



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

2025 Summer Issue

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FROM THE EDITOR

Dear SEAMUS Community,

I hope you enjoy this latest edition of the newsletter. It was my great pleasure to compile the materials you submitted and combine these contributions into a thoughtful, concise, and informative newsletter. Within this edition you will find useful information about the University of Texas at San Antonio, where the 2026 National Conference will take place, and the conference's featured performers. You will learn more about our three new SEAMUS Board members Patrick Reed, Alexandria Smith, and Isaac Smith. You will get a chance to read about how our CREATE Grants are continuing to promote community engagement and research in the electronic music field. In addition to our typical member news section, I am excited to announce a new SEAMUS Community Playlist! I am happy to report that many members submitted music to be included in the playlist and now you can listen to all that music in one place (or a few places). I received submissions across four different platforms: Spotify, YouTube, SoundCloud, and Bandcamp. From your submissions I created master playlists for the three primary streaming platforms and included a list of links and content for all four. Although there is overlap between the playlists, each playlist differs as the same content is not available across all platforms. Thank you to all who submitted music, and I look forward to listening to these pieces more deeply in the coming months. It is my intention to continue to create playlists with each new release of the newsletter. Thank you to everyone for helping to make our community visible, venerable, and vibrant!

Warmest regards,

Lucas Marshall Smith
SEAMUS Newsletter Editor



*CONGRATULATIONS TO ALL
WHO WERE SELECTED!*

Bang, Crunch, Bounce
by Jon Christopher Nelson

Metanoia
by Margaret Schedel

Ancestor
by Simon Hutchinson

CD40209
by Alex Christie

Here comes a candle to light you to bed
By Martin Pączkowski

Q & A with Conference Host J. Andrew Wright Smith

Conducted by Mark Vaughn

With the recent announcement of the 2026 SEAMUS National Conference at UT-San Antonio, May 20-23, I thought it would be interesting to get a preview of the conference by running a few questions by one of our conference hosts.

J. Andrew Wright Smith, who also serves as SEAMUS's Director of Communications, was happy to oblige and he provided some exciting information on the upcoming conference including featured performers, conference themes, and the culture of UTSA and San Antonio. They are doing great work at UTSA and everyone on the SEAMUS Board is thrilled about the upcoming conference.

Who are you and what do you do at UT San Antonio?

I am J. Andrew Wright Smith, and I am an assistant professor of instruction at UT San Antonio. I teach classes on audio technology, as well as the history of recording, web design, and composition with music technology.



What can you tell us about the conference so far?

This year's theme is **Music Collisions**, a celebration of hybrid, boundary-crossing practices—where music collides with art, dance, literature, science and more.

The conference is a collaboration between the School of Music and the School of Art. My colleagues Miles Friday, a composer and sound artist, and Justin Boyd, an artist, are serving as cohosts. We want the conference to reflect how the schools of music and art are intertwined, and the ways that our colleagues engage and collaborate with departments across campus. We're seeking to highlight installations in particular this year, making them an integral part of the conference experience in addition to the concerts.

We're also so excited to announce our featured guest ensemble, Amorsima Trio. They're a Texas-based string trio with extensive new music and electro-acoustic music experience. The group is comprised of violinist Mia Detwiler, violist Mike Capone, and cellist Kourtney Newton. I first met them while I was a PhD student at the University of North Texas, and I feel so lucky to get to work with them again for this conference.

Finally, we also have a slate of featured performers from the area. My brilliant UTSA colleagues—flutist Linda Jenkins, percussionist Paul Millette, and saxophonist Rami El-Farrah—will be performing selected works. We'll also have the amazing percussionist and composer Jordan Walsh performing for us. Jordan is a member of the new music percussion trio Line Upon Line and is an active percussionist, electronic musician, and recording engineer based in Austin. He's also my favorite collaborator and one of my best musical friends, so I'm particularly happy that he's on board for this iteration of the SEAMUS conference.



J. Andrew Wright Smith,
SEAMUS Director of Communications

Are there any particular areas of electro-acoustic music you'll be highlighting at the conference? Does this overlap with your own interests?

We welcome all submissions and are particularly excited to highlight multimedia pieces and pieces that engage with art, dance, literature or another extramusical discipline in some way. This reflects my own background working as a collaborator with visual artists at BGSU and UNT, which have been some of my favorite projects. We'd really love to see a diverse array of experiences at this year's conference including installations, laptop ensemble pieces, performance art pieces, immersive pieces with video, and interesting and unusual expressions of music.

What are you hoping SEAMUS members will take away from the conference?

The thing that I love most about SEAMUS is being in community with people who are excited about good or interesting art. I really love the moments in SEAMUS where you see an old friend, teacher, or colleague and pick up right where you left off. Some of my favorite people and best collaborators have started off as "that person who made the amazing (fill in the blank) piece." I feel really fortunate that the SEAMUS conference is a place where I can build those relationships, and I really hope that our conference can spark those relationships for other people.

I also really hope that the conference leaves people feeling invigorated and inspired; I can't tell you how many times I've seen something new and exciting at SEAMUS that ended up impacting my own creative work as a composer and performer.

What is San Antonio like?

San Antonio is a vibrant city with so much amazing culture. I've seen (and performed) at some exciting noise shows in town, eaten the most amazing food I've ever tasted, and experienced incredible history. I'm never at a loss to find something exciting around every corner (including some awesome record stores). I feel so lucky to have landed here and to share it with my SEAMUS colleagues at this year's conference.

Can you give us an overview of UTSA as a school and the programs that engage with electro-acoustic music?

UTSA's School of Music has a strong diversity of majors and paths of study. We recently launched a new major, a BA in Digital and Commercial Music, that emphasizes cross disciplinary study and serves a wide array of students. My students learn everything from acousmatic music to mixing to making beats for hip hop and pop tracks as a part of their course of study. Our students are empowered to make music that they love while having their boundaries pushed, which ties into the school of music's core values: innovation, artistry, and scholarship.

Is there anything else you want to say about the conference, UTSA, or SEAMUS in general?

I adore SEAMUS as a place to experience a fantastic sense of community around electronic music, and I volunteered to be on the board and to host this conference to do my part in making that happen. I think it's really important to get involved and strive to make your spaces a better place, and I hope that my time and work with SEAMUS does this in some small way.

We really look forward to seeing you all here in 2026!

Thanks J. Andrew! See y'all in San Antonio!!



Mark Vaughn,
SEAMUS President

Getting to Know Your New SEAMUS Board Members

One important goal of the SEAMUS Board is to facilitate an inclusive environment where everyone feels informed and welcome to participate. We do not want the board to feel like a faceless group that operates in the background, pulling strings in secret. Understanding who your board members are, and their goals for the organization and their positions, is important for any healthy institution. With that in mind, each of our three new board members have included a brief biography and statement regarding their interests and vision for their role in the SEAMUS community.



Patrick Reed, Secretary

“Hello everyone! I'm excited to become the new secretary of the SEAMUS Board. I've been involved with SEAMUS events and the electronic music community for many years and have always wanted to contribute more. A few years ago, I was pleased to host a rhizomic SEAMUS concert for the national conference in 2024 at the University of North Texas, which inspired me to take on a more active role. I look forward to collaborating with my fellow board members to create new events and projects that can reach even more people in our electronic music community and beyond.”

Patrick Reed is a composer and educator whose work explores the intersection of acoustic performance, live electronics, and audiovisual media. His recent compositions focus on collaborations with instrumental performers, integrating real-time electronics and video to create immersive, narrative-driven experiences. Reed's research interests are driven by his fascination with developing dynamic relationships between sound, image, and gesture, and by a commitment to creating new works that explore compelling interactions between performers and electronic media. His works have recently been performed at ICMC, NYCEMF, SEAMUS, EMM, and SCI. He is currently a Lecturer of Music Technology at the University of Texas Rio Grande Valley, where he teaches courses in electronic music, sound design for film, and interactive electronic performance. Reed also dedicates himself to developing tools, plugins, and educational resources with the goal of helping students and artists engage more deeply with contemporary music technology in both studio and live settings.

Reed earned his Ph.D. in Music Composition from the University of North Texas, studying with Jon Nelson, Andrew May, and Panayiotis Kokoras. He holds a Master of Music in Composition from Bowling Green State University, where he worked with Elaine Lillios, Christopher Dietz, and Mikel Kuehn. He received his Bachelor of Music in Composition and Music Education from Texas Tech University, where he studied with Peter Fischer and Mei-Fang Lin.



Isaac Smith, Vice President of Membership

“Hello, SEAMUS Members. I am excited and honored to be your next VP of Membership! SEAMUS is an organization that has given me so much over the years, both as a gateway to the vibrant computer music community in the United States, and as a resource for discovering the incredible new music being produced by SEAMUS members. I am grateful for the work of the board members preceding me, both Abby Aresty as previous VP of Membership, and the many other hardworking individuals who have contributed to SEAMUS year after year.

I'm also excited to be a voice for the membership among the Board of Directors. I will work to continue the development of initiatives that connect members to one another. I also want to work toward the creation of opportunities and resources for our membership to take advantage of year-round, in addition to the first-rate conferences that are the cornerstone of SEAMUS's benefits to our national community. Our members are our greatest resource, and I want to engage that membership to share their ideas and expertise in a way that enables SEAMUS to continue growing and innovating as it has done for the past 41 years.

Please feel free to reach out to me if you have questions, ideas, or just would like to say hello! Thank you for your trust and support.”

Isaac Smith is a composer of bright, engaging new music. He received his Doctorate of Music in composition from Indiana University's Jacobs School of Music in May 2025. He has collaborated with many contemporary performers and ensembles, including artists such as Roomful of Teeth soprano Estelí Gomez, the Balourdet Quartet, and the Orchestre National de Mulhouse in Strasbourg. His music has been featured at the SEAMUS conference, as well as the SPLICE Festival and the Oregon Bach Festival Composers Symposium, and his academic research has been presented at the Society of Music Theory National Conference, the AI Digital Futures conference, and in the SEAMUS Journal. Isaac is the co-director of the AlgoRhythms Music in AI Summit and is a founding member of Indiana University's Music in Games Society. He resides in Bloomington with his wife and several well-loved house plants.





Alexandria Smith, Member-at-Large for Outreach

"I am excited and honored to be on the SEAMUS board. Everyone on the board is actively working on ways to engage members and offer opportunities for composer/composer-performers to share, fund, and discuss their work. There are some exciting new initiatives being planned and I look forward to continuing to work with this excellent team while collecting and implementing as much member feedback as I can."

Praised by The New York Times for her "appealingly melancholic sound" and "entertaining array of distortion effects," Alexandria Smith is a multimedia artist, audio engineer, trumpeter, and scholar who enjoys working at the intersection of all these disciplines. Her creative practice and research focus on designing interactive systems, composing and designing instruments for data driven music, and archiving experimental music practices in the Southeastern United States. Her research has been presented at AES, ICMC, AMS, SEAMUS, the Guelph Jazz Colloquium, MoxSonic, and more.

Alexandria is currently an Assistant Professor of Music at the Georgia Institute of Technology and principal investigator of the IMPACT lab.



Alexandriasmithmusic.com

<https://impact.music.gatech.edu/>

Reports and Check-ins on the SEAMUS 2024 CREATE Grant Recipients

2025 Napoleon Electronic Media Festival

Awardee: Brad Decker

The 2025 Napoleon Electronic Media Festival took place on Tuesday, February 4, 2025, at Eastern Illinois University in Charleston, Illinois. The event consisted of two concerts of experimental electronic music performances, some featuring video projections. Each concert presented 8 works, featured an 8.1 Channel audio system, and took place in our Doudna Fine Arts Center Theatre. Both concerts were well-attended and a resounding success!

This year, with the generous support of SEAMUS and the CREATE grant series, we were able to fund a dinner buffet for our invited guests and EIU student attendees. The dinner buffet was hosted in the spacious Doudna Fine Arts Center foyer and supplied by EIU Panther Catering. The grant also supported the purchase of parking passes for all travelling artists.

Our event welcomed 21 visiting composers and performers from all over the United States to the EIU campus. Travelling to Charleston Illinois, a rural college community, is not necessarily convenient as it lacks easy connections to public transportation. This grant allowed us to offer a meal and free parking to our travelling guests, relieving expensive travel costs. Each travelling guests received a parking pass (\$1.50 value) as well as a full pasta buffet featuring salad, entrée options, sides, dessert, and soft beverages (\$15.50 per person value).

An added benefit to this support was that it provided an in-house dinner option for everyone involved, encouraging them to stay within the Doudna Fine

Arts Center between concerts rather than leaving to find dinner elsewhere. It was a convenient way to also encourage community: all attendees—artists and students alike—were encouraged and welcomed to sit together and share a meal. All attendees were able to relax, discuss, and share ideas about the concerts, their careers, and their own personal work. This sense of community is priceless and without the support of the SEAMUS CREATE grant, would not be possible.

Thank you for your generous support!
-Brad Decker

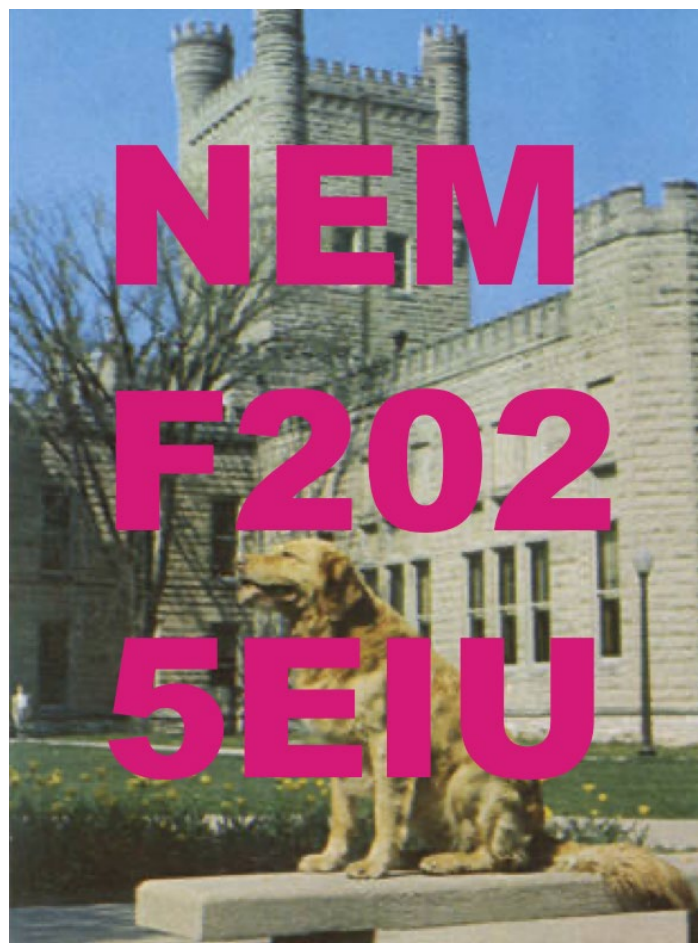


Photo credit: Brad Decker

Bringing Electro-Acoustic Music Home: A SEAMUS CREATE-Funded Community Event in Midland, MI

Awardee: Greg Cervený

On May 14, 2025, I had the privilege of organizing a SEAMUS CREATE-funded community concert and workshop in my hometown of Midland, Michigan. The event was produced in collaboration with the Sound Community Music Series funded by Saginaw Valley State University Foundation, run by Dr. Collin Wood, and hosted at the inclusive arts space Creative 360. We featured performances by special guests Dr. Joo Won Park, who also led a laptop ensemble workshop and performance, and Dr. Jay Batzner, who also provided the concert's sound system.

The goal was to introduce electro-acoustic music to a small city with a vibrant music scene but little exposure to experimental or electronic work. Personally, I wanted to explore whether I could bring the kinds of transformative experiences I've had at festivals like SPLICE Institute, Performing Media Festival, and MOXSonic into the community where I live, work, and raise my family. As an independent artist, I was especially interested in finding low-barrier ways to pursue and present this work as part of my own evolving practice with electronics.

When I reached out to Dr. Wood about including electro-acoustic music in the concert series, he was immediately open to the idea. After we received the SEAMUS CREATE grant, we expanded the original plan to include a workshop and a multi-part concert featuring student and community performers alongside seasoned artists. We put together a modest budget combining support and the secured venue through Creative 360. Everything seemed to be coming together until, a few months before the show, we learned that the concert series had lost its funding. Although we still had the venue, the program budget would now rely solely on the \$250 from SEAMUS. To make matters more poignant, this became the final performance in the Sound

Community Music Series. I like to joke that perhaps electronic music was the tipping point, but in truth, I'm honored to have presented the finale to the series.

I had originally planned for a "community musicians" segment and reached out to local performers from the classical guitar and jazz scenes. Although there was interest, scheduling conflicts forced them to withdraw as the date approached. I learned that when I want to bring more performers into the electro-acoustic space, it helps to provide them with repertoire upfront or more context earlier in the process.

With sets from Dr. Park and Dr. Batzner confirmed, I knew we could still offer a strong concert, and I turned my attention to the workshop. Because the event fell outside the academic calendar, student participation would be limited. So, we reimaged it as a public offering and began promoting it through local Facebook groups, school music educators, and even an information booth at the Midland Community Orchestra showcasing laptops as ensemble instruments. The biggest boost came through our partnership with Creative 360, which helped generate enough registrations to double the minimum required for a performance.



Photo credit: Greg Cervený

The workshop itself was joyful. People from a wide range of backgrounds and ages, from students to

senior citizens, had the chance to perform with laptop-based instruments, many for the first time. Dr. Park guided the ensemble through two of his pieces, *Singaporean Crosswalk* and *Save Point by the Lake*, both of which sparked curiosity and creative energy. A highlight for me was seeing Dr. Wood smile and say, “Just using the laptop like this, I now have so many ideas...”



Photo credit: Mary Adams

The concert that followed brought everything together beautifully. Dr. Park on electronics and Dr. Batzner on toy piano delivered stunning, inspiring sets. I also performed live for the first time. Although I've written fixed media pieces and composed for other performers, I had never taken the stage myself to perform electronic concert music. For this event, I created a short three-minute piece inspired by my adult piano studies and my love of electronic sound. During the performance, I entered that elusive flow state where time seems to disappear. It was exactly the kind of transformation I had hoped for, even if I couldn't have imagined how it would unfold.



Photo credit: Joo Wan Park

The audience included friends, neighbors, and families. This alone feels like a win given most events I've attended have only included other composers in the audience. Two of my son's classmates attended with their parents, and one of the parents even joined the laptop ensemble. After the show, Dr. Park invited everyone, children included, onstage to explore his gear. Somewhere between K–12 educators, private teachers, and curious families, I suspect a real opportunity to grow this work for the next generation.



Photo credit: Greg Cerveny

I want to thank Dr. Wood, Dr. Park, and Dr. Batzner for their support and collaboration throughout this project. This event embodied many values close to my heart: building authentic connections, forging new friendships, and bringing together communities that don't often cross paths. It created a welcoming space for both emerging and seasoned artists and demonstrated the transformative power of music across mediums. I am deeply grateful to SEAMUS CREATE for enabling this experiment and to the institutions and communities that helped me begin this journey into electronic music.

-Greg Cerveny

Anthesizer V

Awardee: Byungkyu Lee

Anthesizer V blends art, science, and technology by transforming the movements of ants into a dynamic sound experience. This installation introduces 8-bit organic computing, where the natural activity of ants generates complex soundscapes using MaxMSP.

-Byungkyu Lee

This project is still in progress.

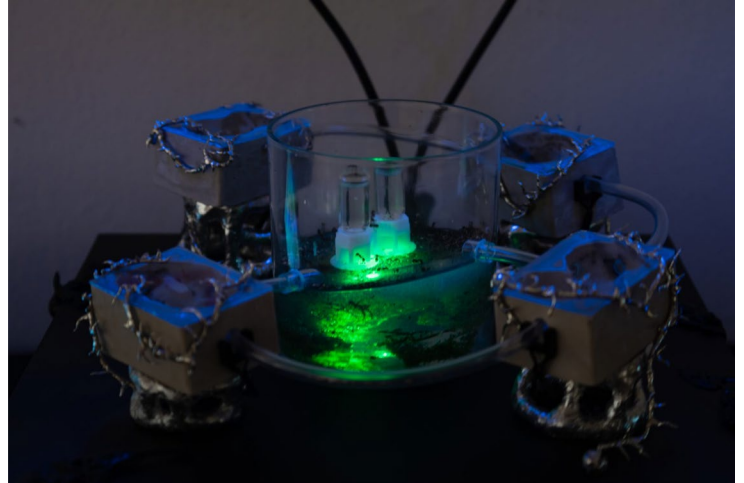


Photo credit: Byungkyu Lee

Noise and Buttons

Awardee: Michael Gaspari

Noise and Buttons is a pioneering music education project that aims to make early music education more accessible for neurodivergent students by integrating sensory-friendly hardware and software interfaces. At the heart of Noise and Buttons is a sandbox-styled application featuring a user-friendly music engine controlled by four buttons. These

buttons enable users to manipulate different musical elements, being tempo, rhythm, timbre, and harmony.

-Michael Gaspari

This project is still in progress.

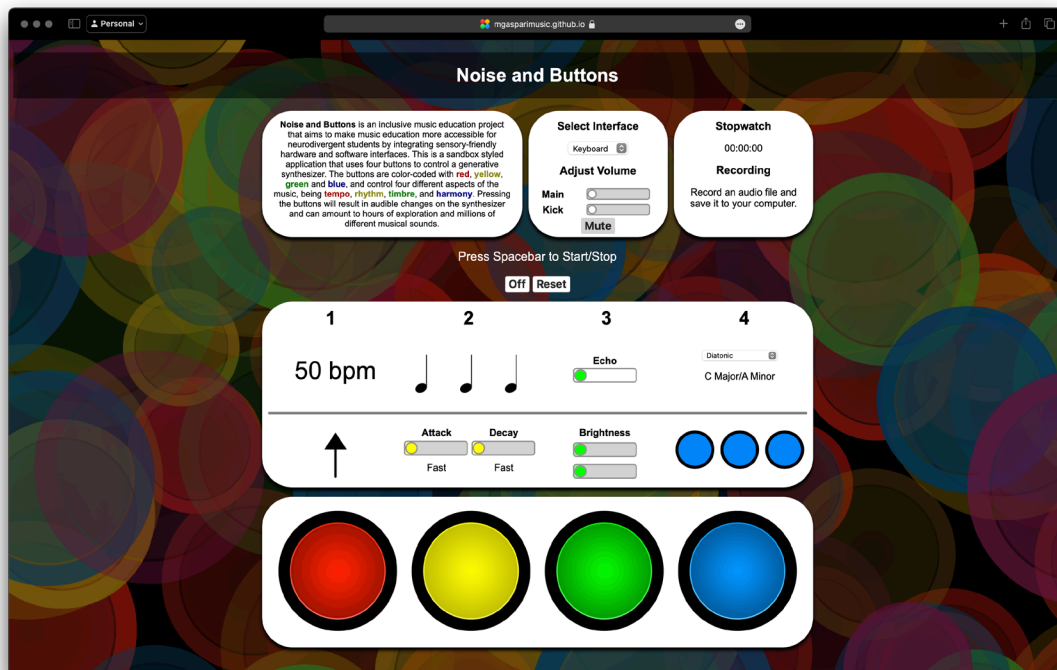


Photo credit: Michael Gaspari



Member News

Mara Helmuth was awarded a 2025 **Guggenheim Fellowship** in music composition. The College-Conservatory of Music, University of Cincinnati professor writes, "I will create an integrated software system for composing works for instruments and computer. In the past I have used different tools for composing the instrumental and computer music parts of a piece, in a somewhat disconnected and inefficient process. The goal of this project would be to connect the two component processes from the beginning of the composition, so that generating ideas unfold in both parts from beginning to end of the composing process. I will be using RTcmix, Lilypond and creating my own software. Ultimately, the system could generate computer music either synthesized live or in fixed media audio, and with any number of output channels."



Brian Belet's *My Last Tape Piece*, computer-processed tape machine and analog synthesis sounds (2023), was performed at SEAMUS 2025, Purdue University, IN, March 2025; and at Electronic Music Midwest 2025,

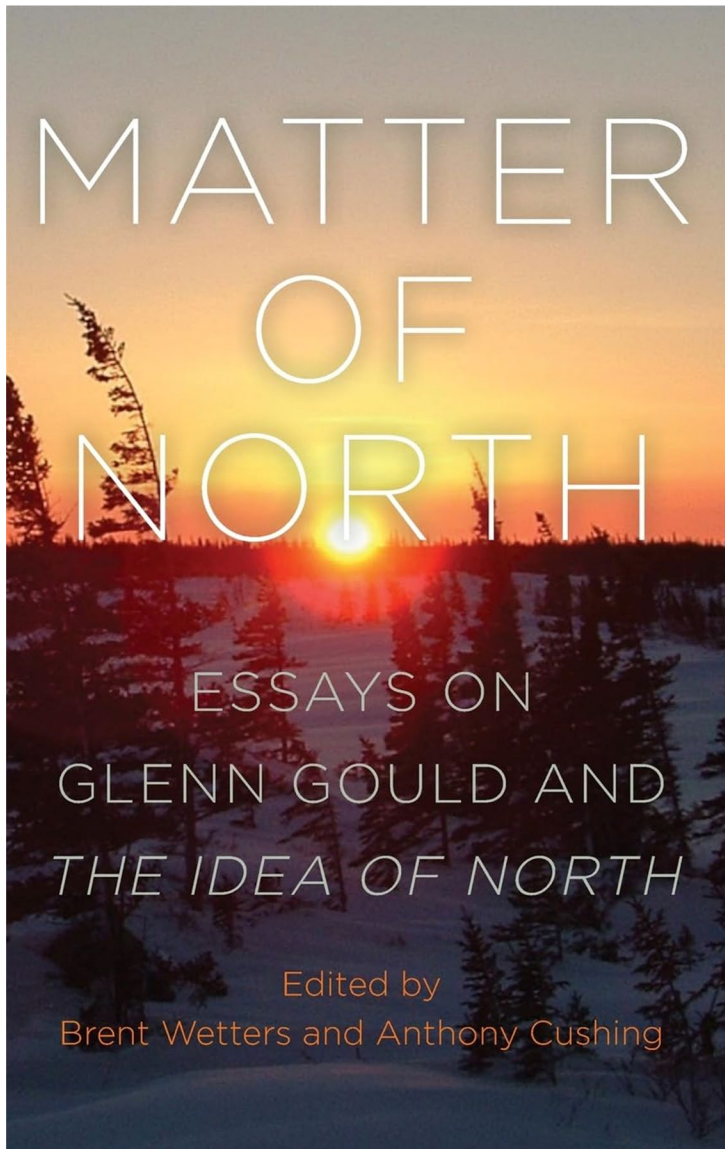
Kansas City, KS, April 2025. Also at SEAMUS, Belet performed (electric bass and Kyma) as part of an ensemble of electronic composers under the title "Spaces | Places | Traces Telematic Performance," organized by conference host and fellow bassist Tae Hong Park (Concert 12). Some of the performers were on site at Purdue University for the concert, while others (including Belet) connected remotely from around the world. <https://beletmusic.com/>



Brian Belet performing remotely (electric bass and Kyma, from his home studio in Hawai'i) at SEAMUS 2025.

Rails of Protest, a research essay by **Chris DeLaurenti**, appears in the edited volume **Matter of North: Essays on Glenn Gould and The Idea of North**. Released July 1, 2025 in hardcover and as an eBook from SUNY Press, this collection explores Glenn Gould's foray into what he called "contrapuntal radio" from multiple perspectives.

Rails of Protest examines The Idea of North as a lost ancestor in the lineage of electroacoustic music rooted in protest. By turns indignant, mournful, and alluringly obtuse, Gould's landmark radiophonic work meditates on the presence of progress and its contaminating expansion into Canada's north — and by implication, modern life.



Over the past few months, **Leah Reid** was awarded the **Marcelle Deschênes Prize** in Electronic Music from Musicworks' Electronic Music Composition Competition for her piece *Jouer*. She also completed her third residency at MacDowell, where she continued work on a new percussion and electronics piece for Patti Cudd. Her music was featured on three new album releases: **Electronic Masters Volume 11** (Ablaze Records, 2025), which includes *Crumbs* for percussion and electronics, performed by I-Jen Fang; **AFTER** (MUSLAB & Cero Records, 2025), featuring *Reverie* for fixed media; and **Music from SEAMUS CD vol. 34** (SEAMUS, 2025), which includes *Jouer* for soprano saxophone and electronics, performed by Kyle Hutchins.

Reid's compositions were recently featured at several prominent festivals and concerts, including the International Computer Music Conference (ICMC) in Boston, MA; the 15th Anniversary Concert of the Boston New Music Initiative (BNMI) in Somerville, MA; Showcase II of SOLI 30x30x30 in San Antonio, TX; Electronic Music Midwest (EMM) in Kansas City, KS; An Evening of Electro-Acoustic Music featuring works by SEAMUS Board Members in Denison, TX; the SEAMUS National Conference in West Lafayette, IN; and the Women Composers Festival of Hartford in New Britain, CT.

A score follower video of *Jouer* is now available [here](#).

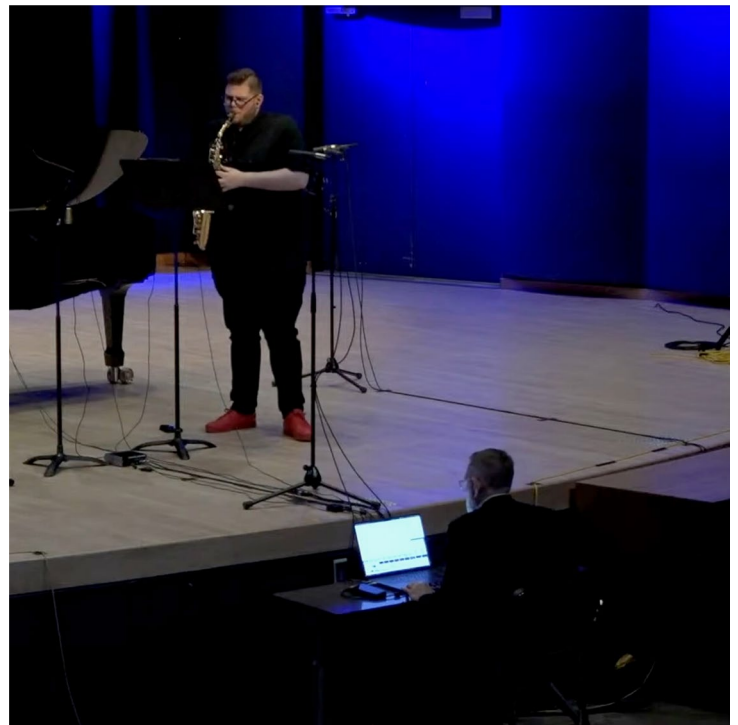


Rodney Waschka II has recently had several electro-acoustic music performances. In March, Zach Brock gave a wonderful performance of *Sur La mort de Jean-Claude Risset* (violin and tape) at the 2025 SEAMUS National Conference. In April, Lisa Bost gave the premiere performance of *In Memoria di Linda Garzoli Cardosi* (flute and tape) at the Electronic Music Midwest festival in Kansas City. In May, Alex Mischewski performed *CHATting Up* (alto sax and tape) at Morehead State University. In June, the acousmatic piece, *A Portrait of David B. Greene*, was premiered at the International Computer Music Conference in Boston.



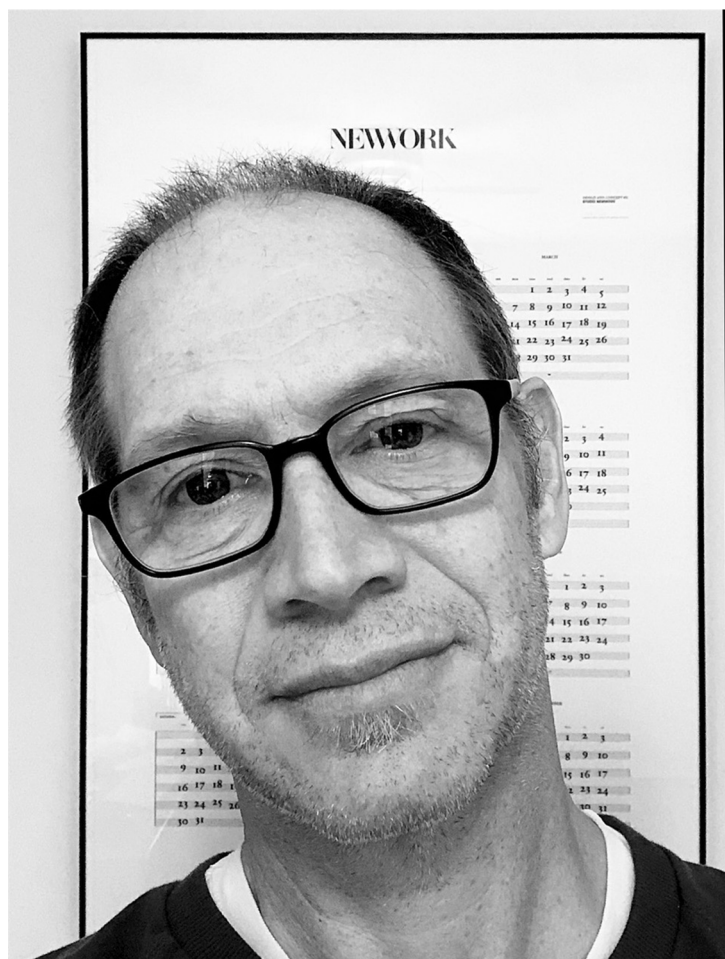
In March, **Charles Nichols'** compositions *The Fluted Bird*, for flute and computer, *Sonder*, for flute, alto saxophone, and computer, *Gamma*, for piano and computer, *Virginia Triple Crown*, for flute, soprano saxophone, and piano, and *Serenity Mask*, for alto saxophone and computer, were performed by flutist Elizabeth Lantz, saxophonist Kyle Hutchins, and pianist Shannon Wettstein Sadler at Virginia Tech, Boise State University, University of Montana, Montana State University, and the Clark Chateau in Butte. At the end of March, three movements of his composition *St. Ignatius*, for solo violin scordatura, were performed by John Irrera at the College Music Society Mid-Atlantic Chapter Conference at Bridgewater College. In April, Kyle Hutchins and he performed *Serenity Mask* at Carnegie Mellon University, Buffalo State University, Stony Brook

University, New York University, and Manhattan School of Music. At the end of April, he performed his structured improvisation *Moiré Fringe* on electric violin and computer for a collaboration with artist Janet Biggs and dancer Davian Robinson in the Moss Arts Center at Virginia Tech. He will perform the piece again in July at the Bechtler Museum of Modern Art in Charlotte. Opening in May and running through November, his compositions *Pro Litteris Graecis* and *Chasing the Sun*, for computer music, are accompanying immersive video installations by architect Paola Zellner Bassett and artist Joelle Dietrick at the European Cultural Center in Venice, Italy. The former was presented in March for the International Archive of Women in Architecture Symposium in the Cube at Virginia Tech. In June, his compositions for the Nikki Giovanni Immersive Experience, a collaboration with graphic designer Meaghan Dee, actor Brittney Harris, and media artist Trevor Finney, will also be installed in the Cube at Virginia Tech. Later in June, his pieces *The Fluted Bird* and *Gamma* will be performed by Elizabeth Lantz and Shannon Wettstein Sadler at Javeriana University for the College Music Society International Conference and at Matik-Matik in Bogotá, Colombia.



Saxophonist Kyle Hutchins and composer Charles Nichols perform *Serenity Mask* at Montana State University. Photo credit: Montana State University School of Music Livestream

Mark Gustavson's commissioned work *Deep Song* by the violist Paul Cortese for solo viola and fixed audio will be recorded at the Universitat Pompeu Fabra recording studio in Barcelona, Spain and commercially released on June 2, 2025. The world premiere of *Which is Which* for solo clarinet and fixed audio by clarinetist Ford Fourqurean will take place during the New York City Electroacoustic Music Festival on June 27, 2025. This completes a triptych of works for solo instrument and fixed audio. The third work is *Wingbeat* for harp and fixed audio.



Lucas Marshall Smith enjoyed several concert performances and paper presentations this year. Smith's work *Nixon's Beard* for flute, violin, and prepared piano was performed by the AURA Contemporary Ensemble at the University of Houston on February 28th and at the Archway Gallery in Houston, TX on March 2nd. Both performances featured flautist Nadia Hernandez, violinist Marco Tulio Hernandez Ardila, and pianist Tuğçe Özçivan. Smith's *As all the Heavens were a Bell* for piano and electronics, performed by pianist Ruben Høgh, was premiered at the SEAMUS National Conference at

Purdue University in March and performed again at the College Music Society's Central Chapter Conference at the University of Kansas on April 6th. Høgh will perform the work a third time in September 2025 at the University of Illinois at Urbana-Champaign as part of the PureData/Max Conference.



Pianist Ruben Høgh performing Smith's *As all the Heavens were a Bell* at the University of Kansas.

Smith's choral work *A Song of Rest* was also premiered by the Oklahoma City University Chorale at the College Music Society's South Central Chapter Conference on March 13th, 2025. Additionally, Smith presented his paper talk *Representations of Queer Identity in the Opera "Fellow Travelers" by Gregory Spears and Greg Pierce* at the conference. The talk, which is based on his dissertation research, was also delivered at the Great Lakes and Central Chapter conferences at Roosevelt University and the University of Kansas. His full dissertation can be accessed through the University of Illinois' IDEALS Database [here](#). Smith's fixed media work *Talos* was also performed at An Evening of Electro-Acoustic Music featuring works by SEAMUS Board Members in Denison, TX and at the Rose Bowl Tavern in Urbana, IL in collaboration with dancer Jacob Henss.

Most recently, Smith premiered his work *On this Bridge between Starshine and Clay* for voice, cello, long strings and electronics alongside cellist Diane Chaplin and pianist Jennifer Wright at the Zidell Yards in Portland, OR on July 18th and 19th. The concerts featured an array of original and "found" instruments incorporated into works urging for political, societal, environmental, and personal change. An article review of the concert by the Oregon ArtsWatch can be found [here](#).



Lucas Marshall Smith performing his work *On this Bridge between Starshine and Clay* at the Zidell Yards in Portland, OR. Photo credit: Joe Cantrell (Oregon ArtsWatch)



Gellyfish Arts is a small art business run by **Eliza Gelinas**, a composer, filmmaker and illustrator living in Easthampton, Massachusetts. Eliza is passionate about analog filmmaking, creating atmospheric, experimental film shot with a consumer grade Bolex camera on 16mm Kodak film. Shot throughout New England, primarily in the Pioneer Valley, their recent film *Ephemera* features stunning imagery of abandoned buildings, factories, trees captured from the sunroof of a moving car, mountains, water, animals and people. They have created a series of high-quality art prints based on imagery and themes from *Ephemera*, as well as screen printed t-shirts, stickers, zines, ceramics and much more artsy merchandise. All **Gellyfish Arts** products are 100% handcrafted!



SEAMUS Community Playlist



SPOTIFY

Full Spotify Summer Playlist: [here](#)

Contents:

- [Music from SEAMUS Vol. 34](#) (album)
- [treading water](#) by Michael Gaspari
- [Christmas on Cassette](#) by Michael Gaspari
- [Piano and Junction Duo](#) by Fernando Laub
- [The Dam](#) by Fernando Laub
- [The Web](#) by Fernando Laub
- [Piano and String Skywalk](#) by Fernando Laub
- [When the Machine Rhymes with my Body](#) by Julie Herndon
- [Sufficient Trouble](#) (album) by Brian Belet
- [Ruah](#) by Fabio Fabbri
- [Monodialogos](#) by Fabio Fabbri
- [Sintadfenix](#) by Fabio Fabbri
- [In His Hands](#) by Lucas Marshall Smith
- [Four Pieces About a Future](#) (album) by F. C. Zuke



YOUTUBE

Full YouTube Summer Playlist: [here](#)

Contents:

- [even there, I am me](#) by Mateo Wojtczack
- [When the Machine Rhymes with my Body](#) by Julie Herndon
- [System of Shadows](#) by Brian Belet
- [Summer Phantoms: Nocturne](#) by Brian Belet
- [Lava Rock Beats](#) by Andy Jarema
- [In His Hands](#) by Lucas Marshall Smith
- [As all the Heavens were a Bell](#) by Lucas Marshall Smith
- [Call Girls](#) by Anna Elder
- [Whispers in Motion](#) by Xinyuan Deng
- [触 \(Chù\)](#) by Xinyuan Deng
- [Metropolis Reimagined](#) by ICEBERG New Music feat. Jenny Lin and Drake Andersen
- [AI Rhythm Evolution](#) feat. Lisa Pegher and ICEBERG New Music
- [Jouer](#) by Leah Reid
- [Ephemera](#) by Eliza Gelinas
- [Piano and Junction Duo](#) by Fernando Laub
- [The Dam](#) by Fernando Laub
- [The Web](#) by Fernando Laub
- [Piano and String Skywalk](#) by Fernando Laub
- [Sufficient Trouble](#) (album) by Brian Belet
- [Four Pieces About a Future](#) (album) by F. C. Zuke



SOUNDCLOUD

Full SoundCloud Summer Playlist: [here](#)

Contents:

- [Teachers Strike Band](#) (rev. 2022) by Ted Allen
- [When the Machine Rhymes with my Body](#) by Julie Herndon
- [Where Paths Meet?](#) by Xinyuan Deng
- [Echoes of Silver Rain](#) by Xinyuan Deng
- [Dreamland](#) by Xinyuan Deng
- [Etude 0](#) by Sever Tipei
- [Quilt](#) by Sever Tipei
- [Utterance](#) by Lucas Marshall Smith



BANDCAMP

- [Music from SEAMUS Vol. 34](#) (album)
- [la vida que vendrá](#) by Orlando Jacinto García
- [Human Capital](#) (album) by Scott L. Miller, Adam Vidiksis, and Sam Wells
- [Embrace](#) (album) by Lauren Sarah Hayes
- [Rat King \(or a rodent's funeral\)](#) by Eliza Gelinas

Enjoy!



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