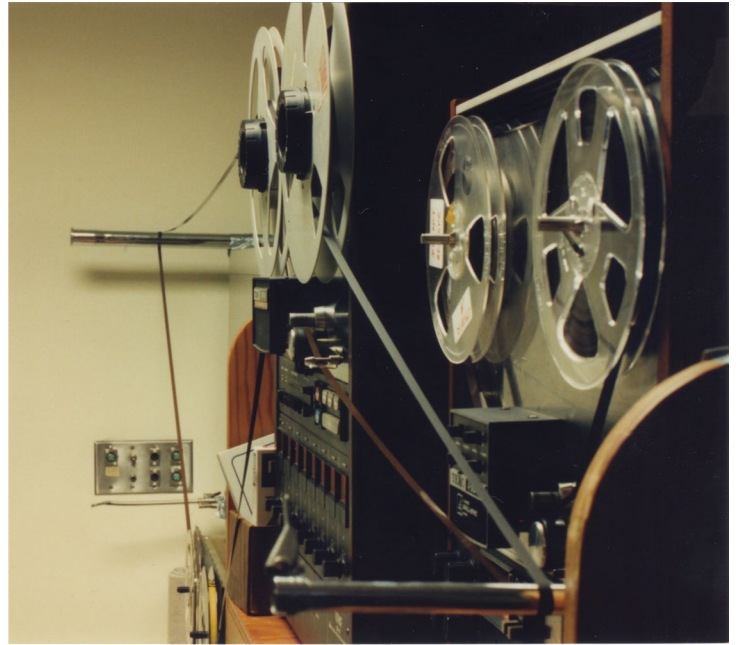


**Kyong Mee Choi's** *No Opposite* for Wind Ensemble will be released by Ablaze Records Wind Ensemble, **Wind Orchestra Masters** disc series. *No Opposite* reflects the composer's insight that nothing in the world is as polarized as we think. Choi also received two grants, each to commission a new work. Through Rice University's Sound of Light II Grant Kyong Mee Choi received a commission to create a new installation piece, *Weaving*, for James Turrell's Twilight Epiphany Skyspace. Utilizing a 14-channel audio system with light changes, *Weaving* portrays the image of water in an open sky. Additionally, Kyong Mee Choi received the University of Illinois at Urbana-Champaign's Research Board Grant to write a piece for violin and piano. *The unreal never lived*, written for Salley Koo, will be premiered in 2025. Another commission by pianist Kuang-Hao Huang, *Not(h)ing* for solo piano, will premiere in February 2025.



**Brian Belet's** *My Last Tape Piece* for computer-processed tape machine and analog synthesis sounds (2023) was performed at the New York City Electroacoustic Music Festival, June 2024 (premiere); at the Research on Contemporary Composition Conference, University of North

Georgia, October 2024; and at jemFEST, University of North Florida, November 2024.



**Rodney Waschka's** fixed media composition, *A Portrait of the Artist as an Archer*, was premiered at jemFEST in Jacksonville, Florida on November 2, 2024.



SEAMUS ONLINE

[www.seamusonline.org](http://www.seamusonline.org)

SEAMUS BOARD OF DIRECTORS

PRESIDENT	Mark Vaughn	<a href="mailto:president@seamusonline.org">president@seamusonline.org</a>
VICE PRESIDENT OF PROGRAMS	Leah Reid	<a href="mailto:vp_programs@seamusonline.org">vp_programs@seamusonline.org</a>
VICE PRESIDENT FOR MEMBERSHIP	Abby Aresty	<a href="mailto:vp_membership@seamusonline.org">vp_membership@seamusonline.org</a>
MEMBER-AT-LARGE (AJUDICATION)	Sam Wells	<a href="mailto:sam@sllewm.as">sam@sllewm.as</a>
MEMBER-AT-LARGE (OUTREACH)	Ralph Lewis	<a href="mailto:ralphlewis.music@gmail.com">ralphlewis.music@gmail.com</a>
TREASURER	Heather Mease	<a href="mailto:treasurer@seamusonline.org">treasurer@seamusonline.org</a>
SECRETARY	John Gibson	<a href="mailto:johgibso@iu.edu">johgibso@iu.edu</a>
DIVERSITY OFFICER	Elizabeth Hinkle-Turner	<a href="mailto:afterthefire1964@gmail.com">afterthefire1964@gmail.com</a>
DIRECTOR OF RECORDINGS	Scott Miller	<a href="mailto:dir_recordings@seamusonline.org">dir_recordings@seamusonline.org</a>
DIRECTOR OF COMMUNICATIONS	J. Andrew Wright Smith	<a href="mailto:dir_communications@seamusonline.org">dir_communications@seamusonline.org</a>
DIRECTOR OF TECHNOLOGICAL DEVELOPMENT	Becky Brown	<a href="mailto:techdev@seamusonline.org">techdev@seamusonline.org</a>
EDITOR-IN-CHIEF, JOURNAL SEAMUS	Drake Anderson	<a href="mailto:drake.ralph.andersen@gmail.com">drake.ralph.andersen@gmail.com</a>
IMMEDIATE PAST PRESIDENT	Elizabeth Hoffman	<a href="mailto:elizabeth.hoffman@nyu.edu">elizabeth.hoffman@nyu.edu</a>
EDITOR-IN-CHIEF, SEAMUS NEWSLETTER	Lucas Marshall Smith	<a href="mailto:smithlm77@gmail.com">smithlm77@gmail.com</a>

For SEAMUS Membership Dues and Inquiries:

Abby Aresty

EMAIL: [vp\\_membership@seamusonline.org](mailto:vp_membership@seamusonline.org)

All other mail should be sent to:  
SEAMUS, 2214 Flora Ln.  
Denison, TX 75020

SEAMUS includes paid advertisements in the Newsletter and the Journal. Please consider advertising your departments/programs, festivals, and publications. For rates and other info, contact SEAMUS Treasurer, Heather Mease [treasurer@seamusonline.org](mailto:treasurer@seamusonline.org)

The SEAMUS Newsletter is a volunteer effort made freely available as a public service to the electronic/computer music community from the SEAMUS website at: [www.seamusonline.org](http://www.seamusonline.org)

Please direct any comments to Lucas Marshall Smith [smithlm77@gmail.com](mailto:smithlm77@gmail.com)

All ideas regarding content are welcome. Please let us know if you'd like to participate in the newsletter's production.