



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

2025-26 Winter Issue

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ASCAP

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 an update from President Mark Vaughn on the SEAMUS Conference, elections, and other board projects. The 2025 CREATE Grant recipients are also announced, and brief descriptions of each project are included. Most importantly, I would like to personally thank Christopher Hopkins for coordinating a thoughtful and thorough retrospective piece on the life and contributions of former SEAMUS Board of Directors member Larry Fritts. I did not know Larry personally, but it is clear that his life and creative work touched many and made a real and lasting impact on SEAMUS and the electroacoustic music world at large.

As for the continued SEAMUS Community Playlists, they have been updated to include new submissions on Spotify, YouTube, SoundCloud, and Bandcamp. Since there were only a few submissions for this newsletter, I decided to add those submissions to the summer playlists instead of creating new ones. I hope you will enjoy listening to each other's creative works in this format outside of our annual conferences. It is my hope that these playlists will facilitate creative cross-pollination, discussion, and stimulating listening that will strengthen our community. Thank you to all who submitted music, member news, articles, and updates. Please reach out to me any time if you have new and exciting ways to make the newsletter and our community better!

Best Wishes,
Lucas Marshall Smith
SEAMUS Newsletter Editor



*CONGRATULATIONS TO OUR 2025
CREATE GRANT RECIPIENTS!*

Spatial Audio Gathering

Ralph Lewis

Rachel Yee

Tao Li

Mike Boyd

*Learn more about their projects
on page 8*

Letter from President Mark Vaughn

Greetings SEAMUS Members,

Since I last wrote a letter to the membership a great deal has happened with our organization, not least of which was a successful national conference hosted by Tae Hong Park and Monte Taylor at Purdue University. On behalf of the SEAMUS Board, I would like to thank Tae Hong and Monte for the amazing work they did on short notice to put together an excellent conference!

The 2026 National Conference at UT – San Antonio hosted by J. Andrew Smith, Miles Friday, and Justin Boyd is looking to be another wonderful conference and I know they are extremely excited to see everyone in San Antonio in May. Conference notifications have begun going out and preparations are underway. Thank you to J. Andrew, Miles, and Justin for their hard work and service to SEAMUS!

As a final note on SEAMUS conferences, we are still actively searching for a host for the 2027 SEAMUS Conference and are welcoming all proposals. If you or someone you know is interested and would like to discuss it with me, please get in touch with me at president@seamusonline.org. I am happy to meet with anyone who has questions about the process and what to consider if interested. Though it is a lot of work, I have found it to be incredibly rewarding to be involved with our national conferences and a lot of fun to make the conferences as enjoyable as possible for the SEAMUS membership. It is both a great service to the community and a great achievement to host these conferences, and the SEAMUS Board is dedicated to helping with this process as much as possible.

In addition to the SEAMUS conference, there are other important developments taking place in the organization. The board recently asked the membership to vote on extending the term length for SEAMUS Board Members from two to three years.

The board feels that extending these term lengths will allow the board to maintain a greater degree of stability going forward and will allow institutional knowledge to be more easily maintained.

The board will soon be calling for nominations for the upcoming elections with a changeover of board positions to occur at the national conference in May. The positions up for election are President, Vice President for Membership, Member-at-Large for Adjudication, and Diversity Officer.

Diversity Officer will be a newly elected position this year, having been an appointed position until this time. We hope this change will bring new perspectives to the role and broaden the pool of interested parties. The position is currently held by Elizabeth Hinkle-Turner as an appointed board member who recently made the decision to step down from the role to focus on her many other projects. She has been a truly passionate advocate for diversity in our organization, and we are going to miss her greatly. We hope many of you will consider running for this very important position.

As a final note on elections, I will not be running for re-election as SEAMUS President, so I would like to ask any SEAMUS members who are looking to get involved in the organization to please consider running for this position. The position of Immediate Past President is occupied by the former president, so I will continue to be involved on the board and will be helping the new president as they take on the role. I think it is very important for SEAMUS to offer opportunities for service to any person who is interested in making an impact and for the organization to continually bring in new perspectives. If you are interested in or curious about the position, please let me know. I am happy to email or meet with you virtually to give you more information on the role. I hope there will be a great deal of interest in this role.

Apart from the two main items of the SEAMUS Conference and the elections, the SEAMUS Board has been doing excellent work in many areas. Our VP for Programs and Projects, Leah Reid recently administered another round of the CREATE Grants

with the help of the Programs and Projects committee. This program has been a great success and has been growing under Leah's expert leadership. You can read more about it in this newsletter.

The board has also begun researching a long-term archiving project of SEAMUS materials spearheaded by our SEAMUS Journal Editor, Drake Andersen, who has been doing an excellent job at the helm of both the journal and in researching and developing a plan for this project. This is an ongoing project that we are excited to share more about in the future.

Finally, I would like to thank all of the SEAMUS Board Members who do a great deal of unseen work maintaining and bettering the SEAMUS organization, including Heather Mease, Becky Brown, Isaac Smith, Sam Wells, Alexandria Smith, Patrick Reed, J. Andrew Smith, Lucas Marshall Smith, Scott Miller, Elizabeth Hinkle-Turner, and Elizabeth Hoffman. Each person currently on the board is extraordinarily conscientious, competent, and hardworking and they do an excellent job at all the different tasks that are required to keep SEAMUS running. I am extremely grateful to have worked with them during my time as president and I am truly appreciative of everything they do for SEAMUS. See you all in San Antonio!

All the best,

Mark Vaughn

President, SEAMUS

president@seamusonline.org



Mark Vaughn,
SEAMUS President

Remembering Larry Fritts

Contributed by Christopher Hopkins, with David Gompper, Sue Hettmansperger, Jonathan Wilson, Scott A. Wyatt, and Zach Zubow

Lawrence Fritts, former SEAMUS Board of Directors member and national conference host, passed away last January 2025 after a long battle with an autoimmune disorder. We wish to commemorate Larry's significant contributions to SEAMUS, to the field of electroacoustic music, and as a well-missed colleague, mentor, and friend.

Following completion of his PhD in Composition from the University of Chicago, where his teachers included Shulamit Ran, Ralph Shapey, and John Eaton, Larry joined the faculty of the University of Iowa School of Music. He directed the University of Iowa Electronic Music Studios from 1994-2019, inaugurating the third generation of composers to lead the studios since its inception in the 1960s. He oversaw major technical upgrades, completing the transition into digital systems. "At the same time," recalls Jonathan Wilson, "he kept the Moog IIP and the ARP 2600 synthesizers by thinking about the historical legacy of the facilities and what had been accomplished at the university for decades and how those instruments could still play a creative role for students."

Larry extended the artistic and academic reach of electroacoustic composition studies at the University of Iowa by organizing a series of international exchange concerts with the Conservatoire National de Région de Perpignan and the Conservatorio Giuseppe Tartini, and by creating the University of Iowa [Musical Instrument Samples](#) (MIS) project, a collection of 30 orchestral instruments sampled note-by-note across the complete dynamic structure of each instrument, recorded in an anechoic chamber. The samples are meticulously documented and still freely available for any purpose without restriction, which was especially important to Larry.

The artistic and conceptual range of Larry's compositions was broad. His works ranged from early tape music incorporating orchestral



instruments and voice, to electronic television and film music, to compositions incorporating computers and art video collaborations. Sue Hettmansperger, Larry's artistic and life partner, recalls their collaborative experience: "He and I both loved learning about the underlying structure of space and delving into how form arises in the natural world. We both created abstract structures that might on the surface seem difficult and unfamiliar, until the viewer understands the complexities of what lies beneath. The collaboration was two like-minded seriously intent abstract thinkers who were 'joined at the hip' in terms of seeing the world from the same perspective. Abstract work is deeply embedded in complex metaphor and meaning, when it is done seriously, and is positioned to break new ground visually and musically. My early work included a lot of multi-part drawing installations where I juxtapose many related

images dealing with underlying structures and branching systems like the Fibonacci sequence. Larry saw these when we first met and said he felt they were parallel to some of his ideas. He was however the one who was brilliant about sequence and TIME.”

David Gompper, Larry’s close colleague at the University of Iowa, recalls that “As a composer, Larry was focused on sound and the discreet nature of timbre as it unfolded over time. He had a keen ear, which was very discerning and detail oriented. And, he understood form and had a natural ability to create structures with meaningful content.”

Gompper, as director of the [Center for New Music](#) at the University of Iowa, collaborated with Sue Hettmansperger to produce a [retrospective concert](#) of Larry’s works last September, videos from which are available under individual composition titles on YouTube.

Larry’s fine musical ear was complemented by his intellectual interests in processes of musical form, including how these could be described and inspired by mathematical group theory. Larry also served on the Editorial Board of the *Journal of Mathematics and Music*. He contributed many reviews of books and conferences centered around musical informatics and set-theoretical approaches to composition for the *Computer Music Journal* and *Music Theory Spectrum*.

Still, like many composers working with intensively technical methods, Larry pursued musical activities to provide relief by contrast. For Larry this was his passion for Chicago Blues, writing a book *2000 Blues Licks that Rock* and creating [six hours of backing tracks](#) for Blues musicians. His own band was called “Larry and the Belief System.” Several shows with his blues band were recorded at the Englert Theater in Iowa City during the iHearlC concert series and [are available](#) on YouTube.

Blues also provided solace during the most difficult phases of Larry’s illness. As Zach Zubrow, who played in one version of this band, recalls: “I was there when he was just returning from being in the

hospital with Guillan-Barre [the autoimmune disease from which Larry suffered] where he had “locked-in syndrome” while in the hospital. He told me that while he was unable to move or speak and was just left in his own thoughts, he played guitar in his head and did a lot of thinking about blues music.”

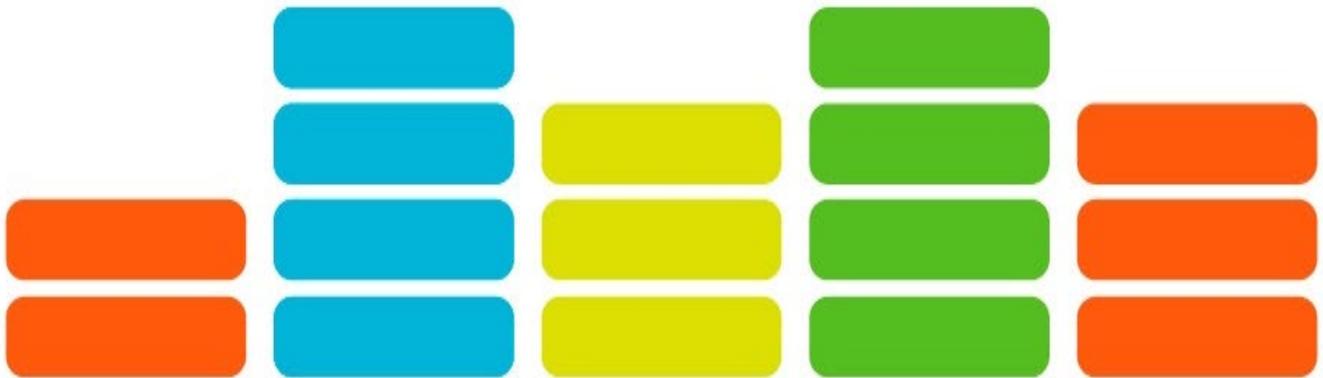


Larry’s specific contributions to SEAMUS as conference host and then Director of Conferences are recalled by Scott Wyatt. “Anyone who has ever agreed to serve as a host for a national conference understands the extraordinary commitment such an undertaking requires. Countless hours, long days, and months of detailed planning are devoted to coordinating logistics, managing budgets, communicating with participants, and addressing unforeseen challenges to say the least! These demands are amplified even further when a conference incorporates numerous live performances—particularly those involving complex and evolving technologies.



Successfully navigating such an event requires not only organizational skill, but also vision, adaptability, and calm leadership. These qualities were among Larry's many gifts. Having successfully produced the 2005 SEAMUS National Conference at the University of Iowa, he agreed to further serve SEAMUS as Director of Conferences, offering guidance and support to future conference hosts. This marked a critical step forward for the organization. Larry helped strengthen SEAMUS in lasting and meaningful ways."

Scott Wyatt further provides a fitting close for our remembrances. "Larry approached his work on behalf of SEAMUS with patience, kindness, humor, and genuine respect. He listened carefully, reassured people when things felt overwhelming, and offered advice when it was requested. His laughter and encouragement helped put others at ease, and his calm, passionate approach made even the most daunting tasks feel manageable. I am truly honored and thankful to have known and worked with Larry Fritts for so many years. His generosity, warmth, and dedication made a lasting difference, and he will always be remembered with great affection and gratitude."



SEAMUS 2025 CREATE Grant Recipients

**Awardee: SAG - Spatial
Audio Gathering**



Launched in 2024, SAG was established as a central hub for scholars, artists, enthusiasts, and practitioners in the field of spatial audio. The conference aims to foster communication and exchange between a wide-ranging audience, featuring contributions from both renowned academics and early-career researchers. As spatial audio gains momentum, SAG seeks to create a thriving environment for the circulation of ideas encompassing technical perspectives, artistic applications, aesthetic studies, and philosophical research.

**Laptop Ensemble Communities/
Community Laptop Ensembles**

Awardee: Ralph Lewis



This grant supports a current research and community engagement project entitled *Laptop Ensemble Communities/Community Laptop Ensembles*. It funds recurring community laptop ensemble workshops at the Urbana-Champaign Independent Media Center, a co-sponsor of this project. This free to the public series will be presented as part of the offerings of All Score Urbana, a community engagement composition workshop series Lewis founded in 2016.

Sonic Costumes for Immersive Theme Park Storytelling: Developing Interactive Wearables to Enhance Performer, Audience, and Environment Interaction

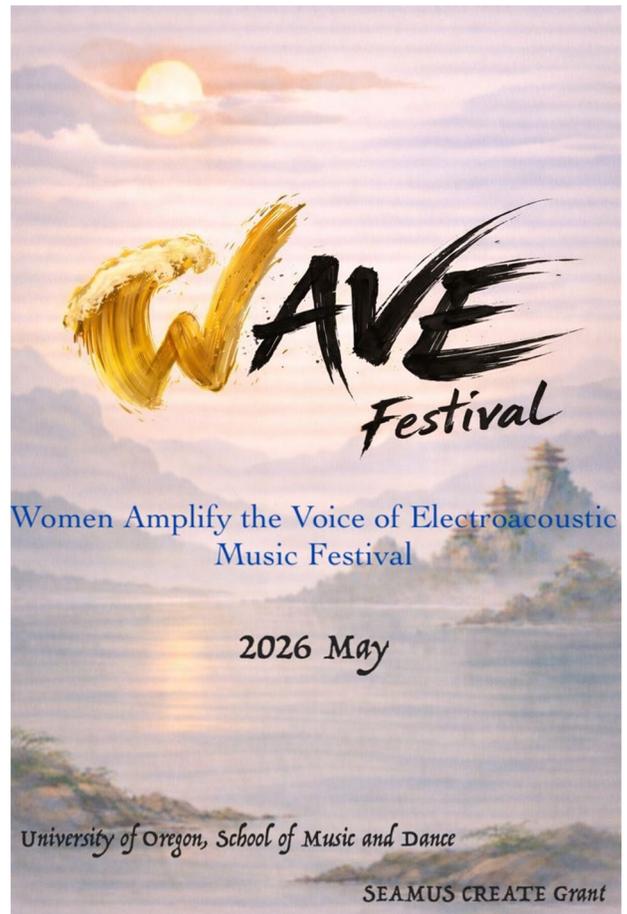
Awardee: Rachel Yee



This project explores the design of sonically interactive theme park costumes that not only enhance visual storytelling but also respond to performer movements to generate or manipulate sound. By combining resonant materials, such as beads or shells, with e-textiles, the project aims to create a wearable instrument that contributes to the narrative and immersive experience during live shows. The research will explore how sonic interaction can transform the performer-audience relationship by allowing guests and the environment to actively contribute to the music, creating a dynamic, participatory layer of storytelling that goes beyond the typical theme park costumes.

Women Amplify the Voice of Electroacoustic Music Festival, the Inaugural WAVE Festival

Awardee: Tao Li

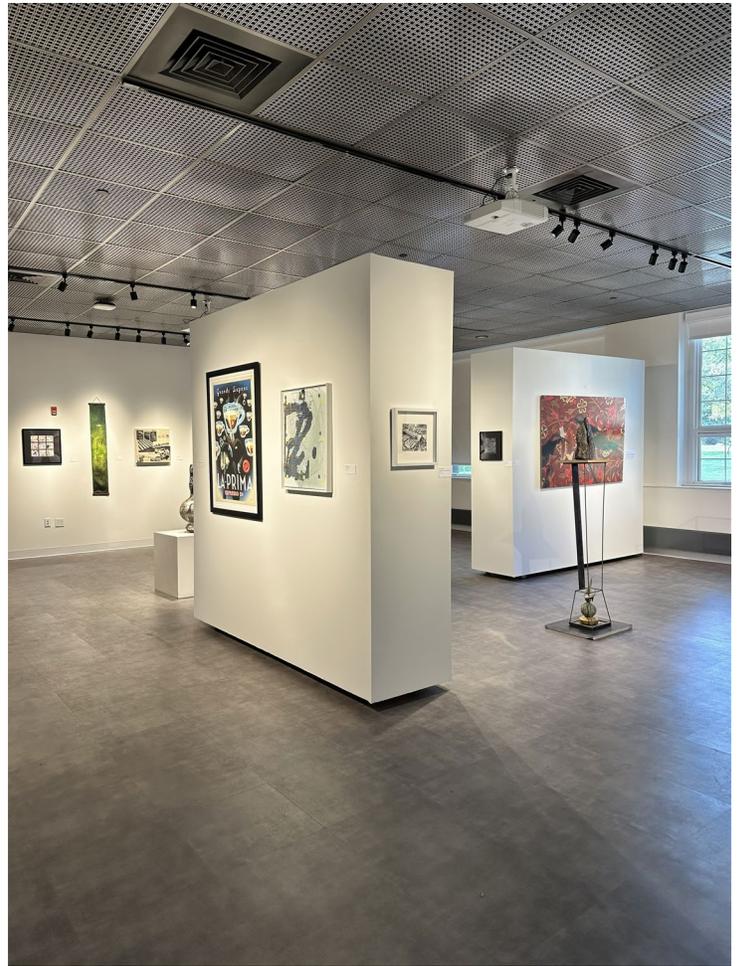


The Women Amplify the Voice of Electroacoustic (EA) music (WAVE) festival aims to hold an annual concert series, taking place for the first time at the University of Oregon in May (Asian heritage month) 2026. Through an international call for scores, the festival aims to program 20-30 electroacoustic and multimedia works of diverse format and style by women. As a key underrepresented group in this genre, this festival provides a unique opportunity and a central stage to showcase the creativity and brilliance of women's contributions. The festival's concerts will be made free to the public, including students, faculty, and local community members who will benefit from this *WAVE* of works by women artists.

**Susan Bergman Gurrentz '56 Art
Gallery at Chatham University
Sound+ Installations
Awardee: Mike Boyd**



Chatham University's Music Program and Art, Design, & Communication Department will present multiple sound and multimedia installations from the SEAMUS membership in its new Susan Bergman Gurrentz '56 Art Gallery during the Fall 2026 semester. A call for proposals will be forthcoming. The exhibition(s) will include opening and closing receptions to maximize visibility and community engagement.





Member News

Adam Vidiksis was recently appointed Director of Music Technology and Composition and Director of the Center for Music Innovation & Creativity (CMIC) at Temple University, marking a significant expansion of his leadership in the program and in university-wide music technology initiatives. These appointments coincide with the Music Technology Program's forthcoming move into world-class facilities in Philadelphia's Center City district along the Avenue of the Arts, positioning the program for major growth in teaching, research, and creative production. Vidiksis has had an active year of creative work, research, and project development. Recent performances include concerts in St. Cloud and Minneapolis with the Miller/Vidiksis/Wells Trio, alongside the premiere of new work from *Reflections on the Brandywine*, an ongoing multi-movement cycle exploring the natural and cultural histories of the Brandywine region. The newest movement, *The Ancient Leaning Tree*, blends live instruments, environmental sound, and interactive electronics to examine place, memory, and ecological transformation.

Vidiksis continues his collaborative work with Sam Wells on Aurascope, an image-classification-driven mobile music system that generates responsive pathways through an algorithmic score, exploring intersections of AI, perception, and real-time musical decision-making.

He received a 2025 Delaware Division of the Arts (DDOA) **Individual Artist Fellowship**, which supported the creation of *Reflections on the Brandywine* and enabled further development of its ecological and site-responsive musical materials. Upcoming performances include appearances in Italy with the Scelsi Foundation, and a visit to Morocco featuring both a live performance and a film screening of a work for which he composed the score. He will also appear in a SPLICE Ensemble collaboration with the Portland Ballet at SPLICE Festival. Additional projects include new works for sensors, percussion, and electronics, along with continued expansion of *Reflections on the Brandywine*.

Vidiksis also directs the Boyer Electroacoustic Ensemble Project (BEEP) at Temple University. Beyond Temple, he serves as Director of Ensemble Activities and sits on the Board of Directors for SPLICE, while continuing to perform with SPLICE Ensemble.



Vidiksis speaking at the Biggs Museum of American Art in Dover, DE, accepting his Individual Professional Artist Fellowship award for Music Composition at the DDOA 25th Anniversary Award Ceremony.

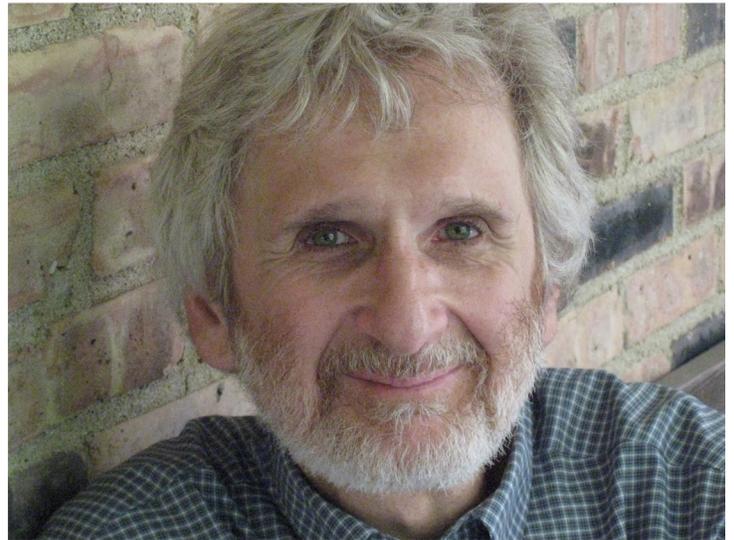
Leah Reid and her husband, James DeMuth, welcomed their second son, Austin Cornelius Reid DeMuth, in early September.

Reid was a finalist in the Society for Electroacoustic Music of the Czech Republic's **Musica Nova 2025** Competition for her piece [Crossed Wires](#), received a Special Prize in the 5th **Ise-Shima International Composition Competition** for her work [Jouer](#), and was awarded a **Barlow Commission** for her upcoming work with the Grossman Ensemble.

Recent concerts include Electronic Nights No. 5 at the School of Music, Texas Tech University (Lubbock, TX); inner sOUNscapes | Saxophone at the University of Oklahoma (Norman, OK); the Eugene Difficult Music Ensemble (EDME) New Music Festival in Oregon; NACUSAthon 2025, the National Association of Composers USA National Festival (online); Virginia Soundscape 1 at the Staunton Music Festival, Central United Methodist Church (Staunton, VA); SONIC SATURDAY at the Ars Electronica Festival, Produktions Studio, Anton Bruckner Privatuniversität (Linz, Austria); and Marginale, Transmedia Arts and Electronic Music Festival, curated by Napoli Totale Elettronica at Opificio Puca (Sant'Arpino CE, Italy).



In 2025, **Robert Fleisher's** acousmatic *Dans le piano* (first released in Petrichor's Music by Living Composers series in 2021) was re-released on the NACUSA Sounds New CD, **Wiib'** (SpaceBear), and his *Minims for Max* were released on Max Lifchitz's Grammy-nominated **Piano Crosscurrents** (North/South). Fleisher's *Six Little Piano Pieces* were performed at Roosevelt University's Ganz Hall by Prof. Winston Choi during the CMS Great Lakes annual conference, and his *Five Songs* from Carl Sandburg's "Prairie" were performed by soprano Sarita Cannon and pianist Kymry Esainko, during the San Francisco Conservatory of Music's annual Hot Air Music Festival in March, and during a NACUSA/SF "Composers and Friends" concert at the Center for New Music in April. In September, Fleisher's *Gig Harbor* was performed by pianist Diana Peoples during a NACUSA Neo-Mosaic Ensemble program at the Murrayville Library Auditorium in Gainesville, GA. In October, his acousmatic *Loretto Alfresco* (Seamus's 2012 Miniatures, "Re-Caged," and on Neuma's 2022 ILTA) was heard twice during the Queens Tape Music Festival (NYC).



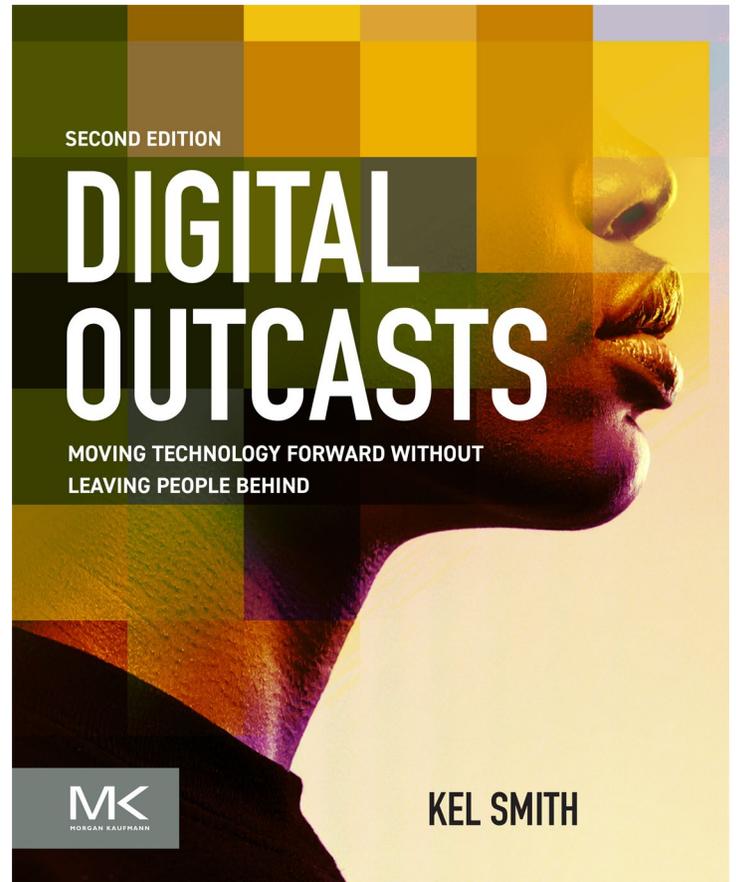
FLOES, with music by **Judith Shatin**, visuals by SoHyun Bae and choreography by Virginie Mécène premiered on the New@Graham series on the Graham & Tech program at the Martha Graham Studio Theatre in NYC on 3/18 and 19, 2025. It had a four-night run at New York Live Arts 12/17-20, where it was presented by vildverk on a program called "Dancing for our Wonderful World". Inspired by the melting of glaciers, explores formation, collision, and flowing through the combination of dance, video, and music, the latter created by processing underwater glacier recordings. The version for music + video was performed at the Boston ICMC on 6/14/40. Other recent performances include *Ice*

Becomes Water for amplified string quartet and electronics, performed at the TechnoSonics Festival at the University of Virginia on 11/11/2025.

In 2022, **Kel Smith** was one of three recipients of the **SEAMUS CREATE grant**. Smith used the funds to study the praxes of sound artists who have disabilities. Portions of this research were presented at the New Media Caucus “Future Bodies” conference that same year.



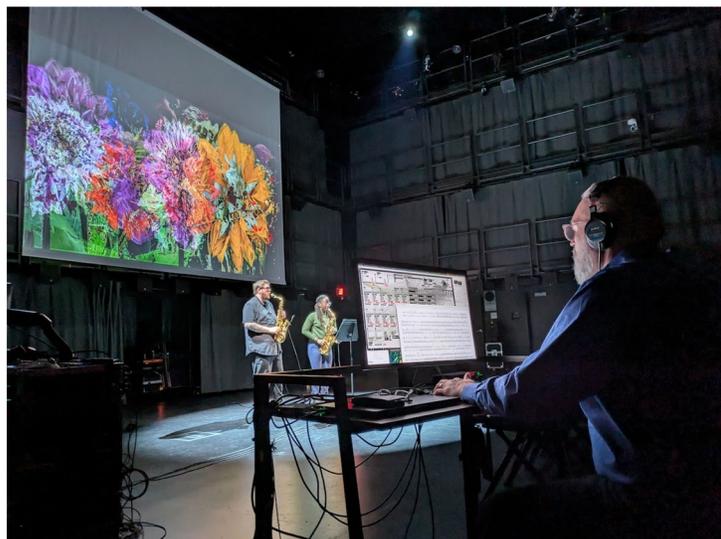
In a 2024 project update for SEAMUS, Smith mentioned that this research would be used for an upcoming book. He is happy to announce that the second edition of **Digital Outcasts: Moving Technology Forward Without Leaving People Behind** will be published in April 2026. The new edition features an entire chapter on the cultural aspects of universal design. That chapter contains a section on sound artists and contemporary composers with disabilities who use customized technology in creative ways. The book is now available for pre-order, and I am lining up speaking engagements timed with its release.



<https://digital-outcasts.kelsmith.com/>

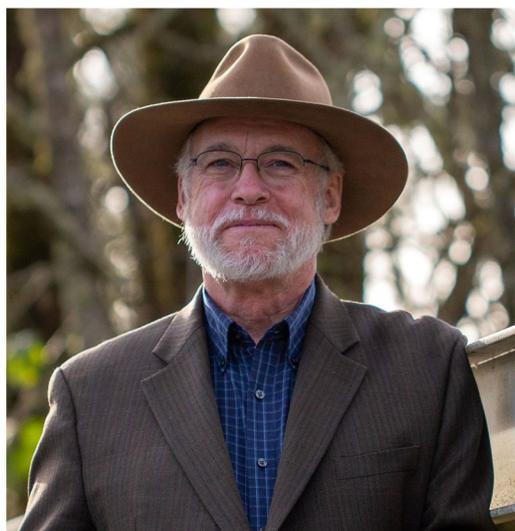
In August, Mother Brain Records released the album **Four of a Kind** by Kill All Kings, featuring improvisations by Kyle Hutchins on saxophones and Charles Nichols on computer. The duo performed in November with interactive video by Zach Duer at ArtRat Studios in Roanoke, VA. Also in August and running through October, Nichols' music for processed environmental sounds accompanied Joelle Dietrick's art installation titled “Chasing the Sun,” for the “Explorations” exhibition in the Van Every Gallery at Davidson College in Davidson, NC. In September, the Galan Trio premiered Nichols' *Voces Magicae*, for violin, cello, and piano on their “Kinesis” concert in Creativity and Innovation District Learning Living Community at Virginia Tech. Early October, Hutchins and Nichols premiered *Masks and Mirrors*, five movements for alto saxophone and computer, with saxophonist Kendra Wheeler on one movement and interactive video by Duer on three movements, in the spatial audio system of the Cube, for the New Music + Technology Festival in the Center for the Arts at Virginia Tech. Late October, Elizabeth Lantz and Nichols performed Nichols' *The Fluted Bird*, for flute

and computer, and he presented five video pieces at the IX International Percussion Festival & I Independent Production Meeting at the Escuela de Artes y Música of the Universidad Industrial de Santander in Bucaramanga, Colombia. In December, Nichols' *Nikki Giovanni Immersive Experience*, for performed poetry and computer music in spatial audio, accompanying projected graphic design and motion-capture dance in surround video, a collaboration with graphic designer Meaghan Dee, actor Brittney Harris, and media artist Trevor Finney, was installed in the Cube as a memorial to the poet.



Brian Belet's *My Last Tape Piece*, computer-processed tape machine and analog synthesis sounds (2023), was performed at the 2nd Spaceout Ambisonics Festival, University of Michigan, Ann Arbor, MI, October 2025. The music was presented in a 3rd-order Ambisonics mix.

See <https://beletmusic.com/news> for more details.



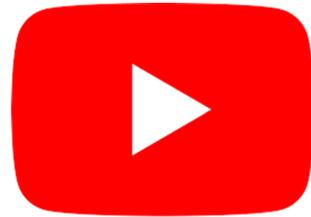
Neil Rolnick performing in Kuala Lumpur, Malaysia.
PC: Eddy Izuwan Musa

This fall **Neil Rolnick** performed new and old works in New York City, Malaysia (Penang and Kuala Lumpur), Singapore, and Troy, NY. On September 12th at MISE-EN-PLACE in New York City, Rolnick with flutist Tessa Brinckman and pianist Kathleen Supové premiered *So Not A Sonata*, which was commissioned by the New York State Council on the Arts. On October 7th at Muzium & Galleri Tuanku Fauziah, Universiti Sains Malaysia, in Penang, Rolnick performed a solo concert of his own laptop works. Rolnick performed another solo laptop concert on October 9th, along with a set by the KL-based SPECTRA Collective at the Galeri Muzium Telekom (Immersio) in Kuala Lumpur, Malaysia. On October 12, Rolnick performed his piece *Mirages*, for piano and computer at the Yong Siew Toh Conservatory Concert Hall, in Singapore. The concert was part of the 13th annual ACM SIGPLAN International Workshop on Functional Art, Music, Modeling and Design (FARM). Finally, on October 24th Rolnick performed a concert of his solo laptop works at Rensselaer Polytechnic Institute's Chapel and Cultural Center.



Neil Rolnick performing in Kuala Lumpur, Malaysia.
PC: Eddy Izuwan Musa

SEAMUS Community Playlist



SPOTIFY

Full Spotify Playlist: [here](#)

Contents:

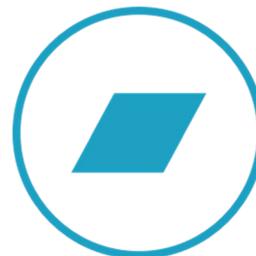
- [Music from SEAMUS Vol. 34](#) (album)
- [treading water](#) by Michael Gaspari
- [Christmas on Cassette](#) by Michael Gaspari
- [Piano and Junction Duo](#) by Fernando Laub
- [The Dam](#) by Fernando Laub
- [The Web](#) by Fernando Laub
- [Piano and String Skywalk](#) by Fernando Laub
- [When the 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 Playlist: [here](#)

Contents:

- [On this Bridge between Starshine and Clay](#) by Lucas Marshall Smith
- [The Accusations That Are Confessions](#) by Lauren Sarah Hayes
- [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
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- [Sufficient Trouble](#) (album) by Brian Belet
- [Four Pieces About a Future](#) (album) by F. C. Zuke



SOUNDCLOUD

Full SoundCloud Playlist: [here](#)

Contents:

- [if you care to listen](#) by Indigo Knecht
- [Crossed Wires](#) by Leah Reid
- [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

- [What If](#) (album) by Dysnomia (Teerath Majumder and James Ilgenfritz)
- [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 Gelinias

Enjoy!



SEAMUS ONLINE

www.seamusonline.org

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