



SEAMUS

2026

The Annual Conference For
The Society For Electro-Acoustic Music in the U.S.

PRESENTS

MUSIC COLLISIONS

Advancing electro-acoustic music through
performance, research, and innovation.

CONCERTS WORKSHOPS
ART INSTALLATIONS

MAY 20TH-23RD

SAN ANTONIO, TEXAS

UTSA ARTS BUILDING

The SEAMUS 2026 logo, featuring a stylized graphic of five vertical bars of varying heights and colors (orange, blue, yellow, green, orange) above the text "SEAMUS" and "2026".

SEAMUS

2026

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Greetings SEAMUS Members and welcome to the 2026 SEAMUS National Conference at UT - San Antonio!

Though every SEAMUS conference is exciting and unique in its own way, I am particularly excited about this one. Not only will this conference feature a wide variety of original and exciting electroacoustic music, but it is an excellent example of what I see as the broader mission of SEAMUS, to foster a collaborative, diverse, and inclusive community for anyone interested in electroacoustic music and its possibilities for creative expression.

This year's conference hosts, Andrew Wright Smith, Miles Friday, and Justin Boyd have organized and planned an excellent conference that emphasizes creative variety, community involvement, and affordability. The conference theme of "Music Collisions" showcases the areas where electroacoustic music and other mediums collide and is particularly focused on installations, a medium that is always interesting and engaging. I hope you will take extra time to engage with the wonderful installations on display this year.

The new music, electroacoustic, and music technology communities of Texas are also very well-represented at this conference. The performers featured at this conference, live and work throughout Texas and are wonderful examples of the quality of and dedication to adventurous music that exists in this area. Additionally, the technicians for this conference live and work in this state including SEAMUS members and UTSA students who are offering their time, skills, and expertise to produce a high-quality conference.

I would also like to specifically commend Andrew Wright Smith for his work on this conference. He has been serving as both a conference host and the SEAMUS Director of Communications over the past year and has done an absolutely amazing job. He has also consistently gone out of his way to ensure that this conference is not only successful, but affordable for all involved, by keeping registration prices low and finding a way to figure the cost of the banquet into registration.

Finally, I would like to thank everyone who worked to make this conference possible, including our featured performers, the Amorsima Trio, Rami El-Farrah, Linda Jenkins, Paul Millette, Jordan Walsh, and Anne Maker; the SEAMUS Board of Directors, Leah Reid, Isaac Smith, Sam Wells, Heather Mease, Alexandria Smith, Patrick Reed, Becky Brown, Drake Andersen, Lucas Marshall Smith, Scott Miller, Elizabeth Hinkle-Turner, and Elizabeth Hoffman; and everyone at the UTSA School of Music who have allowed us into their school for such a special event. See you all out there!



Mark Vaughn
President, SEAMUS

MEET YOUR HOSTS

An educator, composer, electronic musician, and vocalist from Atlanta, GA, J. Andrew Wright Smith (b. 1992) is zealous about the intersections between acousmatic sound, live performers, and improvisation. His works often delve into personal narratives and how they can inform and enrich abstract mediums. As a vocalist, he maintains a passion for visceral, guttural, strange, and electrifying sounds.

A graduate of the University of North Texas's PhD program in Music Composition, Andrew's teachers have included Elaine Lillios, Panayiotis Kokoras, Joseph Klein, David Stout, Andrew May, Jon Nelson, Mikel Kuehn, Christopher Dietz, Fred Cohen, and Matthew McCabe.

Currently Assistant Professor of Instruction in Music Technology at the University of Texas at San Antonio, J. Andrew lives in San Antonio with his dog, Ruby, his cats, George and Mox, and his loving wife, Anna. They are expecting a baby boy in May!



J. Andrew Wright Smith



Miles Jefferson Friday

Miles Jefferson Friday is an artist who focuses on sound as his primary medium. He holds a BM from Indiana University, an MA from the Eastman School of Music, and an MFA and DMA from Cornell University. Currently, Miles is an Assistant Professor of Digital Music at UT San Antonio, where he teaches a variety of courses within the music technology area. Building new instruments, composing music, and creating sound installations, Miles's work invites a reconsideration of how we hear and listen—invoking sound as a site for community-building, critical exchange, and play.

Justin Boyd is an artist and educator working in San Antonio, TX. He graduated from the University of Texas in San Antonio with a BFA in Ceramics and finished his MFA in Integrated Media at The California Institute of the Arts.

He is an Assistant Professor of New Media and Sculpture at the University of Texas at San Antonio, plays music in a space country band and continues his long-standing radio show each week on KRTU 91.7 FM.



Justin Boyd

SEAMUS FEATURED ARTISTS



Amorsima Trio

Amorsima Trio is a boundary-pushing ensemble that redefines the traditional expectations of a string trio, bringing a fresh and contemporary perspective to the stage. Comprised of violinist Mia Detwiler, violist Mike Capone, and cellist Kourtney Newton, the trio was founded in 2016 through a shared passion for new music. With an unwavering commitment to expanding the string trio repertoire, the Amorsima Trio actively commissions new works, seeking out collaborations with innovative composers. Recent projects include the premiere of 21 miniatures in response to Beethoven's 250th anniversary and performances as a featured ensemble at the University of Louisville New Music Festival, Mise-en Music Festival, and New Music on the Bayou. The name "Amorsima," which means "that which does not come from fate" was inspired by the Xenakis work Morsima-Amorsima and symbolizes their pursuit to redefine the traditional expectations of the string trio.



Rami El-Farrah

Dr. Rami El-Farrah is a concert saxophonist known for his solo performances and as a member of both the Bel Cuore Quartet and the Austin Saxophone Ensemble. He is the author of the Dynamic Duos for Saxophone series (published by MusePub) and the etude book 64 Musical Studies (published by Southern Music). As an award-winning soloist and chamber musician, Dr. El-Farrah has performed extensively across the United States and Europe. He has been featured on several musical albums, with recent releases from the Bel Cuore Quartet and the Austin Saxophone Ensemble. In addition to his concert performances, Dr. El-Farrah teaches saxophone at The University of Texas at San Antonio, where he also directs the university's saxophone ensemble and teaches Jazz History.



Anne Dearth Maker

Dr. Anne Dearth Maker is a flutist and music teacher based in Dallas-Fort Worth, Texas. A diverse performer, she maintains an active freelance career and has performed with orchestras, musicals, contemporary chamber ensembles, and improvising ensembles around the country. She's recently performed at the National Flute Association's 2024 Convention, and presented guest recitals at Adams State University (CO), Arkansas State University, and the University of Central Arkansas. Anne particularly enjoys working closely with composers and has premiered multiple works written expressly for her, notably *Sapere Aude* for flute and electronics by J. Andrew Smith, *Whistleblower* for solo piccolo by Jesse Maker, *Uncreation* by Dennis Sullivan, and *I spinningstidens stillhet* by Kristofer Svensson.

Alongside her performance works, Anne is an active teacher. She is faculty at the University of Texas, Tyler and Dallas College-Richland and North Lakes, and maintains a private studio in the Dallas-Fort Worth area. She frequently guest teaches and has taught classes on composer-performer collaboration, how to approach 20th century repertoire, and methods to introduce extended techniques and pieces to students. Anne holds degrees from the University of North Texas, New York University, and the University of Michigan. Her primary teachers were Elizabeth McNutt, Robert Dick, Amy Porter, Sharon Sparrow, and Donna Olkowski.



Jordan Walsh

Jordan Walsh is a percussionist, audio engineer, and educator based in Austin, Texas. A proponent of electronics and theater, he strives to perform the most absurd music with the most genuine fervor. Jordan frequently commissions and performs new works in both chamber and solo settings, including recent collaborations with composers including Elaine Lillios, Akshaya Avril Tucker, José Martinez, and Sophie Mathieu. Frequently engaged as a solo performer, Jordan has recently appeared as a guest at the SEAMUS conference, the New York City Electroacoustic Music Festival, the Percussive Arts Society International Convention, Purdue University, and the Bowling Green State University New Music Festival, with upcoming engagements including Columbus State University and UT San Antonio. He is principal percussionist/personnel manager for the Density512 new music collective, member of minimalist rock group Goliath Was Bigfoot, third part of Line Upon Line Percussion, and is one half of the live-only-nonbroadcast-pirate-radio phenomenon Peach Blossom Highway.



Linda Jenkins

Linda Jenkins is an ardent collaborative musician and teacher based in San Antonio, Texas. She currently serves as Lecturer of Flute at the University of Texas at San Antonio, Instructor of Flute at San Antonio College, as well as privately in the greater metroplex, and can be heard playing with various performing groups and frequently works with local composers as a soloist and chamber musician. Vox Venti, her Denton-based flute quartet, presented programs featuring living women composers at the Texas Flute Society Convention, the Florida Flute Association Convention as well as the Mid-Atlantic Flute Convention. Linda can be heard on the 2023 albums 'Respair' and 'Closure' from GIA WindWorks and 'In Focus 6', released in June 2022 by RMN Music. Recently, she was the featured soloist for the Texas premieres of two works for solo flutes and wind ensemble, with the UNT Wind Symphony and UTSA Wind Ensemble. In 2018, she commissioned and premiered a full recital of works for solo flute and piccolo in collaboration with the Oregon Composers Forum.

Linda is currently completing a Doctorate in Music at the University of North Texas, where she earned a Graduate Artist Certificate in 2020 under the guidance of Professor Terri Sundberg. She has a B.M. from Bowling Green State University and a M.M. from the University of Oregon where she studied with Dr. Conor Nelson and Professor Molly Barth respectively. Her other teachers include Dr. Elizabeth McNutt, Amy Taylor, Dr. James Scott, and Natalie Syring.



Paul Millette

Paul Millette is a percussionist, composer, and educator based out of San Antonio, Texas. He currently serves as Assistant Professor of Practice in Percussion at the University of Texas at San Antonio, where he teaches applied percussion, percussion pedagogy, and percussion literature. He has been invited to present clinics and masterclasses at universities throughout the United States and currently works with the percussion program at Harlan High School.

Millette maintains an active performance career as a chamber musician, orchestral performer, and improviser. Recent professional engagements include performances with the San Antonio Philharmonic, United States Air Force Band of the West, Density512 and the Mid-Texas Symphony. As a chamber musician, Paul frequently performs with the free-improvisation groups Noise Floor and Bongo Funhouse, as well as in the Sjel Duo with saxophonist Sarah Hetrick. He has recorded with the Naxos and Summit Records, and Toccata Classics labels. Paul proudly endorses Vic Firth sticks and mallets, Black Swamp instruments, and Zildjian cymbals.

SEAMUS AWARD SPOTLIGHT



Elainie Lillios



Acclaimed as one of the “contemporary masters of the medium” by MIT Press’s Computer Music Journal, Elainie Lillios creates works that reflect her fascination with listening, sound, space, time, immersion, and anecdote. Her compositions include stereo, multi-channel, and Ambisonic fixed media works, instrument(s) with live electronics, collaborative experimental audio/visual animations, and installations. She also performs live electronics with ESC Trio collaborators Chris Biggs and Scott Deal, and with Origami Sound Society collaborator Mark Nagy.

Elainie’s work has been recognized internationally and nationally through awards, grants, and commissions from the Fromm Foundation, Barlow Endowment, Fulbright Scholar Program, and the Johnstone Foundation. She won First Prize in the Concours Internationale de Bourges, Areon Flutes International Composition Competition, Electroacoustic Piano International Competition, and Medea Electronique “Saxotronics” Competition. She has also received awards from the Destellos International Electroacoustic Competition, Concurso Internacional de Música Electroacústica de São Paulo, Concorso Internazionale Russolo, Pierre Schaeffer Competition, and others. She has received grants/commissions from INA/GRM, Réseaux, International Computer Music Association, La Muse en Circuit, New Adventures in Sound Art, ASCAP/SEAMUS, LSU’s Center for Computation and Technology, Sonic Arts Research Centre, Ohio Arts Council, and National Foundation for the Advancement of the Arts. She has been a special guest at the Groupe de Recherche Musicales, Rien à Voir, festival l’espace du son, June in Buffalo, and at other locations in the United States and abroad.

Reviews of Elainie’s compact disc *Entre Espaces* (available on Empreintes DIGITALEs at electrocd.com) praise her work for being “... elegantly assembled, and immersive enough to stand the test of deep listening” and as “...a journey not to be missed.” Other works are published by Centaur, Innova, MSR Classics, Ravello, StudioPANaroma, Musiques et recherches, La Muse en Circuit, New Adventures in Sound Art, SEAMUS, Irritable Hedgehog and Leonardo Music Journal.

Elainie attributes her success to the many professors whose patience and fortitude helped her explore and understand creativity, intent, technique, experimentation, professionalism, composition, and other important life lessons: at Northern Illinois University – Tim Blickhan, Robert Fleisher, Joe Pinzarrone, Harry Castle, and Jim Phelps; at the University of North Texas – Larry Austin, Jon Christopher Nelson, Joe Klein, Tom Clark, Cindy Mc Tee, and Phil Windsor; at The University of Birmingham – Jonty Harrison. She has also been and continues to be inspired by her many former students whose explorations and successes make her proud to have been a small part of their journey as musicians and humans. Elainie counts herself fortunate to have numerous colleagues and friends in the field who have become her “other” family – her collaborators and performers, her SPLICE colleagues, her UK and European acousmatic composer clan, and her SEAMUS friends. Thank you ALL for making this journey an AWESOME one!

Elainie retired from Bowling Green State University in May 2025 but continues sharing her offbeat and often eccentric ideas about composition and experimentation through part time applied lesson teaching at Western Michigan University. She serves as SPLICE Institute Director (www.splicemusic.org) and teaches workshops there as well. At other times she can be found fundraising for and building homes at Project Mexico (www.projectmexico.org/homebuilding) and exploring #vanlife with plans to visit all National Parks accompanied by husband Michael Thompson and dog Deuteronomus Maximus (Dude for short). Elainie is always up for a road trip.

SCHEDULE AT A GLANCE

WEDNESDAY MAY 20TH, 2026

10:00 a.m.	Concert 1	Gallery
12:30 a.m.	Concert 2	Band Hall
2:30 p.m.	Concert 3	Band Hall
4:00 p.m.	Concert 4	Gallery
7:00 p.m.	Concert 5	Recital Hall
9:00 p.m.	Special Presentation	Art Bldg Lobby/ 3rd Floor Atrium

THURSDAY MAY 21ST, 2026

10:00 a.m.	Concert 6	Gallery
1:00 p.m.	Concert 7	Recital Hall
2:30 p.m.	Workshop 1	Choral Hall
4:00 p.m.	Concert 8	Gallery
7:00 p.m.	Concert 9	Recital Hall

FRIDAY MAY 22ND, 2026

11:00 a.m.	Concert 10	Recital Hall
1:00 p.m.	Concert 11	Gallery
2:30 p.m.	Workshop 2 & 3	Choral Hall/Classroom
3:30 p.m.	Concert 12	Gallery
5:30 p.m.	Banquet (registered participants only)	Graf Park Pavilion
8:30 p.m.	Concert 13	Recital Hall

SATURDAY MAY 23RD, 2026

10:00 a.m.	Concert 14	Band Hall
1:00 p.m.	Concert 15	Band Hall
2:30 p.m.	Workshops 4 & 5	Choral Hall/Classroom
4:00 p.m.	Concert 16	Gallery
7:00 p.m.	Concert 17	Recital Hall



The University of Texas at San Antonio
Presents

2026 SEAMUS National Conference

Concert 1

Wednesday, May 20, 2026, 10:00 AM | Gallery

- | | |
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| Reverie
Simon Hutchinson, Live Electronics | Simon Hutchinson (b. 1980) & Heejoo Kim, video |
| Memoryscapes
Fixed Media | Jeremy Wexler (b. 1991) & Joanna Pottle (b. 1996), video |
| Three Poems (by Victoria Chang) for Improviser and Computer
Alexandria Smith, trumpet and Jeff Albert, computer | Jeff Albert (b. 1970) |
| Vox Clamantis in Nemore
Laura Grantier, clarinet | Nicolas Chuaqui (b. 1990) |
| Refractions: Paths of Knowing
Fixed Media | Chi Wang |
| Part 3: Rhythmic Ostinato on C#
Fixed Media | Justin Writer (b. 1974) |
| Eroded Lions
Katrina Clements, clarinet and Spencer Brand, trumpet | Beth Wiemann (b. 1959) |



Concert 1 Program Notes and Biographies

Reverie

Program Notes

Reverie is a gameful interactive musical performance blending subliminal memory, body movement, and immersive environments. Performer controlled light illuminates fragments of moving images within a three dimensional space. The performer uses the lights to search for invisible targets revealed through the music of the piece. These lights, though, need time to recharge, leading to a tension between exploration and patience. The visual language of the work emerges from subconscious reminiscence, surfacing through abstract human movement alongside imagery of Korean traditional architecture, hanbok (traditional dress), and motifs from nature and culture. These textures do not appear as literal reconstructions but as ethereal echoes—layered, elusive, and unstable—mirroring the way memory resides in the body and reemerges through visual fragments. Merging sound and imagery, *Reverie* evokes fragmented remembrance, inviting the audience to consider how the unseen and forgotten surface in fleeting moments of light.

Biography

Heejoo Kim is a new media artist and filmmaker, born in South Korea and currently based in the US. An internationally recognized, award-winning new media artist and experimental documentary mixed-media filmmaker, Kim's work explores critical social issues such as microaggressions, elder abuse, racism, and psychological themes. Through innovative experimental art and film structures, she challenges conventional narratives and engages audiences in thought-provoking ways. Her interdisciplinary approach integrates storytelling with cutting-edge technologies, pushing the boundaries of visual narratives in contemporary media. She holds MFA degrees from the School of the Art Institute of Chicago (Film, Video, New Media, and Animation) and the University of Illinois at Chicago (New Media Arts). She also earned BFA degrees from the School of the Art Institute of Chicago (Art and Technology Studies) and Hongik University (Painting and Drawing). Kim is currently a professor at the University of Connecticut. Simon Hutchinson is a composer and interdisciplinary artist whose work investigates the cultural narratives that are embedded in our interactions with technology. His works fuse European concert traditions, creative electronics, and global musical influences, creating interactive, immersive experiences that advocate for a thoughtful approach to the digital age. His creative and scholarly output spans such topics as interactive media, digital aesthetics, and the cultural implications of emerging technologies. Simon holds a PhD in Composition with supporting coursework in Intermedia Music Technology from the University of Oregon, and he is currently Professor of Music at the University of New Haven.

Memoryscapes

Program Notes

"This Memoryscapes project seeks to provide a preliminary investigation of the tangible and intangible remnants of (dissonant) heritage through mapping physical art and heritage sites in Podgorze's district and by creating new entry points for reflection and ways of seeing and navigating the intersection of the past and present through the artistic intervention of memoryscapes. How does seeing our physical landscape through a different lens facilitate new, alternative or forgotten stories and moments in time? And what implications does it provide for how we can shape the future? As part of my initial mapping and artistic research, this project showcased below seeks to enter new territory, a different perspective, and reside in a liminal space where the past, present, and future intersect. The processes and outcomes of this preliminary investigations include taking a contemporary approach to the film above by recording my bicycle ride through the selected district, starting at the bottom of Kazimierz, going through Podgórze and ending at Kraków-Płaszów Concentration Camp and its surrounding areas. The film provides an abstracted timelapse of this route with selected images of specific portions of the journey from the film shown below. With this portion of the project, my goal was to capture what is not and cannot be mapped -- the intersection of the physical landscape of natural and



urban spaces with the intangibility of memory and heritage i.e. what is preserved, memorialized, and revitalized versus what is abandoned, buried, suppressed, or forgotten. And finally, how art and artistic invention provides an entry point for investigating this liminal space as a safe space for reflection, active listening, and questioning." — Joanna Pottle
"Joanna asks us to reflect on how we perceive and engage with the past by exploring the tension between what is remembered and what is forgotten in natural, urban, and historically important landscapes. With my soundtrack, I intend to explore the same reflections, but in sound. The sonic materials of this piece primarily consist of field recordings I've captured, with an emphasis on those captured in Poland. The recordings are interwoven with synthesized tones and samples from forgotten media, especially thrift store vinyl records of sound effects from the 1960s and 70s, thus blending sounds that are familiar and obscure, real and synthesized, old and new, complimenting the ever-shifting landscape in the video." — Jeremy Wexler

Three Poems (by Victoria Chang) for Improviser and Computer

Program Notes

"Three Poems" explores the relationship between the meaning of spoken words and the sounds of those same words. This setting of three poems from Victoria Chang's book *The Trees Witness Everything* asks a musical improviser to interact with the recorded sounds of the spoken poems. Each movement begins with a recitation of the poem in its original form followed by a statement of the seed melody which is the starting idea for the musical improvisation. An interactive system based on IRCAM's Somax2 software uses the sounds of the spoken words of the poem as sonic responses to the improviser's gestures, and the improver responds in dialog.

Biography

Jeff Albert is an Associate Professor and Co-P.I. of the Creative Music Technology Lab in the School of Music at the Georgia Institute of Technology. His areas of research and creative practice include improvisation and interaction, jazz performance, performance paradigms for live computer music, and audio production. He has performed in concerts and festivals in the U.S and throughout Europe, and contributed as a performer, producer, or engineer on over 60 recordings, including the 2017 Grammy winner for Best Traditional Blues Album. Albert received his B.M. from Loyola University New Orleans, and his M.M. from the University of New Orleans. In May of 2013, he became the first graduate of the PhD program in Experimental Music and Digital Media at Louisiana State University, where he was a founding member of the Laptop Orchestra of Louisiana (LOLs).

Vox Clamantis in Nemore

Program Notes

Vox Clamantis in Nemore translates to "a voice crying in the forest." Referencing the biblical phrase *vox clamantis in deserto*—an unheeded, prophetic voice—the piece explores what is being lost as forests vanish across our world. The clarinet begins as the voice of an undisturbed woodland. This calm natural world is soon interrupted by the sounds of industry, representing human encroachment on and destruction of this fragile ecosystem. The clarinet responds with urgent cries that grow as the music reaches a powerful climax. At the end, the fading sound of a train blends with a forest stream as the music from the opening returns. The ending remains ambiguous: perhaps nature finds a way to endure, or perhaps these are the last echoes of something beautiful that is fading away forever.

Biography

Nicolas Chuaqui (b. 1990) is a composer of wide-ranging music for instruments, voices, and technology. A performer of voice and piano, his music is influenced by his fascination with musical time, momentum, memory, and impression. His collaborators have included orchestras (the Albany and Oregon Symphonies), ensembles (Ensemble Signal and the



Arditti Quartet), opera companies (New Voices Opera) and more. His awards include the Khorikos ORTUS International New Music Prize and the Wayne Brewster Barlow Prize from the Eastman School of Music. Chuaqui studied composition at the Eastman School of Music, Indiana University, and Dartmouth College. He serves as Assistant Professor of Composition and Electronic Music at Ithaca College, where he directs the Ithaca College Electroacoustic Studios.

Refractions: Paths of Knowing

Program Notes

Refractions: Paths of Knowing explores the idea that perception is never a direct mirror of reality. Just as light bends when it passes through glass, our understanding of the world is refracted—shaped and shifted—by the cognitive, cultural, and emotional lenses we choose, inherit, or construct when we try to make sense of what surrounds us. Each refraction—each viewpoint, model, or moment of insight—is neither wholly right nor entirely wrong. It is simply a path, a partial but meaningful way of knowing. No single lens captures the whole; it is through their convergence, contrast, and layering that a fuller image begins to emerge. This piece is not a search for certainty, but an invitation to dwell in complexity: to listen across differences, to embrace ambiguity, and to consider the weight each lens carries in shaping what we believe to be real—and in revealing who we are through the beliefs we hold. The composition draws inspiration from the camera lens and strings as a metaphor for perception and real-time control, where multiple inputs and perspectives are processed to interpret sound and image. These metaphors mirror the human condition: fragmented yet striving for coherence, refracted yet reaching toward understanding.

Biography

Chi Wang is a composer and performer of electroacoustic music whose research and creative work focus on sound design, data-driven instrument creation, musical composition, and performance. Her works have been presented internationally at leading venues and conferences, including the International Computer Music Conference, New Interfaces for Musical Expression, Musicacoustica-Beijing, the Society for Electro-Acoustic Music in the United States, the New York City Electroacoustic Music Festival, Kyma International Sound Symposium, Electronic Music Midwest, and the International Confederation of Electroacoustic Music, among others. Her compositions have received wide recognition, including selection for SEAMUS CDs, the Best Composition from the Americas at the International Computer Music Conference, the Pauline Oliveros New Genre Prize from the International Alliance for Women in Music, the Award of Distinction at the MA/IN International Festival of Digital and Creative Culture, honors at the International Confederation of Electroacoustic Music Competition Prix CIME, and finalist distinction at the Guthman Musical Instrument Competition. Chi earned her D.M.A. in the Performance of Data-Driven Instruments from the University of Oregon. She is currently Associate Professor of Music (Composition: Electronic and Computer Music) at the Indiana University Jacobs School of Music.

Part 3: Rhythmic Ostinato on C#

Program Notes

Part 3: Rhythmic Ostinato on C# is the third piece in a series of works that all rely upon a recurring rhythmic structure as the basis for musical development. Each piece in the series uses a core ensemble (mallet perc, piano, voice) with extra sounds added to make each work unique. Additionally, each work uses a single tonic with the long-term compositional goal to create a new work for all twelve pitches of the chromatic scale. The piece presented here uses a recurring seven-measure changing meter pattern on C# as the "rhythmic ostinato." The core ensemble is augmented with harp, synth sounds, and long ambient textures created by feeding the entire work through some time-stretching, granular processing. Finally, unlike previous rhythmic ostinatos, this work is accompanied by video. Here the video is



created by assigning the core ensemble instruments (mallets, piano, voice) to individual visualizer elements making a colorful display of the ostinato.

Biography

Justin Writer is a composer of modern solo, chamber, ensemble, and electronic music. Writer's music is performed by professional and university ensembles throughout the United States, Europe, Mexico, and South America. His music is published by Cimarron Music Press, Media Press, Alea Publishing, Echelon Music, and Fatrock Ink. Writer's works have been performed at several notable conferences that include the International Tuba and Euphonium Association, North American Saxophone Alliance, European Bass Congress, International Trombone Festival, Viola Congress, International Trumpet Guild, The Society of Composers Inc., New York City Electroacoustic Music Festival, Society for Electro-Acoustic Music in the United States, Chicago Bass Festival, International Society of Bassists, College Music Society, and numerous other venues. Writer is currently Professor and Area Coordinator of Composition and Music Theory at the University of Texas Rio Grande Valley. Writer received his D.M.A in Composition from the University of Oklahoma, his M.M. in Theory/Composition from Wichita State University, and a B.M.E. from Pittsburg State University (Kansas). A complete listing of works, as well as select recordings can be found at www.justinwriter.com.

Eroded Lions

Program Notes

This work is a setting of the poem "The Eroded Lion" by Joan Wickersham, from her book about the Danish warship The Vasa, "No Ship Sets Out TO Be A Shipwreck. The video uses images from the Vasa Museum's digital collection as an accompaniment to the live performers, the 'Vive Ensemble.

Biography

Beth Wiemann was raised in Burlington, VT, studied composition and clarinet at Oberlin College and received her PhD in composition from Princeton University. Her works have been performed nationally and internationally by the ensembles Continuum, Transient Canvas, Earplay, Guerilla Opera, and others. Her compositions have won awards from the Orvis Foundation, Copland House, the Colorado New Music Festival, New York Treble Singers, and regional arts councils. She teaches clarinet, composition and music theory at the University of Maine. Recordings of Wiemann's music include *Why Performers Wear Black*, on Albany Records in 2004, and works on the New Focus Recordings, Navona, Ravello, Capstone, innova and Americus record labels. A recording of her chamber opera *I Give You My Home* for Guerilla Opera was released on Parma in 2023, and also made into a film released by Guerilla. Her compositions are available from American Composers Edition in New York.



Concert 2

Wednesday, May 20, 2026, 1:00 PM | Band Hall

Let It Rip Fixed Media	Jon Bellona (b. 1981)
Be Still Fixed Media	Timothy W. McDunn (b. 1994)
Chirp Fixed Media	Gabriel Araújo (b. 1992)
Openings (2022) Fixed Media	Liann J. Kang
Nor'wester Fixed Media	Teerath Majumder (b. 1994)
What Batters You Becomes Your Strength (2025) Fixed Media	Elizabeth Hinkle-Turner (b. 1964)
phantomic embodiment Fixed Media	Orson Abram (b. 2002)



Concert 2 Program Notes and Biographies

Let It Rip

Program Notes

"Let it Rip" sets an imagined world for Bey Blade spinning toys that my son enjoys with his friends. Going back and forth between the real and the hyperreal, the piece intertwines the playfulness, competitive nature, and the theatre of the toy and its action. This stereo version was down-mixed from 7.1 and best heard with headphones.

Biography

Jon Bellona is a sound artist and award-winning educator who specializes in digital technologies. Jon's music and original performances on custombuilt digital musical instruments have been programmed by the International Computer Music Conference (ICMC), the International Conference on New Interfaces for Musical Expression (NIME), the Kyma International Sound Symposium, the Coastal Futures Conservatory, the Intel UX Symposium, and the Society of Electro-Acoustic Music in the United States (SEAMUS). Jon's multimedia and sound art installations have been exhibited in the Smithsonian Museum of American History, SPRING/BREAK in NYC, the High Desert Museum, as well as galleries in NY, VA, ME, and OR. Jon's sonification work has been funded by the National Science Foundation (NSF) and mentioned in the LA Times. Jon is currently an Assistant Professor in Music Technology at the University of Oregon and is a codirector of Harmonic Laboratory, an interdisciplinary arts collective focused on art and technology collaborations.

Be Still

Program Notes

Much of my work focuses on alternative tuning systems. Until recently this work has mainly centered on just intonation, tuning systems based on the harmonic series. In this piece, however, I make use of higher-cardinality EDO's (Equal Divisions of the Octave). For example, one passage is in 21tone equal temperament, meaning the octave is divided evenly into 21 steps, which are smaller than the traditional half-step. Within these tuning systems, I make use of scales that are transpositionally symmetrical, meaning that they map back onto themselves when transposed by a particular interval. The scales and chord progressions are also maximally even, a property they share with the diatonic system. To my ear, this property seems to contribute in large part to the harmony's appeal. By the end of the piece, the musical thought matures into a sort of lullaby for my precious, 4-month-old daughter. In short, this is an 8-channel, maximally even, transpositionally symmetrical, 21-tone-equal-tempered concert lullaby for fixed media. You know, the kind most dads sing to their children.

Biography

Timothy W. McDunn (b. 1994) is a composer and theorist with an international profile. He specializes in just intonation and electroacoustic composition. His music and research is regularly presented and performed at major peer-reviewed conferences and festivals including the Society for Electroacoustic Music in the United States National Conference, the New York City Electroacoustic Music Festival, the International Computer Music Conference and others. His background in classical languages and literature strongly influences his work as a composer. He holds a DMA in Composition from the University of Illinois at Urbana Champaign and a Biennio Degree in Composition from the Verdi Conservatory of Milan. His education also includes a Bachelor of Music in Composition and a Bachelor of Arts in Greek and Roman Studies. McDunn currently teaches music theory and composition full-time at Wheaton College. He resides in Glendale Heights with his wife, Jasmine—the most selfless, supportive, and objectively beautiful woman in the world. His music is influenced by elements of philosophy, faith, and spirituality.



Chirp

Program Notes

The main focus of *Chirp* was to use digital synthesis to create sounds modeled after nonhuman animals, transforming their natural sounds into digital forms that challenge the boundaries of biological and synthetic sound production. The sound models for *Chirp* were derived from recordings of animals, including cats, birds, pigs, and cicadas. It draws a parallel between natural processes and the technological systems humans have created to manipulate sound for functional purposes. I wanted for *Chirp* to become a dialogue between nature's evolutionary strategies and human technological advancements, creating a space where the organic and synthetic coexist and interact.

Biography

Composer, multimedia artist, and educator whose work bridges ecological, technological, and cultural models through sound, video, and transmedia pieces. He is Assistant Professor of Music Technology at Texas A&M University - Central Texas. Gabriel studied composition with Paulo Guicheney at the Universidade Federal de Goiás (Brasil), and obtained his master's degree from the CNSMD de Lyon (France), where he studied with Michele Tadini and attended the classes of Martin Matalon and François Roux. He completed his DMA at the University of Texas at Austin under Januibe Tejera, where he served as Assistant Instructor for the Experimental and Electronic Music Studio. He received the Funarte composition prize from the Brazilian Ministry of Culture at the Biennial of Contemporary Brazilian Music, the Rainwater Innovation Grant, and was a finalist at Residency Prix CIME/ICEM and MA/IN Awards. He has collaborated with performers such as PHACE Ensemble, Vertixe Sonora, HANATSUMiroid, Line Upon Line Percussion, the Orchestra of the National Opera of Lyon, Soundmap Ensemble, Atelier xx-21, Olivier Stankiewicz, Alice Belugou, and have been featured at festivals such as MA/IN Festival (IT), ICMC (KR), Ars Electronica Forum Wallis (SWI), MUSLAB (ECU), SEAMUS (US), Lontano (BR), Plurisons (BR), CNMAT (US), Empreintes (FR), Electric LaTex (US), Festival No Conventional (Colombia). Gabriel also works in the production of new music, being one of the founders of the Música Íntima concert series in the city of Goiânia, whose productions since 2014 include the festival Goiânia Música Hoje, more than 20 concerts with local musicians and with groups such as Proxima Centauri (France), duo DOM, Quarteto Brasília Sax, and Ensemble Synthesis (Portugal), and also the release of five albums and three films. He is also a producer of the Plurisons festival, an event dedicated to musical creation and new practices in the field of concert music.

Openings (2022)

Program Notes

Like in drawings, a sound material not only exists in the moment but sometimes hints at the path it can be heading next. The direction is derived from very subtle traits of the sound—not only the texture, gestural aspect, degree of tension but also implied visuality and expectation generated from it. While working on my fixed media piece, *Openings*, I followed the invisible but tangible threads that the sound materials were organically engendering and chased the sonic sceneries that emerged afterward.

Biography

Born in Seoul, South Korea, Liann J. Kang is a composer and vocalist who writes music that brings out imagery and sensory responses that can be stimulated uniquely through the time-based auditory experience of music, inspired by her experience of synesthesia. Kang is interested in the vulnerable, fragile, fleeting, and intangible qualities of "in between" feelings and emotions, manifesting from transitory phenomena such as nostalgia and foreignness. She pays close attention to the qualities of everyday sounds around us, especially their influence as familiar objects to shape listeners' perception of space – its physical, acoustical, and imaginary aspects. Kang is a 2025 Tanglewood Music Center Composition Fellow and has been named 2025 ICMC Best Student Music Award, First Prize winner of the 2024



Sweetwater/SEAMUS Commission Competition, and winner of the Twenty-Third Annual 21st Century Piano Commission Competition at the University of Illinois. She is also the recipient of 2024 Kate Neal Kinley Memorial Fellowship. Her works have featured internationally at events and conferences including SEAMUS, EMM, NYCEMF, ICMC, Napoleon Electronic Media Festival, CHIMEFest at University of Chicago, Chosun Daily National Debut Concert in Seoul, South Korea, Sound Spaces in Malmö, Sweden, and the highSCORE Festival in Pavia, Italy. Her primary teachers have included Philippe Hurel, Yan Maresz, João Pedro Oliveira, Eli Fieldsteel, and has previously had masterclasses led by Kaija Saariaho and John Harbison. She earned a Bachelor of Music in composition with honors from Yonsei University in Seoul, South Korea. Currently, Kang is a doctoral candidate in composition-theory at the University of Illinois at Urbana-Champaign, where she also earned her Master of Music.

Nor'wester

Program Notes

The Bengali new year (mid-April on the Gregorian calendar) invariably brings with it violent storms near the Bay of Bengal. We call them Kal Baishakhi. They can wreak havoc on people's daily lives, damage crops, cause floods, and displace people. The suffering is considerable. Yet, somehow, knowing that these cataclysmic events are inevitable helps generate acceptance. We know what nature has in store for us, the destruction it will cause; we also know it will pass. It is all part of the cycle. During a particularly difficult time of my life when I was reconciling with several grave losses, the Kal Baishakhi and our acceptance of it was inspiring. It helped me see the bigger picture beyond the carnage, the impermanence of everything, and the strength in us to grieve and overcome loss. Nor'wester is a depiction of not just the dynamics of a storm but also our tumultuous experience of it. It is gradual and sudden, momentary and eternal, stationary and chaotic. These are some of the qualities that have been expressed in this piece through electronic timbres and spatialization.

Biography

Teerath Majumder is a Bangladeshi composer and technologist who works in interactive and immersive media, computer music, and sound design. He questions socio-sonic dynamics that are often taken for granted and reimagines relationships between participants through technological mediation. In 2025, he created Do Not Feed the Robots, a participatory concert involving a range of "interactive objects" and automatons. In the same vein, his 2022 work Space Within fostered collaboration between audience members and featured musicians using his "interactive objects." His collaboration with Nicole Mitchell resulted in the immersive sound installation Mothership Calling (2021) that was exhibited at the Oakland Museum of California. He composed and designed sound for Qianru Li's immersive multimedia piece A Shot in the Dark (2023) that explored AsianAmerican identity in the face of anti-Black police violence with reference to the shooting of Akai Gurley in 2014. His compositions have been performed by Hub New Music, Transient Canvas, and London Firebird Orchestra among other ensembles. He often collaborates with dancers and filmmakers in various capacities and produces genre-bending electronic music for his studio projects. Teerath holds a PhD in Integrated Composition, Improvisation and Technology from the University of California, Irvine and is currently appointed as an Assistant Professor at Columbia College Chicago.

What Batters You Becomes Your Strength (2025)

Program Notes

"What Batters You Becomes Your Strength," a line from the Rilke poem, Let This Darkness Be a Bell Tower, has become my primary mindset as my care of my elderly mother in the late stages of dementia continues. Such an experience is increasingly universal within my generation especially those of us who seem to be the only family members willing or capable to handle such emotionally exhausting work; all others have abandoned us. And now I am no longer capable;



I have had to surrender to professional expertise for her and it feels like such a failure. So, I am not entirely certain that Rilke's line (a classier version of "what doesn't kill you makes you stronger") is true; there seems to be a law of diminishing returns. The piece is created from recordings of a single handbell, a sleighbell, and one royalty-free audio file surprise from the BBC library. I mainly worked with filtering and consonant and dissonant tunings creating, I hope, a sense of being swung to and fro around the inside of the bell's sonic space.

Biography

Elizabeth Hinkle-Turner (b. 1964) received her D.M.A. from the University of Illinois in 1991 and has been on the staff of the University of North Texas for 28 years building computer labs, classrooms, and testing facilities. She is a board member of the Society for Electro-acoustic Music in the United States (SEAMUS) and is the listserv coordinator for the International Alliance for Women in Music (IAWM). She is also a karate instructor and national martial arts competitor and champion and currently holds the rank of 4th-degree black belt in American Karate. Hinkle-Turner is the author of *Women Composers and Music Technology in the United States* (Ashgate [now Routledge], 2006) and is currently working on a twentieth-anniversary edition of this text.

phantomic embodiment

Program Notes

Phantom Embodiment is a fixed media etude made from the live processing of an improvisation session with friends in September 2024. To create this piece, I used a live-processing patch in Max/MSP that I've been refining for several years. In this improvisation, the patch served as both an instrument and a means of documentation.

Biography

Orson Abram (b. 2002) is a multimedia artist who blurs the lines between composer, percussionist, improviser, filmmaker, performer, and sound artist. Originally from Columbus, Ohio, they graduated from Oberlin Conservatory and College in 2025, where they studied TIMARA (Technology in Music and Related Arts), English, Percussion Performance, Cinema and Media. Their work often deals with theoreticals in relation to the personal; they work across the intersections of video, performance, installation, and music composition to explore the translation from personal to universal memory, the ethics of performance, and transgression in traditionally conservative spaces. Their work aims to provoke and cross the lines of what music composition and performance is designed to be. Orson's work has been performed by soprano Tony Arnold, Oberlin Percussion Group, pianist Kai Frueh, and many others. They've studied under the instruction of Piyawat Louilarpraser, Eli Stine, Francis Wilson, Ross Karre, Heather Mease, Hunter Brown, Dana Jessen, Pablo Rieppi, Miles Friday, Christopher Poovey, Jeremy Toussaint-Baptiste, Michael Rosen, and have had lessons with Carlos Sanchez-Gutierrez, Donnacha Dennehy, Wang Lu, Catherine Lamb, Jorge Sanchez-Chiong, Du Yun, Katie Young and Third Coast Percussion. They are currently pursuing a Master's degree in Music Composition with a teaching assistantship in Music Technology at Bowling Green State University, where they study with John Eagle, Christopher Dietz, and Marilyn Shrude. Orson's work has been featured at various music/film festivals and conferences such as Darmstadt Ferienkurse, soundSCAPE, Society of Electroacoustic Music in the United States (SEAMUS) Conference, Performing Media Festival, Summer Institute for Contemporary Performance Practice (SICPP), New York City Electroacoustic Music Festival (NYCEMF), Yarn/Wire Institute, and the So Percussion Summer Institute.



Concert 3

Wednesday, May 20, 2026, 2:30 PM | Band Hall

2a_A Fixed Media	Paul Schuette (b. 1985), Jerod Sommerfeldt (b. 1982)
RUSH Fixed Media	Owen Hopper (b. 1995)
Bellitude Fixed Media	Christopher Cook (b. 1962)
Heart of Cain Fixed Media	Kaleb Rhea (b. 1996)
the becomer Fixed Media	Steven Hixson (b. 1994)
Superaero Fixed Media	Jerod Sommerfeldt (b. 1982)
...over 2000 pulsars... Fixed Media	Ronald Keith Parks
Wildacre Variations Fixed Media	Andrew Walters (b. 1967)



Concert 3 Program Notes and Biographies

2a_A

Program Notes

We believe in making freely improvised music because – “Improvisation is a game that the mind plays with itself, in which an idea is allowed to enter the playing field, in order to be kicked around in pleasing patterns for a moment before being substituted by another idea. The first idea is unintentional, an error, a wrong note, a fumble in which the ball is momentarily lost, a momentary surfacing of an unconscious impulse normally kept under cover. The play to which it is subjected is the graceful recovery of the fumbled ball, a second ‘wrong’ note that makes the first one seem right, the justification for allowing the idea to be expressed in the first place.” “Improvisation tells us: Anything is possible – anything can be changed – now.” -Frederic Rzewski And we need this reminder now more than ever.

Biography

Road Julep is the collaboration of Jerod Sommerfeldt and Paul Schuette. Jerod Sommerfeldt teaches electronic music at the Crane School of Music in Potsdam, NY. His music and sounds explore glitch, microsound, and algorithmic design. Paul Schuette is a composer, sound artist and improviser who teaches at The College of New Jersey. His practice explores graphic notation, live electronics, and instrument building.

RUSH

Program Notes

Conceptualized around a collision of sonic identities, *RUSH* explores gesture, space, and states of stability between two seemingly discrete sound worlds as they morph into one. Made entirely from two source recordings, I recorded a passing freight train in 2022 and the mountain dulcimer in 2025. Through a series of dreams, the harmonic progression emerged, and I began to slowly map it onto both sounds.

Biography

Owen Hopper is a sound artist, composer, educator, and improviser whose work focuses on fragile correlations between landscape and meaning. Much of his work meditates on our relationship with technology, issues of modernity, acoustic ecology, and sonic perception. Through ideas that encompass digital media, field recordings, chamber ensembles, modular synthesizers, and loudspeaker arrays, he develops pieces that seek to create thoughtful discussions; woven with our understanding of digital culture, popular music, and the environment. His sonic world creates a balance between harmonious natural sounds and the sonic palette of digital glitches, sound degradation, and failure. His practice revolves around texture and timbre, density and openness, as well as aspects of minimalism and acousmatic practice. Deep Listening® is an integral part of his life and work since discovering the practice in 2016. Besides daily practice, Owen completed the certification intensive I through Rensselaer Polytechnic Institute in 2021 and the second intensive in 2025. His text score *Be Here Now* was included in the upcoming book *A Year of Deep Listening*, published by Terra Nova Books, part of MIT Press. His projects have been funded through grants from the Ohio Arts Council, the Greater Columbus Arts Council, The University of Cincinnati, as well as Otterbein University. His work has been performed at ICMC, SEAMUS National Conference, New Music Chicago's Impromptu Fest, Earth Day Art Model, The Electroacoustic Barn Dance, West Fork New Music Festival, The Navy Band International Saxophone Symposium, the North American Saxophone Alliance Conference, Studio 300, and the Midwest Composers Symposium. He is currently on the faculty at the University of Cincinnati College Conservatory of Music as well as Visiting Faculty at Miami University in Oxford, OH, where he teaches composition and courses on music technology, theory, and popular music. He holds an MM in composition from CCM, where he studied composition and computer music with Mara Helmuth, and a BA from Otterbein University where he studied with composers Jennifer Merkwitz and Charlie Wilmoth.



Bellitude

Program Notes

Bellitude is an immersive journey into the diverse sounds of bells and chimes. Hidden bells within the urban landscape are recorded in a vast space, where they undergo manipulation as they resonate and travel. These sounds harmonize in pitch and rhythm, weaving together a forgotten melody. Ultimately, however, they fade away, unable to elicit any response.

Biography

Christopher Cook is professor of music at Chowan University where he teaches music theory and composition, music technology, music industry, directs the university jazz band, and serves as president of the faculty senate. He received the Doctor of Music degree from Indiana University where he served as assistant director of the Center for Electronic and Computer Music. He is a recipient of a Fromm Music Foundation commission from Harvard University and has received awards from the National Endowment for the Arts, the American Society of Composers, Authors and Publishers, the Music Teachers National Association, and the National Assembly of Local Arts Agencies. He has served as Composer-in-Residence at James Madison University, Amherst College, the University of Evansville, the Monroe County Community Schools Corporation (Indiana), and for the city of Somerset, Pennsylvania. His compositions are widely performed at national and international universities and festivals.

Heart of Cain

Program Notes

This piece is about Cain's sacrifice to God from the story of Cain and Abel. We are told that Cain's heart was corrupted, but we do not know to what degree. This piece depicts Cain's partially corrupted heart. To show the corruption, I edited the samples to create a spectrum of recognizability. The corrupted sounds range from glitchy to pitch shifted, from muted to completely unrecognizable. The samples were taken from a number of objects like door handles, markers and erasers, the mouth, projector and screen, a wooden desk, a metal water bottle, and keys.

Biography

Kaleb Rhea (b. 1996) went to Illinois College to develop his voice. Dr. Timothy Kramer personally oversaw his growth and helped to broaden his knowledge, by introducing him to composers like Hindemith and Shostakovich. While at Illinois College, Kaleb took a semester to study abroad in Heidelberg, Germany. While overseas, Kaleb focused on orchestral writing by going to many orchestra concerts, score studying, and orchestrating a piano piece he had written the previous year. After receiving his Bachelor's of Arts in Music from Illinois College in May 2018, Kaleb went to study at Western Illinois University. He studied with Pulitzer Prize Finalist Dr. James Romig and electro-acoustic specialist Dr. Hong-da Chin. He received his Master's of Music in composition in May 2020. Kaleb completed a D.A. in Music Theory and Composition at Ball State University in 2025. He teaches composition, music theory, and songwriting at Indiana University East. He also has a YouTube channel that discusses award winning music, @kalebrhea. Check out his soundcloud at soundcloud.com/kaleb-rhea



the becomer

Program Notes

"the becomer" is a fixed media electroacoustic work for four independent audio channels. The work was created using CataRT, a real-time system for corpus-based concatenative sound synthesis. The entirety of the piece consists of digitally manipulated harmonica sounds. The system groups these sounds by timbral characteristics, creating gradually shifting fields of timbre. Programmatically, "the becomer" is a musical metamorphosis made in admiration of people who rebel against social currents in their quests for self-actualization. The gradually twisting, shapeshifting harmonica sounds are meant to symbolize these journeys, frequently made with great difficulty.

Biography

Listlessly existing somewhere in a state between fluttering life and restful oblivion, musician, composer, and technologist Steven Hixson spends his waking hours hopelessly fixated on creating excruciatingly boring music that never changes harmonies. Influenced by mysticism, magic, science, nature, and religious practices, Hixson sees each composition as a realization of some sort of distant, universal, immutable truth, with each performance acting as a rite of invocation. To this end, Hixson makes use of spatialized sound, immersive lighting/projection, and custom electronic instruments and interfaces, frequently performing and navigating the chaos of his own sonic creations. Hixson's confounding ink blots have been scrutinized by some of North America's most esteemed performers, including Béla Fleck, Brooklyn Rider, Transient Canvas, HYPERCUBE, and Aperture Duo. He has presented and performed his work across the United States as well as in Europe, including at the SEAMUS National Conference, the New York City Electroacoustic Music Festival, TUTTI Festival, the California Electronic Music Exchange, the Cleveland Museum of Art, the San Francisco Museum of Craft and Design, soundSCAPE, and New Music on the Point. A native of southeast Ohio, Hixson holds a Master of Fine Arts degree in Music Technology from the California Institute of the Arts (CalArts), where his research was primarily focused on musical applications of virtual reality technology. Currently, Hixson is a doctoral candidate in music composition at the Ohio State University, where his dissertation work inspects the influence of misophonia on the act of music creation, the ritualization of feedback loops, and the aesthetics of musically applied chaos theory. Aside from his doctoral research, Hixson teaches private lessons in electronic music and composition at Ohio State, directs the OSU Composers Immersed spatialized multimedia concerts, and serves as president of the Ohio State New Music Collective.

Superaero

Program Notes

My musical practice has recently focused on unconventional approaches to guitar performance, prioritizing texture and gesture, relying on abrupt transitions, sharp attack, feedback, and timbral shifts effected by manipulating pickup toggles and switches. Superaero explores the liminal space between intent and accident, sourcing recordings of my guitar improvisations and glitch sounds that continue to inspire me: static from broken cables, clicks, pops, sharp percussive attacks, abstract, fractured grooves, and angular rhythms permeate this sound world. Deliberately invoking the "superaero" pursuit of maximum efficiency against resistance found in cycling, every gesture, texture, and digital artifact in this work was sculpted for expressive immediacy and forward momentum.

Biography

Jerod Sommerfeldt composes music that explores digital audio artifacts and the destruction/failure of technology, resulting in work that explores glitch as a compositional device. He is Associate Professor of Electronic Music Composition at the State University of New York at Potsdam's Crane School of Music, and director of the SUNY-Potsdam Electronic Music Studios (PoEMS) and the Crane Laptop Orchestra.



...over 2000 pulsars...

Program Notes

From our perspective on earth, pulsars appear to be stars that blink on and off at regular rates. However, they are neither blinking or stars (not at least living ones). Pulsars belong to the family of objects called neutron stars that form when stars larger than our sun run out of fuel and collapse in on themselves. They emit two beams of light in opposite directions and as they spin, appear to blink. Pulsars were first discovered in 1967 and to date over 2000 pulsars have been detected. What if we could scan the night sky and map the pulsars to trigger slices of audio samples? *...over 2000 pulsars...* was realized using a Max patch I made to create glitchy beat slicing that can move between beats and granular textures.

Biography

Composer and bassist Ronald Keith Parks' diverse output includes orchestral music, chamber works, electroacoustic music, interactive computer compositions, choral music, songs, jazz-fusion, film scores, sound design and music for visual media, and incidental music for art gallery installations. Recent commissions include *Earth and Pluto* for the Charlotte Civic Orchestra, *Park Güell* for the Bechtler Ensemble, *Reflections and Lore* for the Charlotte Composers Forum, *9 Dreams of Flying* for the Charlotte New Music Festival, */// Elements* for the Blue Ridge Chamber Players, *Alhambra Tiles and Things Get Out of Hand...* for the Out of Bounds Ensemble, *Simple Things* for the Charlotte Symphony's Composer on Campus Project, *A Matter of Perspective* for Duo XXI, *Off on a Tangent...* for the Red Clay Saxophone Quartet, *Torque*, *Wavelength*, and *Afterimage 8* for the Charlotte Civic Orchestra, *Afterimage 7* for the NeXT Ens, and *...drift...* for the Force of Nature artist exchange program. His compositions and papers have been selected for inclusion at numerous national and international festivals and conferences. Dr. Parks' research into granular sampling, granular synthesis methods, and FFT-based spectral filtering techniques has appeared in the Amsterdam Catalogue of Csound Computer Instruments and has been featured at ICMC, SEAMUS, SCI, and various other conferences and professional venues and has been published in various conference proceedings. Ron's music is available on a variety of labels. *Test Pieces for Piano, Book One* on Runaway Table Records, *Reflections and Lore* on "Reflections on the Firebird" on Albany Records label. *Torque*, for orchestra as part of "Spellbound: Captivating Works for Orchestra and Large Ensemble" on Navona Records. *Fractures*, for digital media was included on the "2007 International Computer Music Conference Proceedings" CD. *Residual*, for digital media is included on the "FEMF 10 year retrospective CD" on the Electronic Music Foundation label, *Non Divisi* and *Sul C*, both for digital media are included on the 2005 and 2006 "60X60" CDs released by Vox Novus, *A Matter of Perspective*, for violin and cello on Duo XXI's "Quest: New Music for Violin and Cello" on Albany Records, and *VoiceWall* was included on the Society of Composers, Inc. "Student Chapter CD Volume 1" from the University of Florida. Dr. Parks earned the Bachelor of Music in composition from the North Carolina School of the Arts, a Masters of Music in composition from the University of Florida, and a Ph.D. in composition from the University at Buffalo. He is currently Professor of Composition and Music Technology at Winthrop University, area head of music technology, and Director of the Winthrop Computer Music Labs and Studios at Winthrop University.

Wildacre Variations

Program Notes

All the sounds for *Wildacre Variations* were recorded during my residency at Wildacres Retreat Center in Little Switzerland, North Carolina, deep in the Pisgah National Forest. My cabin was deep in the woods and the sounds of nature, including the acorns hitting the metal roof of my cabin, were all around me. There were many natural sounds that sounded "electronic": the rolling of the acorns off the roof, the various bug sounds at night, the song of the Carolina Wren, among many others. The recorded environment is used in the piece as a kind of theme and the

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transformations of certain isolated sounds serve as a variations on that theme, often becoming more synthetic and abstract as the piece progresses.

Biography

Andrew Walters' music has been performed at various conferences throughout the world including SEAMUS, SCI, ICMC, Electronic Music Midwest, Clickfest, and the Electroacoustic Barn Dance. His music appears on volume nine and sixteen of the "Music from SEAMUS" compact discs and was featured on BBC Radio 3's New Music Show. Currently, he is Professor of Music Theory and Music Technology at Commonwealth University-Mansfield in Mansfield, Pennsylvania.

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Concert 4

Wednesday, May 20, 2026, 4:00 PM | Gallery

soft infrastructures for falling worlds
Fixed Media

Robert McClure, Mare Hirsch

Again
Julian Green, Gametrak controller & Kyma Unit

Julian Green

Gradient Field
David Bird, solo laptop performer and video projection

David Bird

Nocturnes
Oliver Kwapis (b. 1997), Wacom Tablet and Kyma

Oliver Kwapis

Attunement
Richard D. Hall, Wesley S. Uchiyama-Penix, performers

Richard D. Hall, Wesley S. Uchiyama-Penix



Concert 4 Program Notes and Biographies

soft infrastructures for falling worlds

Program Notes

soft infrastructures for falling worlds is a dynamic system that fuses modular synthesizer soundscapes with real-time generative visuals. This piece consists of a series of short, distinct sections—each operating as a kind of microcosm and experiment in texture, behavior, and rhythm that gestures toward its own internal logic. Inspired by Yuk Hui’s concept of cosmotechnics—the idea that all technologies are rooted in particular cosmologies—we treat each section as an exploration of a possible world. These explorations are woven together into a continuous piece, traversing different cosmologies, each offering a glimpse into a different way of relating to time, space, and sound. Rather than viewing technology as a neutral tool or a vehicle for control, we approach it as a relational and expressive medium. The modular synthesizer becomes a site of indeterminacy and emergence, where sound is sculpted through contingent feedback loops. The generative visuals embody these unseen forces—shifting, pulsing, reacting in ways that are never fully knowable in advance.

Biography

Robert McClure is an Ohio-based composer who focuses on the interaction between acoustic and electronic sounds, conceptual and practical ideas, nature and technology, and the spheres of beauty, intensity, and drama. His work has been featured at festivals including NYCEMF, Beijing Modern Music Festival, ISCM, TIES, SEAMUS, and ICMC. His works may be found through ADJ-ective New Music, Bachovich Music Publications, Resolute Music Publications, and TapSPACE Publications as well as on ABLAZE, Albany, Cero, Neuma, Parma, and SEAMUS Record labels. He is the recipient of multiple Ohio Arts Council Individual Excellence Awards and was recently named the 2023 Music Teachers National Association Distinguished Composer of the Year. Robert received his doctorate from Rice University’s Shepherd School of Music. Robert has previously held positions at the Shanghai Conservatory of Music and Soochow University in Suzhou, China. He serves as Associate Professor of Composition/Theory at Ohio University. Mare Hirsch’s work emerges through data, light, and sound, combining code, installation, and sculpture to explore the layered intersections of queerness, identity, and place. She engages with computational processes not just as tools, but as poetic machines: metaphors for forces that shape experience. A central concept in Hirsch’s work is the idea of the sub-grid, inspired by computational models in physical simulations. In these systems, the sub-grid represents phenomena occurring at scales too small to be captured by the simulation’s resolution, yet whose impacts reverberate throughout the larger structure. Her art explores this interstitial space, revealing the subtleties and complexities that drive transformation in both personal and collective contexts. Hirsch invites viewers to inhabit these spaces, to contemplate how systems—both societal and computational—mediate our experiences, and to imagine new ways of being and belonging that embrace the generative power of the unresolved. Her practice draws on my experiences and training in the fields of art, music, and engineering. Hirsch received a PhD in Media Arts & Technology from the University of California Santa Barbara, a Master of Music from Rice University, and a Bachelor of Music from Lawrence University’s Conservatory of Music. Currently, she is an Assistant Professor of Art at the University of Puget Sound in Tacoma, WA.

Again

Program Notes

past lives *Again*. Lost, but love lingers lackadaisically through lumbering leaps within another. Foregone are the chains that bind our sense of reason towards another hopeful realization into an unresolved calling. Gone are the worries of the mind that haunts our humanity to bind to desires towards our sense of self, compressed within a fragment of our lifespan. Only to one day meet the people we cherished deeply, degrading our memories, morphing in and out of consciousness within every trickle of sorrow that sheds our being before returning.



Biography

Julian Roger Green Based in the U.S., Julian Green has participated in the Hypercube Ensemble "Cubelab" workshop and has pieces such as "Sound Waits", "Cherish the Space" (performed online during Covid), "My Festering Synapses", "An Indeterminate Schism" (at BGSU campus), "We Don't Unknow" and "Sonic Apparitions" (International performance in Duino, Italy) performed and recorded. He has written and professionally recorded his piece "The Inconsistent Continuities" for the Hypercube Ensemble, which was commissioned by and for the (KEAR) Kingler Electroacoustic Residency at Bowling Green State University. His most recent works revolve around Data-Driven instruments such as "Breakthroughs" for Wacom Tablet, "Again" for Gametrak controller, and "If We Could Forget It Gently Together: Vestige Series" for custom-built 3D printed gyro controller, which have been performed and realized at the University of Oregon. He currently holds a bachelor's in music composition from Arkansas State University and a master's in music composition from Bowling Green State University, and is currently working towards his doctorate at the University of Oregon. Julian Green's deeply ingrained desire to grow as an electroacoustic computer music composer and live performer with datadriven instruments has fueled his resolve and aesthetic identity recently throughout his composition career, and continually continues to evolve and develop. Influences from famous composers such as: Denis Smalley, Michel Chion, Trevor Wishart, Hildegard Westerkamp, Bernard Parmegiani, Elainie Lillios, Girilal Baars, Tom Lopez, Jeffrey Stolet, Timothy Crist etc. has guided his compositional creative outlook and propelled him to the opportunity of growth and success as a composer and performer.

Gradient Field

Program Notes

Gradient Field is an evolving live audiovisual performance practice that unfolds as a shifting landscape of synchronized, "plastic" audiovisual grains. The work is performed by a solo laptop artist who navigates transformations in density, texture, and motion within a real-time 3D environment. The performance is realized through a hybrid system built in Max/MSP and TouchDesigner, where sound and image are tightly interwoven, with each influencing the other to create a fluid, generative audiovisual experience.

Biography

David Bird is a composer, producer, and multimedia artist. His work explores the dramatic potential of electroacoustic and multimedia environments, often highlighting the relationships between technology and the individual. Bird's compositions have been performed at venues such as the Walt Disney Concert Hall and the Lincoln Center for the Performing Arts, as well as festivals including the Gaudeamus Festival, Wien Modern, SPOR Festival, MATA Festival, Musica Electronica Nova Festival, Festival Mixtur, and more. He has collaborated with groups such as JACK Quartet, Yarn/Wire, Talea Ensemble, Ensemble Dal Niente, International Contemporary Ensemble, Ensemble intercontemporain, Mantra Percussion, Vortex Ensemble, Mivos Quartet, Black Page Orchestra, AuditivVokal Dresden, loadbang, Bozzini Quartet, lovemusic, and andPlay. His work has been released on labels such as Oxtail Recordings, New Focus Recordings, Carrier Records, and TAK Editions, and has received praise from outlets such as The New York Times, The Wire, Textura, and Best of Bandcamp. Bird is a founding member of the New York-based chamber ensemble TAK, regarded as "one of the most prominent ensembles in the United States practicing truly experimental music" (I Care If You Listen). He also collaborates with Qubit New Music, a non-profit group that curates and produces experimental music events in New York City. He is the recipient of a 2021 Fromm Music Foundation Commission from Harvard University, the 2021 Cultural Foundation Schloss Wiepersdorf Fellowship, a 2018 Austrian Federal Chancellery / KulturKontakt Austria Artist Residency, the 2018 Giga-Hertz Award (Honorable Mention), the 2016 BMI Student Composer Award, and a 2016 Gaudeamus Award (Nominee). In 2024, Bird joined the University of Notre Dame as an Assistant Professor of Music Technology and Digital Media. Previously, he has taught courses in composition and computer music at the University of Chicago, Columbia University, Hamilton College, and the Stevens Institute of Technology.



Nocturnes

Program Notes

Three obscure moments, briefly illuminated.

Biography

Composer-performer Oliver Kwapis (b. 1997) has written orchestral, chamber, vocal, and electronic pieces, which have been performed and recorded by a diverse range of ensembles and artists, including the Los Angeles Philharmonic (through the LA Phil's Composer Fellowship Program), National Children's Chorus, Wet Ink Ensemble, Calder Quartet, Atlantic Brass Quintet, Jacobs School of Music Concert Orchestra, Oberlin Contemporary Music Ensemble, and pianist Eric Huebner. His work has been featured at ICMC, NIME, NYCEMF, NSEME, Fresh Inc Festival, June in Buffalo, the Mostly Modern Festival Institute, and the soundSCAPE Composition and Performer Exchange. He holds degrees from the Oberlin Conservatory of Music and Indiana University's Jacobs School of Music. Currently, he is pursuing a PhD in Data-Driven Music Performance and Composition at the University of Oregon's School of Music and Dance under the tutelage of Jeffrey Stolet, where he is also a Graduate Employee in the Department of Intermedia Music Technology.

Attunement

Program Notes

The word *Attunement* is influenced by the ancient Greek words *harmonia* (harmony or attunement) and *tonos* (effort or tension); the act of being aware and responsive to one's surroundings or company. The work utilizes two woodwind instruments, soprano saxophone and B-flat clarinet, both using laptop computers to loop and manipulate material in response to each other as well as the video projection. According to Socrates, one must do more than engage in conversations; there should be an "attunement of the psyche."

Biography

Richard D. Hall is a musician, composer, animator, and music educator based in central Texas. His main interest is performing live laptop "art" music in concert settings. Richard has performed at several national and international conferences and festivals. He has received numerous commissions throughout the country, and written music for theatrical productions, documentaries, web-series, film, and Emmy nominated television series. His musical collaborations with dancers have been featured in Brazil, Mexico, Uruguay, Romania, Scotland, Guatemala, Egypt, South Korea, India, Iran and Berlin, Germany. He has published software and book reviews for several journals as well as writing/editing chapters for multiple university textbooks. Richard is currently a Professor of Instruction of Music at Texas State University. richallmusic.com

Wesley S. Uchiyama-Penix (b. 1994) is a composer, audio engineer, educator, and performer in the San Antonio/Austin area. Wesley also creates synth-pop music under the artist name WSU-P. His compositions have been performed at the University of Texas at San Antonio New Music Festival, Electronic Music Midwest Festival, Performing Media Festival, and the University of Oklahoma. Wesley has been commissioned by the University of Texas at San Antonio Lyric Theatre to compose *Soul of Word*, (premiered November 2023) and the South Texas Symphonic Orchestra to compose *A Traveler's Fantasy*, (premiered October 2023). He was selected for the JACK Studio program hosted by the JACK Quartet in 2022. Wesley has been the recipient of multiple honors and awards. The film adaptation of his chamber opera, *Soul of Word*, received a Remi Award from the WorldFest-Houston International Film Festival in 2024. He was selected to be a JACK Studio Artist in 2022 for his piece *Reverie of Mist*. He is the recipient of multiple ASCAP Plus awards. Wesley is currently a doctoral student and graduate part-time instructor at Texas Tech University studying under Dr. Hideki Isoda and Dr. John Boyle. wsupmusic.com



Concert 5

Wednesday, May 20, 2026, 7:00 PM | Recital Hall

Waterwayward Annabel MacDonald, flute Maxwell Franko (b. 1998), electronics	Maxwell Franko (b. 1998)
ask, seek, knock Cecily Terhune, Alto saxophone and live electronics	Frank Felice (b. 1961)
Live at SEAMUS Fake Radiolab (Adam Mirza, Akiva Zamcheck), electronics	Fake Radiolab (Adam Mirza, Akiva Zamcheck)
New Directions in Automobile Repair and Demolition Travis Garrison, piano and electronics	Travis Garrison
Through a Break in the Trees Fixed Media	Christopher Douthitt (b. 1983)
Evocaciones Laura Grantier, bass clarinet	Miguel Chuaqui (b. 1964)
Concerto Chamber Aiyun Huang, percussion	Chris Mercer
Videogame Vespers SEAMUS Student Commissioning Competition Finalist Mia Detwiler, violin	Aaron Israel Levin (b. 1995)
A Fever Dream Evan Tiapula, Voice	Feihong Yu (b. 2000)
Resonant Ornament Tina Tallon, violin	Mahbod Shirvani (b. 1997)
Strikingly Lisa Bost-Sandberg, piccolo	Lisa Bost-Sandberg (b. 1982)
Forest Worship Ava Waln, Alto Saxophone	William Hawkins (b. 1997)



Concert 5 Program Notes and Biographies

Waterwayward

Program Notes

Hazy and undistinguishable become the sounds of marine life amidst increasing noise. In recent decades, noise has become a pervasive trace of human presence in nature. "Waterwayward" aims to represent and explore this change. First premiered in 2025 as part of a benefit concert for a local public food forest and community space, "Waterwayward" explores the underwater sounds of the Gulf of Mexico shown through a series of performance mediums to create a rich, layered soundscape of undersea life. "Waterwayward" began as a collaboration between the composer and a marine life researcher who captured these recordings. Over time, the collaboration grew into a multidisciplinary production involving a soundscape installation, instrumental pieces, visual art, and a recently released collaborative album. It has since been featured in a number of spaces nationally and internationally, as well as in self-produced concerts benefitting local environmental organizations. The newest installment of this series is a live improvisatory soundscape. During the piece, two players explore human impact on environmental noise through sampled fish sounds, extended flute techniques and melodies, and harsh feedback loops.

Biography

Maxwell Franko is a composer and sound designer living in Austin, Texas. He works with performing ensembles, independent film, and multimedia performances, creating sound experiences that merge live instruments and electronic production techniques. He is a creator of abstract, narrative-driven music tied to the world through storytelling, pop culture references, and recorded material. As a model of storytelling, he has been exploring the idea of multi-medium music like *Waterwayward*, a project that explores the underwater soundscape of the Gulf of Mexico, unfolding in different forms. As a soundscape installation, instrumental piece, and collaborative album, each version uses similar material in different contexts to create a rich, layered story. His upcoming project, *Bold Blue Hour*, takes this further. Drawing from personal experiences of loss and the fear of death, it marks the beginning of his "electroacoustic fusion band," or a concept blending electroacoustic music and post-rock instrumentals to express different sides of his artistic identity. Maxwell's achievements have led him to collaborations with the ICOSA Collective, Axiom Brass (Chicago), the Unheard-of Ensemble (New York), and Line Upon Line (Austin). He has also been featured in events like the Sonorities Music Festival Belfast, Percussive Arts Society International Convention, Austin Studio Tour, the International Computer Music Conference, DME Cultura & Sustentabilidade at the Lisboa Incomum, Atlantic Music Festival, the Collaborative Composition Initiative, and New Music on the Bayou.

ask, seek, knock

Program Notes

This piece began as a very rewarding and excellent collaboration with Indianapolis-based saxophonist Cecily Terhune, who is an incredible performer who has embraced a wide variety of music, including works for live electronics using guitar effects pedals. The writing process began with her bringing over her vast array of guitar pedals, demonstrating to me how she incorporates each of them into her performances. Eventually we decided on a host of them for this piece, employing delay, a digital whammy, reverb, an octave pedal, the brilliant Freeze pedal, and something called the *Rainbow Machine*..... *ask, seek, knock* reflects the search proposed by Jesus in the book of Matthew (7:7) "Ask and it will be given to you; seek and you will find; knock and the door will be opened to you." This music is yearning, restless, impatient, pushing forward and falling back -



Biography

Frank Felice (b. 1961) is an eclectic composer who writes with a postmodern mischievousness: each piece speaks in its own language, and they can be by turns comedic/ironic, simple/complex, subtle/startling or humble/reverent. Recent projects of Felice's have taken a turn toward turn towards the sweeter side, exploring a consonant adiatonicism. His music has been performed extensively in the U.S. as well as garnering performances in Brazil, Argentina, Japan, China, Greece, Italy, the United Kingdom, the Russian Federation, South Africa, Australia, Chile, Austria, the Philippines, the Czech Republic and Hungary. His commissions have included funding from the National Endowment for the Arts, the Omaha Symphony, the Indiana Arts Commission, The Indiana Repertory Theatre, Dance Kaleidoscope, Music Teachers National Association, the Wyoming State Arts Board, the Indianapolis Youth Symphony, Kappa Kappa Psi/Tau Beta Sigma as well as many private commissions. He is member of the Society for Electro-Acoustic Music in the U.S., the American Composers Forum, the American Music Center, The Society of Composers Inc., and the Christian Fellowship of Art Music Composers. He recently published a book with co-author James McGrath titled *Progressive Rock, Religion, and Theology* with Bloomsbury Publishing. In addition to musical interests, he pursues his creative muse through painting, poetry, cooking, home brewing, paleontology, theology, philosophy, and basketball. He is very fortunate to be married to mezzo-soprano Mitzi Westra. Frank currently teaches as an associate professor of composition, theory and electronic music in the School of Music, Jordan College of Fine Arts at Butler University in Indianapolis, Indiana.

Saxophonist Cecily Terhune is a versatile, Indianapolis-based musician known for her work as a performer and educator. She is a saxophonist, flutist, and clarinetist who performs as a soloist and with ensembles like the funk-fusion septet *Audiodacity* and the *Hood/Terhune Duo*. Terhune also teaches private lessons, serves on the North American Saxophone Alliance's Committee for Gender Equity, and maintains an educational YouTube channel. Her academic background includes a Master of Music from the University of Cincinnati and a Bachelor's and Artist Diploma from Ball State University

Live at SEAMUS

Program Notes

Fake Radiolab is the name of an ongoing live duo performance project in which we interrogate mediated "facts" through explorations in the podcast media form. We adopt the mannerisms and mania of radiophonic personalities and a variety of media genres (e.g., podcasts, YouTube rants, ASMR sessions, self-help narrations, dream sequences, radio plays, nature documentaries) to playfully/seriously jar the clarity and authority imparted to "content" by contemporary audio production. Acting as (unreliable) hosts and/or guests of a live podcast, we present a kind of musicalized speech performance that juxtaposes multiple modes of audio narration against live synths, processed violin, and sampled audio fragments. Our project self-consciously addresses radiophonic matter as both our subject and form. The result is a technologically and culturally hybridized discourse in which power-symbols presented as performative utterances are subsumed within an assault of genres. We use audio production to highlight and amplify the transformation of text into performance, and performance into text, powerful manipulations which we see as ubiquitous and scarily efficient throughout contemporary media culture(s). Through all the surface misdirection and dislocation, there remains a through-line which offers an analysis of the history and present presence of the radiophonic voice. The audio and video files included in our application represent some of the range of our live performance. Our show combines live musical improvisation, discussion, combative signal processing, and compositional planning to addresses the specific context of a performance (thus, our proposed peice, "Live at SEAMUS", would be built around and address themes, ideas, issues pertaining to the SEAMUS conference in Austin. As documented in video clips, we have sometimes welcomed "guests" onto our show for portions of our live performance. At SEAMUS, we propose a duo version of our performance. In lieu of a formal score, we have included an essay that discusses some of our ideas and processes. Thank you for your consideration.



Biography

Adam Mirza's compositional approach involves the re-configuration and abstraction of bodily gestures and politically charged or otherwise culturally resonant sonic media. He is concerned with the various facets of sound re/production, and aims to dislocate habitual experiences by creating distinct performance situations. Recent projects include a set of fixed audio compositions for a dance piece by Spelman College faculty T. Lang, the 2024 release of his chamber music album *Partial Knowledge*, and curating an immersive sound installation, "Forest in a City," using wooden panels from an 800-year old tree found preserved in a Georgia swamp as speakers. Mirza teaches composition and electronic music at Emory University, and I am active as a violinist and recording engineer/videographer in the exciting free improvisation scene in Atlanta. Akiva Zamcheck is a musician and musicologist from Bronx, NY. His research focuses on contemporary music and urban political struggles. His creative work combines history, news/media analysis, and audio experiments. He completed his PhD at New York University, and currently teaches music history and electronic music at Lafayette College in Easton, PA.

New Directions in Automobile Repair and Demolition

Program Notes

This is not the future.

Biography

Dr. Travis Garrison is a composer, audio engineer, and performer of electroacoustic music, and serves as Associate Professor of Music Theory and Music Technology at The University of Central Missouri. A common thread throughout his work as a composer and performer is a blurring of the boundaries between things organic and things electronic, between the actual and the imagined, and between the real and the hyperreal. His work as a recording/editing/mixing/mastering engineer and producer is represented on a number of commercially available recordings in the areas of classical and experimental music, and he has worked in live sound reinforcement in venues across the country. Current research interests include computer-based improvisational systems and the aesthetics, history, and theory of electroacoustic music.

Through a Break in the Trees

Program Notes

"Through a Break in the Trees" is part of a cycle of immersive art songs that I'm working on for processed voice and multichannel electronics. It features Snyderphonics' Vocodex vocal processor, Many Arrows Music's bitKlavier "prepared digital piano," an ARP2500 and Buchla 200, plus some experiments with using unusual sources as impulse responses for convolution reverb.

Biography

Christopher Douthitt is a composer based in St. Louis, where he is Lecturer in Electronic Music at Washington University. His work explores the spatial experience of sound, both in physical places and in virtual, constructed environments. His compositions, installations, and performances use the interaction between voice and technology to discover "boundary states of song"—modes of expression that hover between the lyric and the abstract. As a scholar he writes about the work of experimental songwriter Scott Walker. An active guitarist, vocalist, and electronic musician, Douthitt performs solo and fronts the avant-song trio the Anaglyphs.



Evocaciones

Program Notes

Growing up in Chile, one of the first songs I learned was "Chile Lindo," a very popular folk song ("tonada") with lyrics that call the listener to join the singer in praising the beauty of the country and loving it to the point of being willing to give one's life for it—"if asked." It has a very catchy tune and I have always liked this song, but during the years of the military dictatorship in Chile (1973-1989), it was adopted by prominent folk groups that supported the regime and it took on some authoritarian connotations. In *Evocaciones* (Evocations) I use references to the song to convey a mixture of nostalgia and unease connected to my upbringing in Chile during the dictatorship. The piece begins on a soft high clarinet note that grows into an electronic harmony and an oblique melodic reference to the beginning of "Chile Lindo," as if remembered from a distance. This introductory material is developed and then followed by rhythmic low register music with jazzy connotations, referring to later experiences in the U.S. The references to jazz and Chilean folk music are fairly abstract in the first part of the piece but become more literal as the piece proceeds, with direct quotes from "Chile Lindo" and electronics that evoke jazz brass instruments and folk guitars. The references to "Chile Lindo" often appear in a jazzy idiom. The point of all this is not entirely clear to me, except I notice today in the U.S. echoes of statements and actions from the regime of the 1970's in Chile.

Biography

Chilean-American composer Miguel Chuaqui studied piano at the Escuela Moderna de Música and the Pontificia Universidad Católica de Chile and completed his undergraduate studies at the University of California at Berkeley, where he studied electroacoustic music at the Center for New Music and Audio Technologies (CNMAT). He completed his Ph.D. in Composition at UC Berkeley with composer Andrew Imbrie. Chuaqui's music, which includes orchestral, chamber, vocal, and electroacoustic works, has been performed in many venues in the U.S. and abroad, by ensembles and music presenters such as NOVA, Speculum Musicae, Parnassus, San Francisco Contemporary Music Players (SFCMP), Earplay, Left Coast Ensemble, Emyrean Ensemble, Octagon, Riverside Symphony (New York), New York Virtuoso Singers, Colorado Chamber Players, Canyonlands Ensemble, Abramyan String Quartet, Ulysses Quartet, Ensemble Bartok Chile, Teatro del Lago (Frutillar, Chile), SEAMUS (Society for Electro-Acoustic Music in the U.S.), New York City Electroacoustic Music Festival (NYCEMF), and Festival Ai-Maako (Chile). He has received commissions from the Fromm Foundation at Harvard University, the Koussevitzky Foundation at the Library of Congress, the Utah Arts Council (NEA), Meet the Composer, and from many U.S. and international performers and ensembles. Honors include an Award in Music from the American Academy of Arts and Letters, an Aaron Copland Recording Grant, the Eisner Prize, a Nicola de Lorenzo Award, an award from the Society for Universal Sacred Music, and induction into the National Association of Composers of Chile. His works are released on Parma Recordings, Centaur Records, New World Records, and Albany Records, and they are available on all streaming platforms. Dr. Chuaqui is Professor of Music in the School of Music at the University of Utah, where he served for 8 years as Director and currently as head of the Composition Area.

Concerto Chamber

Program Notes

The percussionist plays a guitar on a table using mallets, guitar slide, rubber ball, and triangle beater. The electronics place the percussionist in an imaginary "chamber" in which her actions elicit responses from an orchestra hidden in the walls, as it were. I played all the orchestral samples myself, doubling or harmonizing parts (and creating instrument sections) by physically moving to appropriate locations within the stereo field. The electronics allow the performer to interact with and control her orchestral accompaniment. The notation uses a precise method for varying a given set of gestural materials, which gives the performer some freedom in shaping the accompaniment at a given moment.



Biography

Chris Mercer received a Ph.D. in Composition at the University of California, San Diego in 2003. His principal teachers were Chaya Czernowin and Chinary Ung, instrumental music; and Peter Otto and Roger Reynolds, electronic music. His music has been performed by Ensemble Ascolta, Ensemble SurPlus, Fonema Consort, and Schlagquartett Köln. His primary research is in animal communication, especially nonhuman primate vocalization, including research residencies at the Duke University Lemur Center, the Wisconsin National Primate Research Center, and the Brookfield Zoo. Other research includes film and television music, multichannel audio, popular music production, and songwriting. He has taught electronic music at UC San Diego, UC Irvine, and CalArts; he currently teaches in the Composition and Music Technology program at Northwestern University.

Videogame Vespers

Program Notes

The world of classical music is a lot like a video game. As a performer, you start at level one; as the music becomes more and more challenging, you start to level up; winning a competition or an audition feels like conquering a final level boss in a video game; in the virtual world of games, losing often means losing a life. The stakes of performance are different, but the feeling of loss is equally crushing. For me, these symmetries offer a potent metaphor for the ambition that we have as artists, the pressures we--and this industry--put on ourselves, and the pain of disappointment. In a video game, satisfaction is short-lived, and there is a constant drive for further improvement. Classical music is a discipline propelled by this same perfectionism. *Videogame Vespers* puts violin virtuosity and video game violence in conversation with one another in order to examine the mastery and finesse of performance, as well as its frailties.

A Fever Dream

Program Notes

A Fever Dream is an exploration of the expressive possibilities of classical singing in combination with real-time electronics and fixed media inspired by the operatic "mad scene." It tells a journey through the fractured consciousness of the character caught in the delirium of a dreamlike state. The vocalist moves between lyrical singing and more experimental sounds, interacting with electronic effects that blur the line between natural and processed sound. Rather than telling a clear story, the piece invites you to a chaotic and unpredictable world of shifting memories and emotions.

Biography

Feihong Yu is pursuing her Master's degrees in Classical Voice and Computer Music Composition at the Indiana University Jacobs School of Music, where she is expanding her artistic practice of opera performance and technology-based composition. Her creative work includes compositions for voice and live electronics, interactive dance works using posture-capture systems, and electroacoustic sound design. Feihong previously earned her Bachelor of Music degree in classical voice from the Manhattan School of Music. As a performer, she has sung leading roles in operas throughout Italy and Germany and appeared in concerts across New York City and her hometown of Dalian, China. In addition to her performance and compositional pursuits, she has extensive experience in music production, having worked as an audio technician specializing in recording, mixing, and mastering.



Resonant Ornament

Program Notes

is a one-page graphic score composed of six independent blocks that may be performed in any order. The work draws on Persian visual culture particularly the modular architecture of kheshti rugs (tile-like patchwork) and the flowing atmospheres of Persian miniature painting. Each block translates familiar ornamental logics—sky and wind spirals, color-field geometry, tree-and-bird iconography, and emblematic rug symbols—into playable musical behavior. Electronics consist of six fixed-media stems (one per block) routed and cued from a Max patch. Performer and electronics meet at the seam between pattern and breath: repeating visual motifs seed rhythmic cycles, while open notation preserves the spontaneity of ornament and the performer's agency in shaping form.

Biography

Mahbod Shirvani (born 1997) is an Iranian Electroacoustic composer, Multimedia artist and Tar player based in the United States. He holds a BM in Persian music performance from the University of Tehran. Mahbod has had several roles as a performer, composer, and in theater and film music composition in Iran. His published works include the "Vision of Darkness" compilation album by Unexplained Sound Group Record (2023), the "YARAVA" CD compilation and the "21.4" compilation album by Noise a Noise Record (2022). He has participated in international festivals and collaborated with various ensembles and orchestras such as Alarm Will Sound, Hypercube and the St. Louis Symphony Orchestra. He holds an MM in Composition from the University of Missouri and is currently pursuing a DMA in Composition at Ohio State University.

Strikingly

Program Notes

A thinner and more fractured glass ceiling is the legacy of those who came before—women who have made striking statements by bringing to life what they hear and etching away at the glass every time they do so. When hearing great (female) composers speak about their music and careers, it has resonated with me that they have been completely centered in creating their music—and the focus is on the music, without needing to contextualize it in the status of "female composers." This project was a recentering for me after a compositional hiatus, and, as I think about the students I guide both as creative individuals and in life, the fact that we are part of this lineage of change is relevant and meaningful.

Biography

A distinctive and eloquent voice in the music of today, Lisa Bost-Sandberg is described by renowned musician Robert Dick as "...one of the important composer-performers of her generation...[her] interpretations are infused with deep musicality, questing intelligence and a joyous spirit." Deeply committed to contemporary music as well as its rich roots in the classical

Forest Worship

Program Notes

Forest Worship (2025) culminates several projects and meditations by the composer. Combining modular synthesis, roasting pan sounds, and a dynamic Max patch with the velvety sound of an alto saxophone, this two movement work explores the forest from the fungal, micro-bacterial, creepy-crawly perspective. In "Microbiome," all the energy swirling and cycling between these living systems flourishes unabashedly. The contrasting "Inside Out" asks how human activity might sound or feel from within swampy ponds, inside trees, and from underground.



Biography

William Hawkins: Equally inspired by science and spirituality, Hawkins (b. 1997) finds material in fluid dynamics, microbiology, modern hubris, and spiritual meditations. The inexplicable connections and creations possible in a subliminal mindset drive his compositional method. A composer, conductor, violist, vocalist, and visual artist, as well as an emerging performer and composer of electroacoustic music, Hawkins explores the extremes of musical density, often utilizing dramatic contrasts to find new paths toward catharsis. Hawkins has had works performed by chamber groups including the American Modern Ensemble, TAK ensemble, Mivos Quartet, the Momenta Quartet, the Neave Trio, the Walden School Players, and violinist Nigel Armstrong. His work has also been presented at the Brevard Music Center, Mostly Modern Festival, Atlantic Music Festival, Alba Music Festival, and the Walden Creative Musician's Retreat. His song cycle *Looking Up* won third place in the American Prize professional division for vocal chamber music, and his orchestral piece *Catalyst Nimbus* was named in a group of top contenders for the 2022 American Composers Orchestra Earshot competition. Hawkins holds a BA in Music from Brown University and is pursuing a Masters in Composition and Computer Music at the Jacobs School of Music at Indiana University, where he studies composition with Don Freund and electronic composition with Chi Wang and John Gibson. He previously studied with Gabriel Jenks, Eric Nathan, Wang Lu, Dalit Warshaw, and Rodney Lister.

Ava Waln is an undergraduate student at the University of Missouri-Kansas City where she is a music major focusing on saxophone performance and arts administration. At UMKC, she is involved in Wind Ensemble, saxophone ensemble, and is the alto chair in the Bam Quartet. A Kansas native, Ava has a wide taste in music and enjoys traveling.



Special Presentation

Wednesday, May 20, 2026, 9:00 PM | Arts Courtyard

Big Stereo

Andrew Bergmann, Richard Hall, and Wesley Uchiyama-Penix

The San Antonio Ambient Orchestra and the Texas State Mysterium for New Music
Miles Friday, Andrew Bergmann, Richard Hall, directors

The San Antonio Ambient Orchestra (SAAO), directed by Miles Friday and Andrew Bergmann (as a collaboration between UTSA and the University of the Incarnate Word), and the Texas State Mysterium for New Music (TSMFNM), directed by Richard Hall, premiere their new piece, 'Big Stereo', at 9pm on 5.20 on the lawn outside the UTSA Arts building, concluding the first day of the SEAMUS festival.

The concert will be about an hour long. The music will be written/sketched by Richard Hall (first 20 minutes), Wesley Uchiyama-Penix (middle 20 minutes) and Andrew Bergmann (last 20 minutes). Each ensemble will consist of 8 group members and 1 sound engineer, with each ensemble housed, about 100 feet apart on the lawn, in a custom enclosure that resembles a stereo speaker. (These enclosures will be created by UTSA architecture students under the leadership of UTSA architecture professor Marco Kurita.)

While the piece unfolds, the SAAO will create an ensemble electro-acoustic sonic texture that will be both 1. Mixed together and amplified and 2. sent as a digital signal to the TSMFNM side, where each of the 8 channels (one for each of the 8 SAAO performers) will be individually processed by the laptop-wielding members of the TSMFNM and then also combined and amplified by the TSMFNM sound engineer. The end result will be an ambient piece that progresses, over the course of 60 minutes, with widely separated left and right sides that run parallel in content but are distinct as 'clean' and 'processed' iterations of the sonic texture. And the general atmosphere on the lawn, augmented by stereo-enclosure-outlining lighting and the tapering dusk, will encourage concertgoers to wander the grounds during the performance and explore different locations and acoustical nodes.

This experience is presented by UTSA in conjunction with SEAMUS and was not subject to the double-blind adjudication process of the rest of the conference.

THE UNIVERSITY OF TEXAS AT SAN
ANTONIO COLLEGE OF LIBERAL AND FINE
ARTS SCHOOL OF MUSIC



Concert 6

Thursday, May 21, 2026, 10:00 AM | Gallery

Avoidance Rituals
Fixed Media and Video

Christopher Biggs (b. 1979)

appendaged
Fixed Media and Video

Alex Christie (b. 1986)

A Solitude Quartet
Fixed Media and Video

An-Ni Wei (b. 1997)

Sound Machines & Experiments
Erin Demastes, instruments and electronics

Erin Demastes (b. 1989)

Strom
Michael Blandino, MorBits Controller

Michael Blandino (b. 1976)

Ghosts of Altamira
Mia Detwiler, Violin

Chris Arrell (b. 1970)

Live Coded Improvisation
Eli Fieldsteel, electronics

Eli Fieldsteel (b. 1986)



Concert 6 Program Notes and Biographies

Avoidance Rituals

Program Notes

Avoidance Rituals is an audiovisual work that explores regular activities and associated sounds that can distract us from personal, social, and political circumstances. The majority of the sounds and imagery are clear in purpose in this regard; one clear exception is rocks grinding on rocks, which represents focus on employment.

Biography

Christopher Biggs is a composer, electronics performer, and multimedia artist whose "original and unique musical language" blends dense, contrapuntal textures with direct, visceral expression. His music presents a "masterful combination between acoustic instruments and electronics" (Avant Scena), and has been described as "heartbreakingly beautiful" (Classical Music Review), and a "sonic foodfight" (Jazz Weekly). His recent projects focus on integrating live instrumental performance with interactive audiovisual media.

appendaged

Program Notes

appendaged is an act of translation and reanimation. The images you see are generated by homemade analog circuits—circuits I typically build for synthesizing sound—fed into CRT televisions. These circuits speak in modes we usually listen to, but in this case, they remain silent and breathe new visual life into forgotten bodies (the sound you hear is not from these circuits). Connections form and functions emerge between image and image, image and sound, and sound and sound.

Biography

Alex Christie is a composer, intermedia artist, instrument builder, curator, and lighting designer whose work explores the agency of non-human actors and the collision of creative media. Their pieces blur the distinctions between dynamic lighting systems, musical compositions, and new electronic music instruments. Christie is based in Charlottesville, VA, where he is a member of the feline-inspired improvisatory noise duo Trash Cats, the experimental techno duo Altra, and the six-piece chaos free improv assemblage Ear Infection. They are the Technical Coordinator for the Composition and Computer Technologies program at the University of Virginia and the Chief Spiritual Officer for the, kind-of-but-not-really record label Moon Landing Media. You can hire him for pretty much anything.

A Solitude Quartet

Program Notes

A Solitude Quartet is an experimental dance film that explores the profound paradox of isolated creation within a shared artistic framework. The film's methodology is an act of structural inquiry: four distinct creators—the performer, cinematographer, composer, and editor—worked in complete isolation, resulting in four fully autonomous perspectives that ultimately comprise the final piece. The title reflects this paradoxical process. Solitude refers to the requirement that all creators operate without communication or feedback during their respective stages. Quartet refers to the final, necessary assembly of these disparate elements, which inevitably merges into an unpredictable harmony or disharmony, becoming a four-part dialogue in time. The guiding philosophy for the project was "following the material." Each artist was tasked with reflexive self-contemplation and improvisation within their domain. The performer translated internal thoughts and the stark winter landscape into spontaneous contemporary dance; the cinematographer captured the performance with no instructions or intervention; and the film editor was granted the



ultimate authority to structure the final film, yet was strictly bound by the limited, uncoordinated material provided by the others. The Composer's contribution functions as a fully independent artistic statement. The music was developed solely from an abstract imagination of "solitude" and a collection of sounds sampled from the shooting location, without any knowledge of the final choreography or visual sequence. The resulting sonic layer thus operates as an autonomous world. The work's dynamic tension is realized as this independent soundscape meets the moving image and dance, generating a series of aleatoric juxtapositions where sound and image neither synchronize nor follow, but actively challenge the other's meaning and rhythm. Through this unconventional and extreme process, *A Solitude Quartet* interrogates the inherent power imbalance and rigid hierarchies often found in standard collaborative production. It is a powerful meditation on artistic control, compromise, and the unforeseen dynamics that arise when four separate creative universes are forced into collision.

Biography

An-Ni Wei is a Taiwanese composer whose works span classical, contemporary, electroacoustic, film, and musical theater. Her music often engages with contemporary social issues and seeks to connect with audiences through the interplay of sound and multimedia. Storytelling—creating vivid imagery and emotional resonance through sound—is central to her artistic vision. She is currently pursuing her Doctor of Music degree in Composition at Indiana University, where she studies with David Dzubay and has also studied with Don Freund. She holds a Master's degree from the New England Conservatory of Music, studying with John Mallia and Michael Gandolfi, and a Bachelor's degree from National Taiwan Normal University under Gordon Shi-Wen Chin. Wei received Second Prize, as well as both the Ensemble's Choice and Audience Choice Awards, at the 2024 National Taiwan Symphony Orchestra Composition Competition for her orchestral work *The Last Path of Sayun*. Her music has been performed in the United States, Denmark, Taiwan, South Korea, France, and Japan, and her works have also been recognized in film and musical theater, including *Rabbit Hole* and *Garson Chen Mini Concert: Duet*.

Sound Machines & Experiments

Program Notes

Sound Machines & Experiments is a solo performance comprised of small handmade instruments and a selection of found objects. This piece explores timbres of found materials placed in combination with small motors, handmade electronics, and other non-musical acoustic objects. By blending improvisation with compositional frameworks, *Sound Machines & Experiments* investigates musical structures and presentation styles by contrasting them with experimental techniques and non-traditional sound sources. Some of the sound machines use laser cut gears, handmade pulleys, and plastic cranks, while others use PWM motors and small electronic devices. Currently, the sound machines with completed prototypes are the *Wire Whacker*, *Wind Chimer*, *Slinky Spinner*, *Autobird*, *Double Bird Caller*, *Auto Kalimba*, and a *Cellophane Music Box*. Other iterations of these instruments exist, as well, including *Marble Mover*, *Conductive Kinetic Box*, *Foil Collider*, *Tape Machine*, and a few other versions of the *Autobird*. The conceptual throughline connecting these machines is an exploration of automated or mechanized activations of found objects to explore new means of combining non-musical instruments into an experimental sound machine consort with the future goal of creating a sound machine ensemble.

Biography

Erin Demastes is an experimental composer, performer, and sound artist. She uses everyday objects and hacked electronics for her installations and performances and subverts their use and perception with play and experimentation. By placing items in theatrical settings, Erin brings out the character of things we normally may not think twice about. In addition to her interest in physical materials, Erin works with instruction and interaction design in her scores,



performances, and installations by balancing structured composition with improvisation and exploration. Erin has presented her work at many venues including Coaxial Arts Foundation, Human Resources LA, Betalevel, Soundpedro at Angeles Gate Cultural Center, Center for New Music SF, Navel LA, Good Children Gallery New Orleans, Mills College, UC Santa Cruz, Tulane University, Rice University, University of Texas at Austin, and University of South Carolina and has performed at MOCA, Automata, The Women's Center for Creative Work, Santa Monica Public Library, Walt Disney Concert Hall, and more. In addition to performing and building installations, Erin teaches composition and music technology classes and has taught at Tulane University, Louisiana State University, and California Institute of the Arts. Erin has also taught electronics workshops at Pasadena City College, Coaxial Arts, and the Hackaday Superconference. She often works with organizations such as Indexical and the wulf. and served on the board of the Dog Star Orchestra in Los Angeles from 2019-2025. Erin's music can be found on record labels such as Public Eyesore, San Francisco and Sawyer Spaces. Erin received an M.F.A. in Experimental Sound Practices and Integrated Media from California Institute of the Arts, a B.M. in jazz studies and piano performance from Loyola University New Orleans, and a Ph.D. in Experimental Music and Digital Media at Louisiana State University where she worked as an instructor, web developer, fabrication lab manager, and concert technician. Previously, she worked as an audio repair technician, artist, and educator for five years in Los Angeles and as a jazz and classical pianist, composer, and arranger for ten years in the New Orleans area. Erin is currently an assistant professor of music composition and technology at the College of William & Mary.

Strom

Program Notes

Strom is a real-time audio-visual system controlled by a performer with six analog sensors. The audio signals are values directly scanned from the image matrix, and the speaker cones are at their extent more often than is typical, yielding nonlinear effects. *Strom* is designed and realized in MaxMSPJitter.

Biography

Michael Blandino offers digital art music from Baton Rouge, LA where he serves as Assistant Dean of the Ogden Honors College at Louisiana State University. He completed his doctorate in Experimental Music and Digital Media at LSU, where he studied with Stephen David Beck, Edgar Berdahl, Jesse Allison, and Derick Ostrenko. His undergraduate degree in Philosophy and Master's degree in Music Theory were also taken at LSU. Blandino's works have been shown at the New York City Electroacoustic Music Festival (NYCEMF), International Computer Music Conference (ICMC in Ireland, South Korea, and NYC), Electronic Music Midwest (EMM) festival, the Ebb and Flow Festival (Baton Rouge), the New Orleans Film Festival, the Audio Mostly conference (Milan), and within a supplement to the CSound Book (MIT). Active in experimental music research, he has contributed to the study of human control of continuous analog sensors, of meaning and environmental impacts of digital art and music performance, and of the auditory display of environmental risk information in augmented reality.

Ghosts of Altamira

Program Notes

Program Notes *Ghosts of Altamira* is a companion piece to an earlier composition of mine titled Altamira. Both works imagine a tour through the Cave of Altamira by flickering torchlight. Located in northern Spain, the Cave of Altamira is a vast network of interconnected passages and cavities rich with Upper Paleolithic cave paintings of animals, abstract shapes, and the human hand. Shadow and light dance across ceilings to reveal immense herds grazing on sweeping plains. Nimble deer, sturdy boars, sure-footed goats, and noble horses animate across the walls. A bold red bison,



muscles literally bulging by the artist's incorporation of natural contours in the cave's surfaces, stands head lowered, steadfast and resolute. Accompanying the animals are static, immobile imprints of the human hand. A stamp, a signature, or perhaps an acknowledgement of human and wildlife symbiosis, the artist is both participant and observer, living within and without the natural world. Performance Notes All electronics sounds are generated entirely through live processing, i.e., there is no pre-recorded "tape" part. Musical time, therefore, is entirely within the control of the performer, and rehearsing with the live electronics, while optional, is not required to learn the piece.

Biography

Composer Chris Arrell's invitations include a portrait concert at the Alte Schmiede (Vienna), selection as the featured guest composer for the Pellegrini Festival of New Music (Ball State), the NEXTET New Music Festival (University of Nevada-Las Vegas), and the AURA New Music Ensemble (University of Texas-Houston), and "Walking in Altamira," an extensive collaboration with Collide-O-Scope Music (New York) supported by the Ditson Foundation of Columbia University. His music has received commissions from Boston Musica Viva, Music at the Anthology, Spivey Hall, Cornell University, Alte Schmiede, and the Fromm Foundation of Harvard University. Honors include the Bent Frequency Underscore prize, the Ettelson Award and Ossia Prize, and recognition from the Martirano Competition, MacDowell Colony, Atlantic Center for the Arts, and ISCM. Publications appear on Ablaze, Beauport, Electroshock, Navona, Parma, SCI, and Trevco. Arrell is an associate professor at the College of the Holy Cross. More at chrisarrell.com.

Live Coded Improvisation

Program Notes

Over the past several years, my practice has drifted from more traditional and deterministic music, and moved toward music that is more improvisational and transient. I realized that my discovery-oriented creative workflow (i.e., "composition") was not all that different from an improvised—and badly under-rehearsed—performance. Since then, I've started taking the idea of laptop-as-instrument more seriously, setting aside time to practice, discover new ideas, refine performance techniques, ignore perfectionist impulses, and generally try to become a more proficient live coder.

Biography

Eli Fieldsteel is a composer, music technologist, sound artist and creative coder. His music and research engage with the intersection between technology and live performance, focusing on human-computer improvisation, musically interactive systems, and sensor-driven music. He has a rich history of interdisciplinary collaboration, working closely with dancers, choreographers, lighting designers, architects, and visual media artists, resulting in a variety of unique instruments and site-specific installations and performances. Eli is the recipient of a 2018 Klingler Electroacoustic Residency at Bowling Green State University, the 2014 James E. Croft Grant for Young and Emerging Wind Band Composers, and first prize in the 2012 ASCAP/SEAMUS Student Commission Competition. His music has been performed nationally and internationally by ensembles such as the Dallas Wind Symphony, the North Texas Symphony Orchestra, the Kawagoe Sohwa Wind Ensemble of Tokyo, and the University of North Carolina Chapel Hill Wind Ensemble. Eli maintains a presence online through a well-trafficked series of SuperCollider video tutorials on YouTube and has also written a comprehensive tutorial and reference book titled "SuperCollider for the Creative Musician: A Practical Guide," published with Oxford University Press. He is currently Associate Professor of Composition-TheoryTechnology and Director of the Experimental Music Studios at the University of Illinois.



Concert 7

Thursday, May 21, 2026, 1:00 PM | Recital Hall

Panic attack
Rui Zhu, piano

Rui Zhu (b. 2000)

Rough Gem
Lisa Bost-Sandberg, alto flute

Hoàng Phó (b. 1990)

reservoirs
John Eagle and Emily Call, performers

John Eagle

Echo Organism
Daniel McKemie, electronics

Daniel McKemie (b. 1986)

light spaces in strange places
Varun Kishore and Nick Visser, guitars

Brian Lindgren (b. 1983)

Dilema
José Martínez, marimba and electronics

José Martínez

Dark Sky
Anne Maker, Flute

Allison Ogden (b. 1979)

Iridescence
Stephen Marotto, cello

Andrés Carrizo (b. 1982)



Concert 7 Program Notes and Biographies

Panic attack

Program Notes

Deep within the human soul, anxiety lingers like the ancestral curse of Macondo in *One Hundred Years of Solitude*—a shadow that refuses to fade. When panic surges, it arrives like a storm that tears through the mind: breath quickens, the heart pounds, and reality trembles on the edge of collapse. Space stretches and blurs; time twists into unnatural shapes. The world becomes a dream that cannot be escaped, a labyrinth where illusion and truth dissolve into one another. Yet, as the Buendía family endlessly seeks release from the cycles of fate, we too search for light within the storm. By facing our fears and learning to coexist with pain, we begin to mend through the very fractures that threaten to undo us. Each moment of clarity, each breath reclaimed, becomes an act of defiance against despair — a fragile victory that reaffirms our being. From suffering, new roots emerge; from imperfection, resilience grows. *Panic Attack* (6'14") traces this fragile passage from chaos to self acceptance. The work unfolds in two interwoven sections. The first captures the turbulence of the inner world through an improvised piano performance, employing extended techniques—striking the instrument with objects, sliding along its strings, coaxing whispers from its body—to render the sound of confusion and unrest. At 3'34", the second section awakens: corporeal gestures manipulate layers of fixed media, shaping pitch, dynamics, and timbre in real time. Within this sonic landscape, AI generated vocalizations drift like half-remembered thoughts, blurring the borders between dream and consciousness, human and machine. In the end, *Panic Attack* invites the listener into a space where vulnerability becomes strength, where the storm does not vanish but transforms—and where, through sound, the imperfect self emerges whole once more.

Rough Gem

Program Notes

Rough Gem symbolizes unrefined beauty through breathing. Drawing inspiration from the tradition of the Japanese shakuhachi performance, breathing is the soul of every musical gesture. The beauty lies not only in the sound of the notes but also in the air that seeps through and characterizes them. Sound recordings stemming from the materials of the piece exchange with live performance and enhance the soundscape.

Biography

Vietnamese composer Hoàng Phó, based in Florida, creates sound worlds of rich and evocative timbres. Working across instrumental and electronic mediums, he seeks intricate sonic colors inspired by his Vietnamese roots and broader Asian musical cultures. Through the power of timbre, he wants to offer an immersive space for self-reflection and exploring questions of identity. As an intercultural composer, his vision is to forge a unique path that extends the global appreciation of Asian musical richness. Hoàng Phó's music has been performed at festivals and academic forums worldwide. 2025 has been a particularly notable year, with his choral work *Chroma* winning the 4th International Composition Competition from Dash Editions/Musicando Association, leading to its publication on their new album. His work has been featured at international festivals, including the recent *Fête de la Musique* Berlin, in which he wrote a piano piece inspired by the United Nation's Sustainable Development Goals. Other notable participations were the *Electronic Midwest Festival* and the *Turn Up Multimedia Festival* earlier this year. In 2023, he presented a symphonic movement dedicated to Vietnam's Space of Gong Culture at the Performers(') Present International Artistic Research Symposium at the Yong Siew Toh Conservatory of Music. Collaboration is substantial to Hoàng Phó's creative output. He has collaborated with an array of distinguished artists and ensembles. Many of his compositions have been brought to life by leading contemporary groups such as the JACK Quartet, International Contemporary Ensemble (ICE), Ensemble Dal Niente, Boston Musica Viva, TAK Ensemble, Resonare Vocal Ensemble, Ekmeles, and ~Nois. He has also exchanged works with celebrated soloists, including violinist Irvine Arditti, clarinetist Nina Janßen-Deinzer, and flutist



Lisa Bost-Sandberg. On an orchestral scale, his music has been performed by the Vietnam National Symphony Orchestra and the Yong Siew Toh Orchestral Institute and has been read by the Florida Orchestra and Ocala Symphony Orchestra. Hoàng Phó is a doctoral candidate in composition at the University of Florida, where he is an instructor of record in music theory and aural skills. He holds a Master of Music from the University of South Florida and a Bachelor of Music from The Boston Conservatory at Berklee. His current mentors include James Paul Sain, Paul Richards, Scott Lee, and Rich Pellegrin.

reservoirs

Program Notes

'reservoirs' belongs to a series of pieces which explore our ability to listen and respond to our environment in performance situations which translate environmental sound into electronically resynthesized harmonic pitches. Here, the environment is a closed water system in a performance space as heard through two hydrophones (microphones made for water) placed inside glass jars connected to each other with a siphon. The hydrophones

Biography

John Eagle is an artist active in a variety of performance, installation, and interdisciplinary contexts. His work often operates within ecological frameworks involving extended instrumental systems. Eagle has performed and presented work throughout the US and internationally. Recent performances/exhibitions include EMPAC's Reembodied Sound 2024, the Sound/Image Festival in London, and Int-Act Festival in Bangkok. His collaborative work includes projects with Charles Gaines, Emily Call, Piyawat Louilapprasert, Jack Yarbrough, Janie Geiser, and Cassia Streb. He holds degrees from Bennington College, CalArts, and Cornell University and teaches music composition at Bowling Green State University. Emily Call is a violinist based in Los Angeles, CA. As a founding member of the Isaura String Quartet, she has commissioned and premiered works by artists including Kitty Brazelton, Gloria Coates, Carmina Escobar, and Ulrich Krieger. ISQ is featured on Grammy-nominated original soundtrack recording for David T. Little's Black Lodge. Emily performs with ensembles including the Dog Star Orchestra, wild Up, Wordless Music, San Diego New Music, and Synchrony. She has recorded and performed for artists including Angel Olsen, Baths, Geotic, Michael Bubl , Demi Lovato, Man Man, and Sigur R s. Emily holds degrees from CalArts and Bennington College.

Echo Organism

Program Notes

Calling upon the aesthetics of bio art, feedback systems, and noise music, *Echo Organism* is an exploration in the reactions of sound within the extremes of natural and artificial resonant chambers. The performer wires contact microphones around their throat where they are routed into a feedback matrix system before being fed into a computer. Using the Signal Crate framework developed by the composer, a series of resonant filter banks and custom convolution modules maneuver the behaviors of imaginary spaces. Drawing on inspiration from early examples of live electronic music performance by Robert Ashley and Pauline Oliveros, *Echo Organism* aims to see how far the limits of technology, in this case both digital and analog, can be pushed before starting to unravel.

Biography

Daniel McKemie is a composer, technologist, researcher, and percussionist based in Oneonta, New York. His work focuses on audio feature extraction and low-level signal processing to explore timbre and novel synthesis techniques. Additionally, he designs innovative methods for interfacing handmade circuitry, modular synthesizers, and embedded systems with both legacy and contemporary software to achieve his musical results. This approach enables the creation of complex, responsive performance environments and compositional processes controllable from multiple angles.



Daniel currently serves as a Lecturer at SUNY Oneonta, where he teaches courses on electronic music, audio arts, and music history. He earned his MS in Computer Science at Brooklyn College, where he worked as a graduate research assistant in Professor Johanna Devaney's Laboratory for Understanding Music and Audio (LUMaA), and served as an adjunct lecturer teaching courses in computer music. Daniel has studied with Morton Subotnick, Roscoe Mitchell, William Winant, Dean Gronemeier, and Pauline Oliveros, and has collaborated with a wide range of artists and organizations, including the New York Deaf Theatre, Larry Polansky, the Iceland Symphony Orchestra, the Montreal Toronto Art Orchestra, Funsch Dance Experience, Christian Wolff, Bob Ostertag, and Steve Schick. He also earned his MA in Music Composition from Mills College, and his BA in Music Performance from the University of Nevada, Las Vegas.

light spaces in strange places

Program Notes

light spaces in strange places explores themes of interconnection— between instruments, between performers, and between the acoustic and the electronic. Originally written for two guitars, the piece processes their signals through a custom-built software engine designed for my bowed augmented string instrument, the _____. The engine tracks pitch and amplitude, blending the natural sound of each instrument with synthesized material that follows its movement. At certain moments, a specific note will trigger a freeze, capturing a fragment of sound and holding it in suspension until it's released or replaced. These moments create shifting layers, sustained textures, and timbres that sit somewhere between the familiar and the altered. The title comes from a walk with my mother along the lake near my parents' new home—an old Victorian house on a decommissioned air force base. The place felt both beautiful and strange: calm water and wide grassy fields edged with abandoned buildings and silent aircraft. That afternoon, the low winter sun cut through the clouds to form a single bright spot of light between two mountain peaks on the horizon. My mother remarked that, at that time of year, it wasn't unusual to find "light spaces in strange places." The phrase lingered, becoming a metaphor for the work's search for

Biography

Brian Lindgren is a composer, violist, and instrument builder whose work explores the convergence of acoustic performance and digital synthesis through the EV, a hybrid string instrument integrating lutherie and embedded computing. His compositions and research have been featured at ICMC, NIME, SEAMUS, and ICAD, with a publication in *Organized Sound*. He has performed internationally and collaborated with ensembles including HYPERCUBE, LINÜ, Popebama, and Tokyo Gen'on Project. Lindgren holds an MFA in Sonic Arts from Brooklyn College (Subotnick, Geers, Gimbrone), a BA from the Eastman School of Music (Graham), and is pursuing a PhD at the University of Virginia (Burtner).

Dilemma

Program Notes

Dilemma is an exploration that blends experimental music and folk traditions. In the piece, I use a traditional Colombian marimba and an sampling improvisation system built in Ableton and Max for Live controlled with some external devices. The piece is heavily based on improvisation from both styles but still has a pre-defined structure. At the beginning of the piece, the marimba stays in the traditional language of folk music but slowly it starts to blend with other more adventurous sounds, harmonies, and audio processing techniques. In the end, the goal is to put together two traditions - one that is folk and a modern one around aggressive sampling - to create a transcultural dialogue. The current version is performed by a single player marimba player executing the marimba and manipulating the sound and generating textures. Folk drums on the recording are part of a track or a sampler controlled live.



Biography

José's music incorporates a wide range of influences from Colombian folk tunes to contemporary composition techniques while borrowing from Latin music, heavy metal, and audio sampling techniques. His works range from solo pieces with electronics to orchestral works, passing through chamber ensembles, electroacoustic pieces, and interdisciplinary collaborations. Among others, his music has been performed by groups such as Alarm Will Sound, Wild Up, and Grammy award-winning quartet Third Coast Percussion. An alumnus of percussion and composition at the National University of Colombia, he studied composition at the University of Missouri and UT Austin. José was a visiting professor at East Carolina University and the New College of Florida. Currently, he is an Assistant Professor of Music at Colby College.

Dark Sky

Program Notes

I have long had a fascination with the night sky. Having grown up in an area with minimal light pollution and then living in larger cities with significant light pollution (such as Chicago), I found myself missing that deep connection to the night sky and to our own natural circadian rhythms. In my travels, I've made efforts to seek out *Dark Sky* locations, and have found myself deeply moved and inspired by these experiences. *Dark Sky* intends to capture the experiences of camping far away from any sources of light, where the utter blackness of a cloudy night under a new moon can be both frightening and magical. *Dark Sky*, for alto flute and fixed media, was written for REDACTED in 2023 and was composed at the REDACTED.

Biography

Dr. Allison Ogden works as an Assistant Professor of Composition and Literature at the University of Louisville. She has a PhD from The University of Chicago, has taught many classes on a wide variety of subjects, enjoys working with her students, has written a number of pieces of music, climbed many mountains and hiked many trails, and brought two human beings into this world.

Iridescence

Program Notes

Iridescence was originally commissioned by cellist Natasha Farny. Natasha asked for a piece for singing cellist, which piqued my curiosity. As I started working on the piece, I was struck by the similarity in timbre between the cello's harmonics and whistled notes; thus, instead of writing for singing cellist, I decided to write it for whistling cellist. As my compositional process progressed, Stephen Marotto suggested the whistled part be turned into a fixed media part instead. When crafting the electronics part, I decided to use the timbre of bowed crystals, rather than whistled notes.

Biography

Andrés Carrizo was born in Panama City, Panama, in 1982. The son of a professional Jazz arranger and musician, Carrizo grew up surrounded by music and performance. After graduating with a B.A. in History and Music (with Honors in Music Composition) from Williams College, he moved to Buenos Aires, Argentina, where he studied composition privately with Argentine pianist and composer Gerardo Gandini. He is currently on the faculty at Colorado College. A native of Norwalk, Connecticut, Stephen Marotto has received a Bachelors degree with honors from the University of Connecticut, and Masters and Doctor of Musical Arts degrees from Boston University. Stephen's formative teachers include Michael Reynolds, Kangho Lee, Marc Johnson, and Rhonda Rider. A passionate advocate for contemporary music, Stephen plays regularly with groups such as Sound Icon, Callithumpian Consort, the Boston Modern Orchestra

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Project, and also performs on various new music concert series in the Boston area and beyond. Stephen has attended music festivals at the Banff Centre, Cortona Sessions for New Music and SoundSCAPE festival in Italy, and the and the Summer Course for New Music in Darmstadt, Germany. Stephen has a wide range of musical interest that include contemporary chamber music, improvisatory music, and electroacoustic music. As a soloist, Stephen has commissioned several new works for the instrument, and is concerned with expanding and augmenting the tonal pallet of his instrument both with and without technology. Stephen can be heard as a featured artist on Mode Records. In his spare time, Stephen is an avid hiker and outdoorsman.

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Concert 8

Thursday, May 21, 2026, 4:00 PM | Gallery

Moloch whose mind is pure machinery!
Eric Lyon, nanoKONTROL2 and face control

Eric Lyon (b. 1962),

Nuk AR - Contrabass and Live Electronics
Hyunkyung Shin, double bass

Hyunkyung Shin

fEVER (part 1)
Colin Stokes , cello

David Stout & Colin Stokes (b. 1955)



Concert 8 Program Notes and Biographies

Moloch whose mind is pure machinery!

Program Notes

Allen Ginsburg's poem *Howl* was published in 1956, the same year as the Dartmouth Summer Research Project on Artificial Intelligence. The two events portend seemingly incompatible futures that nonetheless are both with us now. A bursting forth of cultural chaos in an "armed madhouse" and the technocratic reduction of intelligence to code. Ginsburg's ritualistic and repetitive rant about Moloch inspired this performance, a tone poem that derives its sounds from two main sources - AI-generated music and the OB-Xd virtual analog synthesizer VST plugin manipulated using the Slewable Utility for Random Parameters (SLURP) designed by the composer.

Biography

Eric Lyon is a composer and audio researcher focused on high-density loudspeaker arrays, dynamic timbres, virtual drum machines, and performer-computer interactions. His audio signal processing software includes "FFTease" and "LyonPotpourri." He has authored two computer music books, "Designing Audio Objects for Max/MSP and Pd," a guidebook for writing audio DSP code for live performance, and "Automated Sound Design," a book that presents technical processes for implementing oracular synthesis and processing of sound across a wide domain of audio applications. In 2015-16, Lyon architected both the Spatial Music Workshop and Cube Fest at Virginia Tech to support the work of other artists working with highdensity loudspeaker arrays. In 2025 he created the Spatial Audio Tidepool to provide technical instruction for creative uses of high-density loudspeaker arrays. Lyon's compositional work has been recognized with a ZKM Giga-Hertz prize, MUSLAB award, the League ISCM World Music Days competition, and a Guggenheim Fellowship. Lyon teaches in the School of Performing Arts at Virginia Tech, and is a Faculty Fellow at the Institute for Creativity, Arts, and Technology.

Nuk AR - Contrabass and Live Electronics

Program Notes

"Nuk" means soul in Korean, referring to a non-material and supernatural being that governs both body and mind. The work for contrabass, AR interface, and live electronics explores the invisible forces that constitute human consciousness, drawing inspiration from Carl Jung's theory of the collective unconscious. Within this framework, the piece investigates shared archetypes that exist at the ethnic and cultural levels, using Korea as the primary subject of inquiry due to its long-standing historical and cultural continuity as a unified people. The composition unfolds in a hybrid environment where the physical stage and the augmented reality space overlap. Through the AR interface, virtual objects are projected and interact dynamically with the performer's gestures, forming a layer of invisible yet responsive presence within the physical space. This coexistence of material and immaterial entities mirrors the dialogue between the conscious and unconscious mind, extending the performer's gestures into a multidimensional sonic and visual field. The contrabass serves as the physical and emotional vessel through which the performer channels individual expression, while the AR interface enables real-time manipulation and spatialization of sound. The performer's motion not only alters the acoustic texture but also shapes the movement of virtual sound objects within the augmented field, creating a living system in which gesture, space, and sound are interwoven. Improvisation remains a key element of the work. Through spontaneous interaction, the performer brings personal memories, instincts, and emotions into the sonic field, allowing subconscious impulses to surface. These evolving gestures symbolize the archetypal process of transformation, reflecting the continuous oscillation between inner and outer realities. Ultimately, Nuk is conceived as a psychological and spatial ritual—a meeting point where acoustic resonance and virtual projection collide, where the body and its augmented extensions converge. Through this interplay, the work invites both performer and listener to confront the invisible energies that shape human existence: the soul not as a fixed entity, but as a constantly evolving process of becoming.



Biography

Hyunkyung Shin is a composer, bassist, and researcher in music technology, currently pursuing a PhD in Performing Arts Technology at the University of Michigan. Her research explores sonic interaction in extended reality, with a focus on spatial audio, creative interface design, and user experience enhancement. Evolving into a music technology scientist, Shin is dedicated to advancing perceptual and immersive experiences through the development of responsive spatial audio systems and interactive sound environments. As an artist, her works have been presented at international conferences and festivals including ICMC, NYCEMF, and OHBM. A contemporary and classically trained bassist, she has performed extensively across Korea and has been recognized through sponsorships from Chunchu Magazine and the CJ Cultural Foundation.

fEVER (part 1)

Program Notes

“fEVER” (2025) is an excerpt from a 45-minute moving image song cycle that looks at the borderlands of the American Southwest through the eyes of an immortal who does not recognize any boundary or border but rather a living breathing desert, home to intercultural trade routes that have existed for millennia. Within this framing, the project unfolds as a series of postindustrial folktales ruminating on immigration, social inflammation, urban madness, visionary illumination and transcendence. This cross-genre work, blending experimental, populist and historical music genres, evolves forward and back in time through a series of movements best described as an operatic animated graphic novel. The project utilizes a mix of techniques including live 3D animation, gen-AI and digital image processing with a sound score exploring gen-AI remixes, field recording, live electronics and cello.

Biography

David Stout is a media artist, composer and intermedia director working at the nexus of sound, image and emerging audio-visual technologies. David is co-founder of the seminal interactive media ensemble, NoiseFold, whose multi-screen projections, sound works, and performances have toured worldwide from Casablanca, Morocco to Marfa, Texas. As a visionary educator he has directed over 25 major collaborative works employing teams of designers, visual artists, filmmakers, programmers, composers, musicians, and performers. With an overlapping interest in dynamic evolutionary systems, eco-awareness, interdisciplinarity and the evolution of hybrid cultural aesthetics, Stout embraces a playful and expansive approach to intermedia artforms. These conceptual threads find expression in his ongoing engagement with large scale architectural projection, and operatic audio-visual performances. His projects transcoding image into sound include a series of groundbreaking immersive installations with embedded real-time VR that explore artificial life and generative landscape. David is currently examining the potentials and pitfalls of gen-AI, utilizing the medium to visualize installations, sculpture, and speculations on emergent visual cultures of the future. He is a professor in the division of composition studies and affiliate faculty in studio art at the University of North Texas, where he directs the Hybrid Arts Lab and coordinates iARTA (Initiative for Advanced Research in Technology and the Arts). Colin Stokes is a cellist, composer, music and media technologist, and researcher focused on artificial intelligence in computer media systems design. Colin is a PhD candidate at The University of North Texas, where he works with Jon Nelson, Marco Buongiorno Nardelli, David Stout, and Panayiotis Kokoras. He also holds degrees in cello performance from The Juilliard School and the Eastman School of Music. As a cellist, Colin tours actively with the Berlin-based electronic group Symphoniacs. His music can be heard on more than 20 albums released by Universal Music/Polydor, Warner Music Japan, EMI, Neuma Records, and others. He has shared the stage with performers ranging from Yo-Yo Ma, Gidon Kremer, and John Williams, to Lady Gaga, Chaka Khan and Heidi Klum and his performances, broadcasts, and streams have been seen and heard by tens of millions of people worldwide.



Concert 9

Thursday, May 21, 2026, 7:00 PM | Recital Hall

Chant	Yoonjae Choi
Trajectory for two percussionists and electronics Paul Millette & Jordan Walsh, percussion	Jennifer Ryu (b. 1991)
Anger at the Asteroid	Courtney Brown, Nha-Y Duong, Qien Shensun, Aliyah Book
Like a Tune (revised 2025) Alexandria Smith, live electronics; Jeff Albert, trombone	Alexandria Smith
Unstable Alloy	Daniel Karcher
Black Sea Qi Shen, electronics; Jordan Walsh, percussion	QiShen
GENERIC Sean Bailey, Clarinet and Electronics	Sean Bailey
I can't close my eyes Daroo Lee, piano	Daroo Lee
sfound Objects: 3 Vertices & X Speakers Tom Lopez (b. 1965), electronics	Tom Lopez
Interwoven Soundscapes II Linda Jenkins, flute	Ali Balighi
Calumet Jordan Walsh, vibraphone	Henry Samra (b. 2004)
fleeting facades, ephemerally forever 2025 SEAMUS Student Award Second Prize Commission Amorsima Trio, strings Linda Jenkins, Flute Anne Maker, Flute Jordan Walsh and Paul Millette, Percussion	Connor Scroggins



Concert 9 Program Notes and Biographies

Chant

Program Notes

Chant is a live electronic piece that phonetically augments instrumental language. By reinterpreting the abstract language of the instrument and combining it with the form of the vowel, the sound of the cello is reminiscent of a primordial song. In addition, the expression of the instrument and the heterophonic expansion of the voices evoke sentimental emotions.

Biography

Yoonjae Choi is a South Korean composer whose work explores the musical potential of extended tones and spectral qualities drawn from both traditional instruments and non-instrumental materials. His compositional practice focuses on integrating acoustic sound with live electronics, soundscapes, and computer-based technologies. He frequently collaborates across media arts and experimental music disciplines. He studied with Richard Dudas at Hanyang University, and with John Gibson and Chi Wang at Indiana University. He is currently pursuing a doctoral degree in composition at the University of North Texas, studying with Panayiotis Kokoras. His music and research have been featured at international conferences and festivals, including ICMC, ACMC, SEAMUS, NYCEMF, WOCCMAT, Click Festival Ohio, Performing Media Festival, EMM Festival, and the PureData Max Conference.

Trajectory for two percussionists and electronics

Program Notes

People live their lives on their own trajectories. Different trajectories of variant directions, with other ways of movement and different shapes of trails left behind, overlap and intersect to form a connection. This piece focuses on the centrality of 'hitting' and 'tapping' in percussion performance. It captures the change of timbre when the instruments, the object of the 'tapping,' change. 'Trajectory' also focuses on the experiment of the sound changing by the movement of the two performers. The performers move along the instruments arranged in an arc, forming a trajectory. Each movement, starting from a distance, converges to a point. When the separated instruments meet at the point of contact, the two trajectories blend, covering each other's territory with the same timbre. The combination of the trajectories of the percussion instruments played alongside the electro-acoustic sound, their meeting at the point, and the combination of the points and the trajectories creates a timelessly changing tone.

Biography

Jennifer Ryu is a computer musician, composer, and sound artist. Her work explores themes such as experiences of discomfort and miscommunication, the relationship between body and sound, and the technological extension of the senses. Using sound synthesis programs like Max/MSP and SuperCollider, she creates sound from the ground up. Through technology-driven integration with other media, she seeks to offer audiences multi-layered listening experiences. She is currently pursuing a Ph.D. in Composition and Computer Technologies (CCT) at the University of Virginia. Her current research interests include new interfaces for musical expression, accessible digital musical instruments, and disability studies.

Anger at the Asteroid

Program Notes

Anger at the Asteroid reimagines the long lost sound and fury of a Corythosaurus (a duck-billed dinosaur) herd after Chicxulub impact, leading to the extinction of all the non-avian dinosaurs. Dinosaur vocalizations are recreated via



biological computational models of bird vocal boxes altered according to dinosaur skull measurements and the CT Scans of adult (ROM 1933) and subadult *Corythosaurus* skull (CMN 34825) fossils. Dinosaur vocal calls have been silent since they became extinct following the large asteroid impact event 66 million years ago. The instruments of the Dinosaur Choir project bring these calls back to life via CT scans, 3D fabrication, and physically-based modeling synthesis. Musicians give voice to these dinosaur instruments by blowing into a mouthpiece, exciting a computational or mechanical voice box, and resonating the sound through the recreated dinosaur's fossilized nasal cavities and skull. Scientists hypothesize that our dinosaur, the *Corythosaurus*, used its crest and nasal passages for sound resonance. We aim to restore the late Cretaceous period when non-avian dinosaurs walked the earth, bringing the lost soundscape alive with the sounds of sounds of cicadas, crickets, and frogs. The musicians play a part in this regeneration of dinosaur sound, their breath becoming the dinosaur's breath, driving the sound using microphones (throat and standard), as well as a mechanical larynx. Fire and combustion also ring out after the impact that paint the scene, forming rhythms. A saxophone call joins the dinosaurs, exploring melodies with the dinosaurs. The work is a structured improvisation, with a round robin beginning section between the dinosaurs and later sections that allow for call/response.

Biography

Courtney Brown creates new musical instruments and works, allowing embodied glimpses into another's experience, whether that other is a human, dinosaur, or another being. She is an interdisciplinary performer/composer, Argentine tango dancer, and researcher combining music with paleontology/biology, dance, and engineering. Her work deeply involves the voice, her primary musical instrument. She draws on her experience as a classically trained and experimental vocalist as well as many years singing in rock bands. For instance, her dinosaur skull instruments are an extensive study of vocalization. Other works draw upon dance and movement. She began studying Argentine tango dance after learning tango music on the accordion and her work accordingly explores dance and movement as a musical experience. Her work has been featured and performed across the globe including Ars Electronica (Austria), Diapason Gallery (Brooklyn), CICA Museum (South Korea), New Interfaces for Musical Expression (London, New Zealand, USA), International Computer Music Conference (USA, South Korea, Chile), ACM

Like a Tune (revised 2025)

Program Notes

Like a Tune explores the composition of electroacoustic works inspired by the quick jump cuts and affectual shifts of reality TV episodes. Inspired by a particularly chaotic episode where a guest accuses their partner of "playing them like a tune," this piece uses the repetition of the musical metaphor throughout the episode as a framework for exploring repetition, rapid timbral and density shifts, and the relationship between the live trombone player and their sampled sounds (when one is more prominent than the other). In this piece, the trombonist's gestures, breath, and timbral variations trigger and reshape electronically processed and spatialized sounds in real time. The performer plays with and against their own live-sampled sounds, live effects processing, and pre-composed scenes to mimic the episode's arc: the introduction/question space, the confrontation, and the resolution. *Like a Tune* is the first piece in a set of pieces I am writing in response to the effects and consequences of reality television on American politics, culture, and perceptions of reality.

Biography

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 interests focus on building, designing, theorizing, and performing with interactive systems and translating data into interactive sonic and visual environments. She is also creating an archive of experimental creative practices in the southeastern United States that will be held at Georgia



Tech. Her research has been presented at AES, ICMC, AMS, ATMI SEAMUS, the Guelph Jazz Colloquium, MoxSonic, and more. She is an active performer/com in New York City, New Orleans, and Atlanta. As an improviser/multi-media artist, Smith has had a residency at the Stone NYC and feature recitals on the Future of New Trumpet (FONT) Festival West, and the VI Semana Internacional de Improvisación in Ensenada, Baja California. She has been a performer at the FONT Festival NYC, Improv Night at the Stone, and the Either/OR Spring Festival. In Atlanta she has performed a sold out performance at the Ear Pollen Music Series with Klimchak, Kirkwood Ballers Club, ATL NoWords Festival, ATL SoundNOW Contemporary Festival, Emory Comp Fest, and more. Alexandria is currently an Assistant Professor of Music at the Georgia Institute of Technology. She holds a Ph.D. from the University of California, San Diego and MM and BM from Mannes the New School for Music. Alexandriasmithmusic.com Areas of Research or Creative Practice: interactive music, instrument design, improvised music, audio engineering, and musicology. Jeff Albert's areas of research and creative practice include improvisation and interaction, jazz performance, performance paradigms for live computer music, and audio production. He has performed in concerts and festivals in the U.S and throughout Europe, and contributed as a performer, producer, or engineer on over 60 recordings, including the 2017 Grammy winner for Best Traditional Blues Album. He has been named a Rising Star in the DownBeat Critics Poll, and his album Unanimous Sources was named a Top 10 album of 2020 by Jan Garelick in the Boston Globe. Albert received his B.M. from Loyola University New Orleans, and his M.M. from the University of New Orleans. In May of 2013, he became the first graduate of the PhD program in Experimental Music and Digital Media at Louisiana State University, where he was a founding member of the Laptop Orchestra of Louisiana (LOLs). Areas of Research or Creative Practice: improvisation and interaction, jazz performance, performance paradigms for live computer music, and audio production

Unstable Alloy

Program Notes

I hate concertos. I find them somewhat distasteful as they often glorify a single performer while many are playing. They don't sound very equalitarian to me. But in some ways, *Unstable Alloy* is a concerto for a no-input mixing board and accompanying electronics. The work is improvisational in nature, with a backing-track that serves as accompaniment for the mixing board sounds and helps solidify the overall form. There is even a cadenza and contrasting thematic statements, formal elements that I hope add a bit of order in an otherwise purely chaotic texture.

Biography

Daniel Karcher is a composer and educator residing in Georgia. Both his electronic and acoustic music can vary drastically from piece to piece, but often contains experimental elements, spatial textures, and a fondness for long-term gestural development. He earned his doctorate from the University of Georgia and has received previous degrees from the University of Miami and Oberlin Conservatory. As an artist, he views his role as that of an explorer, discovering new patterns of ideas, sonic frontiers, and atmospheric landscapes to then share with listeners. Aside from composing, his musical interests include discussing aesthetics, playing viola among friends, and analyzing video game soundtracks, text scores, and indeterminate music.



Black Sea

Program Notes

Black Sea is a sonic meditation on chaos, fragility, and the hidden undercurrents of modern society. Drawing metaphorical inspiration from the historical and symbolic weight of the *Black Sea*—a place of passage and peril, mystery and conflict—the piece navigates through layers of sound that mirror the emotional turbulence and uncertainty of our time. Unfolding over eight minutes in six sections, the work moves through evolving timbral environments: from shimmering calm to rising tension, from rhythmic violence to an ambiguous dissolution. These sonic landscapes are shaped using a personalized system of time-based entropy, spectral layering and amplitude distribution, informed by my “Russian Dolls” timbre model. Combining traditional percussion, extended techniques, and live electronics, *Black Sea* reflects a world in flux—restless, layered, and unresolved.

Biography

Qi Shen is a new media artist, composer, music technology researcher, multi-instrumentalist, and current PhD student in the Composition and Computer Technologies program. Her artistic practice exists at the crossroads of music technology, composition, and interdisciplinary performance. She explores the augmentation of acoustic instruments with embedded electronics, the creation of innovative musical interfaces, and the development of interactive audio-visual performance systems, all of which push the boundaries of conventional art forms. From extended performance techniques to motion capture-based audio-visual design, Qi investigates new methods of artistic expression, blending multiple media in dynamic and immersive ways. Rooted in a synthesis of Eastern and Western cultural aesthetics, Qi's research delves into questions of beauty and meaning in art, drawing from visual arts, literature, nature, and philosophy, shaping a unique mode of self-expression. Through collaboration and interdisciplinary dialogue, she continually refines her unique artistic voice, leveraging these influences to shape her creative identity, and using art as a medium to inspire, question, and connect with the world in meaningful ways.

I can't close my eyes

Program Notes

I want to close my eyes. I see chaos with my wide-open eyes. I am trapped in endless excitement, violence, and obsession. Yet, I endure fear, frustration, sadness, isolation, torment, and exhaustion. It feels as though I've been chasing illusions, running tirelessly but never reaching fulfillment. The desire grows stronger to shut out the relentless whirl of life. I yearn to release the burdens, surrender completely, and trust wholly. I seek solace and clarity through closed eyes. I yearn to place my faith in something greater.

Biography

Daroo Lee is a Korean-born pianist composer, and educator based in Los Angeles, California, and Bloomington, Indiana. His music, which explores themes of identity, belonging, resilience, and introspection, draws heavily from his experience as an immigrant artist. Lee's works reflect the emotional complexities of life's transitions and the search for meaning, aiming to foster a connection with audiences on both personal and universal levels. Lee's compositions have been performed by prestigious ensembles such as the Lakma Symphony Orchestra, Indiana University Symphonic Band, Loadbang, The Rhythm Method, and Juventas Ensemble. His works have also been featured at renowned festivals including the Lake George Music Festival, CAMPGround, the NEO Voice Festival, and the Oregon Bach Festival Composer Symposium. As a participant in electronic music conferences like SEAMUS, NYCEMF, and the Chicago Electro-Acoustic Music Festival, Lee continually engages with the forefront of contemporary music and technology. Lee is a recipient of multiple awards, including the first place winner of The American Prize – The Charles Ives Award and first-place honors at the Kuttner Quartet Composition Competition and the LAKMA Competition. His music is



recognized for its emotional resonance, spiritual depth, and interdisciplinary approach, merging traditional and modern influences. Currently pursuing a Doctorate in Music Composition at Indiana University Bloomington, Lee has studied with renowned mentors including P.Q. Phan, Han Lash, Aaron Travers, and Don Freund. His academic pursuits and extensive performance experience, including as a collaborative pianist and conductor, further enrich his artistic voice. Lee's artistic mission is deeply rooted in his personal story as an immigrant, and he seeks to provide both solace and inspiration through his compositions. His music is not only a reflection of his own journey but a means of healing and emotional connection for others, resonating with listeners who face their own challenges in navigating the complexities of life.

sfound Objects: 3 Vertices & X Speakers

Program Notes

This constrained improvisation articulates three stations with a variety of objects including bells, shakers, wooden blocks, and eating utensils. The performer will run through a choreographed sequence twice. The first time, all the sounds are recorded. The second time, the performer mimes the performance gestures and the recording from the first run through is played back, but heavily manipulated. One theme of this piece concerns the relationship between physical gesture and sound. What actions do you see? Can you hear them? What sounds are in the room? Where do they come from? There are certainly many other questions, and there is always the option of simply listening without asking anything.

Biography

Tom Lopez teaches at the Oberlin College Conservatory of Music where he is Professor of Computer Music and Digital Arts and Chair of the TIMARA Department (Technology in Music and Related Arts). He is also a Teaching Artist with *Avivo*, a community of artists dedicated to cultivating creativity through music. Tom has received awards from the National Endowment for the Arts, the Fulbright Foundation, the Aaron Copland Fund, the Betty Freeman Foundation, the Mid-America Arts Alliance, the Knight Foundation, the Disney Foundation, ASCAP, and Meet the Composer. He has appeared at festivals and conferences around the world as a guest lecturer and composer. Tom has been a resident artist at the Banff Centre, MacDowell Colony, Copland House, Blue Mountain Center, Atlantic Center for the Arts, Villa Montalvo, and Djerassi. His compositions have received critical acclaim and peer recognition including releases by Hanson Records, Innova, Centaur, Vox Novus, SCI, SEAMUS, and the Oberlin Label. Tom feels grateful to have studied with influential composition mentors and especially proud to have learned from a great many talented students.

Interwoven Soundscapes II

Program Notes

Interwoven Soundscapes II examines the interaction between live and recorded sound, merging two contrasting sonic elements into a unified experience. The flute, with its rich and expressive tone, interacts with the fixed media, sometimes blending smoothly and sometimes creating contrast. This exchange explores both the tensions and connections between natural breath and electronic sound, drawing the listener into a space where these opposing elements continuously merge, separate, and transform.

Biography

Ali Balighi, a composer, sound designer, and sound engineer, was born in Tehran, Iran. He graduated from The University of Art in 2011 with a Bachelor's degree in Music Performance. A passion for composition led him to pursue a Master's degree in Composition at Texas Tech University, where he is currently a student for a Doctor of Musical Arts (DMA) in Composition. A number of research and teaching interests align with Balighi's academic pursuits, which



include music technology, open-source software, contemporary music analysis, and music theory. His teaching experience includes positions as a sound engineer, music recording assistant, composition and music theory teacher, and positions as a cello instructor in various Iranian music institutions. His publications and awards have made a notable contribution to the field in addition to his academic engagements. Among his poetry collections are *My Loneliness Is A Hippo That Loves You* and *The Forest Was on Fire And The Snail Did Not Know Which Way to Flee*. He received a residency and a grant at The Saari Residence in Finland for his electroacoustic ensemble opera, *Migration inside*. In addition, he won third place in the 5th Reza Korourian Awards 2020 competition for electroacoustic composition. He won second place in the composition competition of Radio Javan (Islamic Republic of Iran Broadcasting) 2017 with his composition titled *Daramad for Harp and Orchestra*. Balighi's compositions have been showcased internationally at festivals and conferences, including Sonic Matter, New York City Electroacoustic Music Festival, Hot Air Music Festival, Tehran Contemporary Music Festival, NoiseFloor UK Contemporary Music, Research On Contemporary Composition Conference, ClarinetFest, Cortona Sessions For New Music, Audiovisual Frontiers Festival, ICSC 2022 6th International Csound Conference, and Tehran International Electronic Music Festival. His works, such as *Daramad for Three Sopranos and Fixed Media*, *Khane Haftom for Santur*, and *Too Loud A Solitude for Cello and Live Electronics*, have been featured in these platforms. As a composer, Balighi has released contemporary music albums, including *Whispers of Papers*, *Noise vs. Silence vol. 1*, and *Intolerance*. His compositions have been performed by musicians and ensembles such as Sputter Box ensemble, Front Porch ensemble, Zenith Saxophone Quartet, Twenty Fingers Duo, SynthBeats, The ____ Experiment, Michael Bridge, Parker Fritz, Anoush Moazzeni, Kathryn Vetter, Hamed Shaded, Golnaz Khalili, Puneh Zare'i Sefid Dashti, Neda Asadinejad, Shaghayegh Bagheri, Behnoush Sabetghadam, Negin Goodarzi, Zeinab Hajihassani, and Ulrike Brand. Balighi actively engages with the music community, holding memberships with the Millennium Composers Initiative in the USA and the Iran Music House. His involvement extends to conferences and collaborations, reflecting his commitment to the global exchange of musical ideas.

Calumet

Program Notes

Calumet is about a loss of innocence. During high school, I started biking down south to *Calumet Park*, the Steel Mills, and other areas around South Chicago. This was a period of immense personal growth and exploring the world for what it truly is. *Calumet* explores those themes, heading into an intense whirlwind and coming out the other side.

Biography

Henry Samra is a keyboardist, percussionist, and composer based in Chicago who specializes in live processing of instruments and guided improvisation. He enjoys harnessing the beauty of the human voice and the natural world, as well as exploring the intersection of performance, electronics, and collaborative creation across disciplines. His works have been premiered by Oberlin Percussion Group, the Musikos Collective, and the Hidden Valley Institute for the Arts. Outside of the musical world, Henry is an avid cyclist and an advocate for sustainable transportation infrastructure. He currently resides in the TIMARA department at Oberlin Conservatory and studies under Eli Stine.

fleeting facades, ephemerally forever

Program Notes

I lived through moments lasting only mere seconds that changed my life. In my memory though, they feel so much longer. Whether they replay in instant, imperfectly cascading variations or stretch to last longer than my lifetime, these events permanently weave universes unstuck in time emanating an ebb and flow of self-love and self-hate.



Biography

Connor Scroggins is a composer who seeks to empower engaging, intimate methods of embodiment through varying media prominently involving sonic relationships. He is seeking a PhD of Music Composition from University of North Texas. He received a Master of Music from Bowling Green State University and a Bachelor of Music from Arkansas State University. His works have been read and performed by Robin Meiksins, MDI Ensemble, Ensemble Dal Niente, Suono Giallo, The Rhythm Method String Quartet, Hypercube, New Thread Quartet, Apply Triangle Trio, Parker String Quartet, Unheard-of//Ensemble, The ___ Experiment, and Transient Canvas. He was a finalist for the SEAMUS Student Commission Competition in 2023 and the second-prize winner in 2025. His music has been performed in the United States and Europe at iISUONO, highSCORE, SEAMUS, ICMC, NYCEMF, SPLICE Institute, NSEME, and the Saaburg Music Festival. He has participated in masterclasses from Clara Iannotta, Helmut Lachenmann, Jason Eckardt, Augusta Read Thomas, Cort Lippe, Mari Kimura, Greg Wilder, Marina Kifferstein, and Stephanie Lamprea. He currently studies with David Stout and previously studied with Panayiotis Kokoras, Elainie Lillios, Timothy Crist, Drew Schnurr, Mikel Kuehn, Jon Nelson, Christopher Dietz, Marco Buongiorno Nardelli, Derek Jenkins, and Carrie Leigh Page.

THE UNIVERSITY OF TEXAS AT SAN
ANTONIO COLLEGE OF LIBERAL AND FINE
ARTS SCHOOL OF MUSIC



Concert 10

Friday, May 22, 2026, 11:00 AM | Recital Hall
Performer Curated Concert- Stephen Marotto

Comentarios Inaudibles (2023)
for cello, transducer, fixed media, and video

Luis Fernando Amaya

Singularity for amplified cello and electronics (2019)

João Pedro Olivera

Wolfesänge for cello, electronics, and video (2019)

Sarah Nemtsov



Concert 10 Program Notes and Biography

"*Comentarios Inaudibles* is inspired by a particular type of sound that we, animals, produce involuntarily when experiencing stress, surprise, or pleasure. Many of these sounds tend to be extremely soft, sometimes only becoming audible to whoever emits them or to someone close enough to perceive them. The piece is a zoom-in into representations of some of these sounds- or their equivalent for the cello- which expands both their length and loudness, allowing us to live with them for longer. A singularity is a phenomenon that relates to several areas of knowledge. In cosmology, the singularity lies at the center of a black hole (resulting from a collapsing star), where matter compresses into an unimaginably small region whose density becomes infinite. Everything that passes within a certain proximity of a singularity will be inexorably attracted and can never escape this attraction. This piece operates with very heavy densities in the electronics part in opposition to the instrument. The instrument tries continually (and without success) to escape the weight and force transmitted by the electronics.

Wolfgesang is a tour-de-force of timbral exploration. The cello is altered significantly by scordatura to produce unique combination of harmonics that blend with the electronics. The piece examines themes of loss and memories of loved ones. The work is dedicated to a friend of the composer who passed away unexpectedly. The video features footage of his dog and examines the things we leave behind.

Stephen Marotto, Violoncello

A native of Norwalk, Connecticut, Stephen has received a Bachelor's degree with honors from the University of Connecticut, a Master's degree from Boston University, and a Doctorate of Musical Arts degree at BU under the direction of Michael Reynolds. Stephen's formative teachers include Kangho Lee, Marc Johnson, and Rhonda Rider. A passionate advocate for contemporary music, Stephen is a member of the contemporary sinfonietta Sound Icon and performs regularly with new music ensembles such as Callithumpian Consort and Guerilla Opera. He performs frequently throughout Boston and across the greater New England region. Stephen has attended music festivals at the Banff Centre in Alberta, Canada, SoundSCAPE in Maccagno, Italy, and the Summer Course for New Music in Darmstadt, Germany. Stephen has also played in master classes for artists such as the Arditti Quartet and JACK Quartet. Stephen has a wide range of musical interest that include contemporary chamber music, improvisatory music, and electronic music. Stephen has commissioned several new works for the instrument and is very interested in expanding the tonal palette of the cello both with and without technology. Electroacoustic music is a particular interest of Stephen's, and he regularly performs music for cello and electronics in various settings. Stephen is also the Director of Strings for the Summer Institute for Contemporary Music formerly held at New England Conservatory. Stephen recorded the complete works of Morton Feldman for cello and piano for Mode Records and can also be heard on New Focus Recordings. In his spare time, Stephen is an avid hiker, paddler, and outdoorsman. Stephen hopes to visit all 63 U.S. National Parks and climb all 50 state highpoints in his lifetime.

THE UNIVERSITY OF TEXAS AT SAN
ANTONIO COLLEGE OF LIBERAL AND FINE
ARTS SCHOOL OF MUSIC



Concert 11

Friday, May 22, 2026, 1:00 PM | Gallery Space

...stilted time sands...

SEAMUS Student Commissioning Competition Finalist

Rodrigo Pascale (b. 1996)

The Tide

Hsuan Chang Kitano (b. 1980), singing bowl

Hsuan Chang KITANO

Unearthly Vibrations

Senem Pirlir, electronics

Senem Pirlir

A Detour, Invalid Light by Mistake

SEAMUS Student Commissioning Competition Finalist

Fixed Media

Shahrzad Talebi

Unifier

Hamish Robb (b. 2000)

La petite citrouille

Jordan Walsh, percussion

Louis Raymond-Kolker

Alien, Cabbage, and Me

Yi-Ning Lo, laptop

Yi-Ning Lo (b. 1995)

NANO 1

Fixed Media

David Acevedo (b. 1997)

Thesis on a Digital Crabcake

Andrew Burke, composer and cinematography,

Michael Watkins, text, Gavin Fields and Garrett Henderson-Black, additional cinematography



Concert 11 Program Notes and Biographies

...stilted time sands...

"... stilted time sands. . ." is a composition by Rodrigo Pascale completed in 2025. This work draws upon the structure and fragments of John Dowland's "Time Stand Still," reimagining them in a contemporary context with an instrumentation of soprano, guitar, and electronics. Throughout the piece, Dowland's harmonies are reordered using Markov Chains, alongside intermediary harmonies that step outside the 12-tone equal temperament, incorporating leading tones for added tension and color. In the first half of the composition, fragments of motifs and lyrics are explored as the piece seeks to retrieve the soundscape of Dowland's renaissance style. As the renaissance style gradually emerges—through the use of lute sounds in the electronics and specific tonal relationships—the composer chooses to incorporate harmonies based on just intonation, deepening the connection between past and present musical idioms. The result is a work that stretches time itself, creating a space where the old and new coexist in an ever-shifting sonic landscape.

Rodrigo Pascale (b. 1996) is a Brazilian composer currently based in the United States. He has collaborated with His musical journey began in Brazil, where he achieved recognition with multiple compositions featured in regional recitals and prominent national events, notably the XXIX Panorama da Música Brasileira Atual. At this important national gathering, Pascale made his mark with the premiere of "Morro do Leme," performed by Eduardo Monteiro and Thalyson Rodrigues. His compositions have also graced the repertoire of prestigious Brazilian ensembles like the UFRJ Sax Ensemble, UFRJ Brass Quintet, Duo Adour, Cron Ensemble, Quinteto Lorenzo Fernandez, and the bassoonist Ariane Petri. Since 2019, Rodrigo Pascale has lived in the United States, where his music has been performed by some of the world's leading ensembles, including the JACK Quartet, International Contemporary Ensemble, Splinter Reeds, loadbang, Hypercube, Hinge Ensemble, and Sound Icon. His work has also been presented internationally, with performances by the London Contemporary Soloists (UK), Carla Costeira (Netherlands), Teresa Díaz de Cossio (Mexico), the Moscow Contemporary Music Ensemble (Russia), among others. Pascale's compositions have graced the stages of esteemed festivals and venues worldwide, including the New York City Electronic Music Festival (NYCEMF), St. Petersburg International New Music Festival, SEAMUS, Espacios Sonoros Festival (Argentina), National Student Electronic Music Event (NSEME), Electronic Music Midwest (EMM), Performance Media Festival (PMF~), V International Congress of Music and Mathematics (Brazil), and the Tesselat Electronic / Electroacoustic Concert. His talent has been recognized through prestigious awards, including victory in the International Composition Competition organized by Sound Silence Thought with his piece "Discontinuous Mediation I" and winning the Festival Expresiones Contemporáneas 2020 Call for Scores with "Unnest" for Bassoon solo. Currently, Rodrigo Pascale is pursuing a Doctor of Musical Arts (DMA) degree in composition at the Peabody Institute of Johns Hopkins University, under the guidance of renowned composer Felipe Lara. His academic journey began with a bachelor's degree from the Federal University of Rio de Janeiro and a master's degree from Western Michigan University, where he studied with Marcos Nogueira, Liduino Pitombeira, Lisa Coons, and Christopher Biggs. Additionally, Pascale had private lessons with Georg Friedrich Haas, Arthur Kampela, and Joshua Fineberg.

The Tide

Program Notes

Using Max/MSP and Jitter, a phone or webcam captures the movement of water in a bowl and hand gestures above it. These visual inputs are processed in real time to create an interactive system that dynamically links image and sound. In this dialogue between object and environment, *The Tide* reflects on cycles of impact and renewal—a quiet space where the sea responds to what we leave behind.



Biography

Hsuan Chang Kitano is a producer, curator, and keyboardist specializing in historically informed performance. Her work integrates scholarship and performance, exploring improvisational traditions from seventeenth- to nineteenth-century Europe and Asia. As Music Director of the Cadenza initiative, Dr. Kitano leads projects examining identity, collaboration, and the interplay between tradition and innovation. Her album *CADENZA 21'* received nominations for the 2023 Grammy Awards (Best Recording Package) and multiple Golden Melody Awards, including Best Producer, Best Cross-Cultural Album, and Best Arrangement. She also curates crossdisciplinary and multimedia projects that link historical instruments with contemporary sound practices, positioning performance as both research and public engagement.

Unearthly Vibrations

Program Notes

Unearthly Vibrations explores a sonic and vibratory collaboration between human and non-human bodies. As multiple vibrators freely move in an aquarium, I capture their sounds using electromagnetic field (EMF) sensors. These sensors enable the listening of various frequencies and harmonics that the unique internal electronics and oscillation rates of the vibrators produce. I then process the sounds using modular synthesis. As the vibrators interact with each other due to the magnetic properties of their bodies, they push and pull on one another, resulting in a dynamic and ever-changing spatial environment within the aquarium. In my role as their human collaborator, I listen to the vibrators' sounds and respond to their movements. By doing so, I am able to contribute to and shape our mutually created soundscape and explore the agency of non-human actors. Lately, *Unearthly Vibrations* has been reimagined for spatial audio (quad, octophonic cube, Ambisonics), to emphasize the dynamic spatial relationship between these non-human bodies and their environment, as well as with their human collaborator.

Biography

Senem Pirlir (she/her) is an artist, sonic improviser, and educator. Pirlir's interdisciplinary work crosses over into sound art, composition, performance, video art, and installation. Born in Turkey, Pirlir studied classical piano at Hacettepe State Conservatory, earned her M.M. in Music Technology from NYU Steinhardt, and her Ph.D. in Electronic Arts from Rensselaer Polytechnic Institute. Pirlir has exhibited work nationally and internationally, including performances at the EMPAC (NY), Roulette (NY), The Kitchen (NY), Carnegie Hall (NY), Mabou Mines (NY), Southbank Centre (London), Akademie der Künste (Berlin), Los Angeles Philharmonic (LA), Baryshnikov Arts Center (NY), MIT Museum (MA), and Montalvo Arts Center (CA). Her work has been recognized by institutions such as the LMCC, Harvestworks, Institute for Electronic Arts, PACT Zollverein, Signal Culture, and EMS Stockholm. Pirlir has been awarded a NYSCA/NYFA Artist Fellowship in the category of Music/Sound in 2022 and the Malcolm Morse Award to honor the work of Pauline Oliveros and Deep Listening in 2018. Pirlir was a faculty member in Music at Bennington College from 2018 to 2024. Dr. Pirlir joined the faculty of the University of Chicago in 2024.

A Detour, Invalid Light by Mistake

Program Notes

In creating "A Detour, Invalid Light by Mistake" I used Stable Diffusion and Stable Audio models as expressive tools to convey the personal emotions I was experiencing at the time. These AI models serve as one part of a multifaceted composition process, with each model's input and output carefully pre- and post-processed to ensure alignment with the emotional and aesthetic vision of the work.



Biography

Shahzad Talebi is a composer, sound artist, and educator from Tehran, Iran. Her music draws inspiration from a wide range of human experiences, from personal to political, and poetry. Characterized by dense and complex textures, her work is focused on timbre as a means for exploring new soundscapes, color, time, space, and concepts. Her compositions has been recognized and performed at the Electronic Music Midwest Festival, Splice Festival, Taproot New Music Festival, Toledo Symphony Orchestra reading session, BGSU MicroOpera, Fifteen Minutes-of-Fame (Drew Hosler), the electroacoustic music competition "Reza Korourian Awards"; and has been performed by Unheardof//Ensemble as part of the Klingler ElectroAcoustic Residency, Splinter Reeds and The _____ Experiment Ensemble. She holds a bachelor's degree in composition from Tehran University of Art and a master of music from Bowling Green State University. Currently, she is pursuing a Ph.D. in composition at the University of North Texas as a teaching fellow.

Unifier

Program Notes

[Content warning: this piece brings up distressing subjects, including selfharm] Why does it feel emptier the more I try to embody any kind of principle in my music? I'm sick of it. We're staring down a very bleak world overdriven by social and economic futility at the hands of major corporations. AI is used to strip artists, creators, or anyone who has a part of themselves online of their individuality and dignity. Mass media has never been more effective at isolating people and sowing distrust, fear, and hatred. The quality of education in much of this country is abysmal and is increasingly being used as far-right curricular experiments. The worst part is that the words and rhetoric we use to address these issues have become thoughtterminating clichés. Love thy neighbor. Pomp and useless centrism. You're supposed to be driven partially insane; you're supposed to be overwhelmed to the point you keep your head down and shut up. Hold up signs from time to time, but don't do anything consequential because we have the stupidest and most boring possible implementation of Big Brother. *Unifier* is an 8-channel tape poem piece that doesn't solve any problems. It's about someone who tries to think they are very rational and can influence the world through tact rhetoric and a good attitude. It's about their idealistic rationality being shorted out and strangled into a self-destructive disaster. It's about sleepwalking into extremes. How does the most comically rational mind handle it when confronting its own inefficacy? I am not the subject of this poem or piece. I

Biography

Hamish Robb is a Baltimore-based programmer, improviser, and composer of experimental and adventurous music. They make sounds of many natures that explore contradictions: synthetic/organic, rigid/liquid, sprawling/confined. In 2022, they earned a B.A. in Computer Science and Musical Studies from Oberlin College & Conservatory. In 2025, they graduated with a M.M. in Computer Music from the Peabody Institute after studying with Sam Pluta for two years. They have been involved in the Baltimore free improvisation scene as well as self-producing a music from a plethora of styles from ambient soundscapes to multi-channel sonic blasts.

La petite citrouille

Program Notes

"la petite citrouille" is a modern retelling of the Cinderella story, and a reflection on the magic that we use to maintain our appearances, as well as the toll that those spells take on us. The piece begins at 9pm, before viewing our performer at the ball - in this telling, a synthy nightclub. At the beginning of the night, the drums are magically transformed, covered up and given pitches that match their melodic contour and extend past their range of tuning. However, as the



night goes on and the performer continually attempts to hold themselves together ("one more song, one more song, one more song..."), the magic fades, exposing the drums as hollow. By the end of the night, as the clock chimes midnight, the performer has completely run out of steam, and turns into a pumpkin.

Biography

Louis Raymond-Kolker is a composer and percussionist from Austin, Texas. He is a member of Inside Out Steelband, Larkspur Percussion Duo, and the Austin Percussion Collective. He teaches percussion, composition, and music theory at High Point University. Louis actively works to facilitate the creation and performance of new music, and foster connections between composers, performers, and audiences. His compositions blend a sense of sentimentality, vivid imagery, and treating silly things seriously (and vice versa). As a performer, Louis specializes on steelpan, the national instrument of Trinidad and Tobago, and regularly premieres new works for instruments in the steelpan family. Louis is a graduate of the University of Nebraska-Lincoln, where he studied percussion with Dr. Dave Hall and composition with Dr. Greg Simon. He completed his undergraduate work at Texas A&M-Commerce, where he studied with Dr. Brian Zator, Dr. David Davies, Dr. Andrew Lynge, Sandi Rennick, Kent Hillman, and J.J. Pipitone. Most recently, he studied as part of the University of Trinidad and Tobago's APA Pan Fellowship with Dr. Mia Gormandy-Benjamin, Leon "Smooth" Edwards, Seion Gomez, and Josh Watkins. Louis is a member of the Dream Educators Collective and the Black Swamp Percussion Educator Network. His compositions are published through C. Alan Publications, Boxfish Music Publishing, and his website, louisraymondkolker.com.

Alien, Cabbage, and Me

Program Notes

"Alien, Cabbage, and Me" was written for one performer and laptop where each pressed key corresponds with a designated sound. The subject matter revolves around the composer's own language-learning experience: a non-native speaker looking into the bizarre realm of the English language. The composition leads the audience through the produce section of a grocery store, exploring the peculiar and whimsical, yet fascinating names of fruits and vegetables.

Biography

Yi-Ning Lo, currently based in Rochester New York, is a composer, pianist, and educator from Taiwan. Over the course of her artistic journey, she has drawn abundant inspiration for both vocal and instrumental compositions from a rich tapestry of literature, encompassing Western poems, Taiwanese folk tunes, ancient Chinese poetry, and Japanese haiku. For instance, her chorus work "Seek, Home" intricately weaves together contrasting texts in two languages: William Blake's "Nurse's Song" and the Taiwanese folk tune "A Bird Cries in Despair," creating ambiguity and tension surrounding the concept of "home." Her chamber-orchestra piece "Woven Veins" received the Christine Clark/Theodore Front Prize in 2019, gaining further recognition through broadcast on the radio show "Music of our Mothers" and an honorable mention in the fall journal issued by the International Alliance for Women in Music. More recently, her composition "Alien, Cabbage, and Me" (for live electronics and live video) explores her own language-learning experience as a non-native English speaker. This work was selected by the Society of Composers for inclusion in their Super Regional Summer Mixtape in 2023 and has been featured at conferences and festivals such as Click Fest (2025), Festival of Contemporary Artists in Music (2025), and the Research on Contemporary Composition Conference (2023). In her compositional journey, Lo takes particular joy in exploring themes related to womanhood, dreams, and memory, infusing her compositions with a profound sense of emotion and storytelling. Currently, her focus is on an opera project that blends acoustic instruments, electronic sounds, literature, installations, and theater. This opera delves into the contemporary struggles of young women, offering a compelling narrative that reflects the complexities of modern life. Lo has garnered prestigious awards from numerous competitions, including the Classic Pure Vienna



Composition Competition, the Robert Avalon International Competition, and the International Eduardas Balsys Young Composers Competition. Her compositions are published by Universal Edition and Theodore Front Music Literature. She has collaborated with ensembles such as the Cornell University Glee Club and Chorus, Rochester Institute of Technology Philharmonic Orchestra, and Hats+Heels Duo. Currently, Lo is an Assistant Professor in the School of Performing Arts at the Rochester Institute of Technology. She received her Doctor of Musical Arts and Master of Music degrees in Composition from the Eastman School of Music, and a Bachelor of Fine Arts from National Taiwan Normal University. For more information, please visit <https://www.yininglo.com>

NANO 1

Program Notes

NANO 1 is the first in a series of loop-based audio-visual works, each of which is entirely derived from a very short sample—a nano-sample, as it were. In this iteration, the nano-sample in question comes from the legendary Amen break, a seven-second drum break performed by Gregory Coleman as part of the Winstons' 1969 song "Amen, Brother." The break began to be sampled in the mid-80s and has since appeared on many thousands of tracks, playing a critical role in the development of entire subgenres of electronica—such as drum and bass, jungle, and breakbeat—and cementing itself as one of the most ubiquitous and recognizable samples in music history. Here, the performer breaks down the break into even smaller chunks and manipulates these chunks improvisationally, which in turn triggers hypnotic geometric patterns in the projection. Dance along with the colorful circles, and long live the Amen break!

Biography

David Acevedo is a Philadelphia-based composer, performer, and music educator. His wide-ranging work draws from many different traditions—including jazz, M-Base, Afro-Latin, electronica, metal, hip-hop, and early music—and integrates linear and cyclic concepts to weave hypnotic musical narratives. Acevedo's music has been performed and recorded by loadbang, Ekmeles, Unheard-of//Ensemble, line upon line percussion, Daedalus Quartet, the Curtis Symphony Orchestra, Erin Lesser, George Nickson, and more. His work has been featured by Score Follower and has been selected for a wide variety of new music festivals and concert series both across the US and around the world, including loadbang Premieres, the line upon line Winter Composer Festival, CCI//Sessions, the Midwest Graduate Music Consortium Annual Conference, the NACUSA National Festival, the Yarn/Wire International Institute, the Suncoast Composer Festival, the Eugene Difficult Music Ensemble New Music Festival, Longy's Divergent Studio, CLICK FEST, the Lawrence University New Music Series, the Young Composers Meeting (Netherlands), and the Escuta Aqui! New Music Festival (Brazil). Acevedo is currently a doctoral student in Music Composition at the University of Pennsylvania, where he studies composition with Tyshawn Sorey, Natacha Diels, and Anna Weesner. He holds an MA in Music Composition from Stony Brook University and a BA in Music from Columbia University.

Thesis on a Digital Crabcake

Program Notes

Taking inspiration from Walter Benjamin's notion of the flâneur, this piece goes on an aimless journey around several cities in the US, contemplating how digital communication technologies mediate our interactions with each other and our surroundings. How does this mediation create and delimit noise in all its various senses? What are we cancelling out and what are we tuning into? Throughout this piece, the poem is delivered to the audience via the cell phones of two performers on stage, while the performer speaking remains in a different room. With the speaker phone activated on both phones simultaneously, unpredictable feedback and noise begin to occur. The concept of noise is slippery and ultimately has something to do with what does and doesn't belong. What complicates this is that, as Paul Hegarty



points out, noise is “constantly failing—failing to stay noise, as it becomes familiar, or acceptable practice.” The sound of a distorted electric guitar surely doesn't shock our ears like it did for people 70 years ago. What will people think of our "noises" another 70 years from now? As I was working on this piece, I found that when I tried singing into the phone, it would often cut sustained tones off short, presumably mistaking them for background noise. It made me wonder, what role will technology play moving forward in deciding what is and what isn't noise?

Biography

Andrew Burke is interested in exploring music's ability to address and elucidate complex issues, providing spaces and experiences for the listener to reflect. His work has been recognized by various awards and organizations including the Peabody Institute's Prix d'Été electronic music competition, the Macht Orchestral Composition Competition, the DeLillo Composition Competition, Score Follower, University of Pennsylvania's David Halstead Music Prize, and the Kaleidoscope Orchestra's Call for Scores. In 2025, he received a Sachs Arts Grant for his upcoming dissertation project *In Open Air*. He has held artist residencies at the Kimmel Harding Nelson Center for the Arts and the Merriweather District Artist in Residence. His music has been performed by leading ensembles including the Daedalus Quartet, TAK Ensemble, and Ekmeles. As a multimedia artist, his work has been programmed at the 20/92 Video Festival and SEAMUS 2024 where he was selected to be featured in the album *Music from SEAMUS 34*. He creates pop music under the moniker *Danke Shane*, recently releasing an EP with Nice Guys Records in December 2024. He completed his master's degree at the Peabody Conservatory and is currently pursuing a PhD in composition at the University of Pennsylvania where he has studied with Natacha Diels, Tyshawn Sorey, and Anna Weesner.



Concert 12

Friday, May 22, 2026, 3:00 PM | Gallery

SEAMUS Award Winner Showcase

Presentation and performances by Elainie Lillios (b. 1968)

Time Lapse
Jordan Walsh, Vibraphone

Night Sky
Fixed Media

Ode to the Big Deal
Elainie Lillios and Christopher Biggs, electronics

Program Notes

Time Lapse

Time-lapse is a cinematographic technique that decouples capture rate (the rate at which photographs are shot) from playback rate. Time-lapse photography creates the illusion of high-speed movement — manipulating time to make it seem as if a subject is moving rapidly. Time-lapse photography is most commonly used to capture very slow processes that might not otherwise appear interesting, such as plants growing, stars moving through the night sky, etc. It can also be used to capture fast movements, such as traffic or crowded city sidewalks, making them seem even faster.

Time-Lapse (2021) for amplified vibraphone and fixed media, employs a similar technique using a set of gestural, harmonic, and rhythmic cells, or snapshots. Their movement through the piece shifts focus and changes speed, sometimes creating a sense of increasing speed, while other times portraying the materials in their original form.

Time-Lapse was commissioned as part of the Electronic Integration Project by Jordan Walsh and Consortium Members. *Time-Lapse* is dedicated to my many former students who over the years have opened my ears to a broader musical world. Their willingness and desire to question norms, explore beyond the obvious, and take musical risks continues to challenge and inspire me. You know who you are.

Night Sky

Night Sky presents a meditative sonic journey in response to James Turrell's "Twilight Epiphany" Skyspace in Houston, Texas, and was composed for that space. The Skyspace simultaneously reflects the vastness of space and the solidity of the earth, with its ceiling keyhole open to the sky and its pyramid-like structure containing the body of its form. Considering this, I found the poem "Night Sky" by Don Bogen, whose narrative juxtaposing the starry, ever-expanding universe with the author's fixed presence on earth depicts a similar duality. The poem "Night Sky" appears with permission of the poet. The poem "Night Sky" appears with permission of the poet. Katherine Pracht Phares and Steven Naylor narrated Bogen's *Night Sky*, recorded by audio engineer Michael Laurello. *Night Sky* was commissioned through an Arts Initiative Grant from Rice University.



Night Sky

Staring at the stars,
I imagine you
vanished and dispersed
in that unreachable
clarity of light.
They glisten, sharp and cold,
vast distances apart
yet coming to their marks
the same time every night
of their season.

The seasons slowly move,
carrying their forms—
I recognize so few:
Orion with his belt
dominating winter,
a wobbly W,
the dipper's angled box
and handle, each bright dot
individually
jeweled there.

Nothing there is fixed,
not even that clear star
that seems always to point
just one way as it speeds
farther and farther off
All of them are whirling
on their separate paths,
circles and ellipses,
poles of radiance
that spread the dark.

What can be made of that?
If you are nothing now
but memory, the stars
seem a proper home.
Long after the sun
swells to disperse the earth,
they'll change as you have,
light vanishing with time,
light beyond the reach
of light itself.

Staring at the light
an explosion sent
from some place nowhere
now, I know it will outlast
whatever I become.
Imagining its end,
I see it moving still
when nothing can be seen



Concert 13

Friday, May 22, 2026, 8:30 PM | Graf Park Pavilion

Rhino Joel Ferst, baritone saxophone	Panayiotis Kokoras (b. 1974)
pulp parade Victoria Donaldson, bassoon; Benjamin Damann, percussion	Kristopher Bendrick
Crossed Wires The Piedmont Duo (Ayn Balija, viola and I-Jen Fang, percussion)	Leah Reid (b. 1985)
excision no. 2: they didn't know we were seeds Tina Tallon, viola	Tina Tallon
Assimilation	Patrick Reed (b. 1991)
Avian Lattice Amorsima Trio, string trio	Mark Vaughn
Machine Rami El-Farrah, alto saxophone	Benjamin Montgomery (b. 1991)
Shine Anne Maker, flute	Sungji Hong (b. 1973)
Fracture Varun Kishore (b. 1990), electric guitar and electronics	Varun Kishore
Wind Blown Rain Esther Lamneck, tarogato and real-time composition Alfonso Belfiore, video	Mara Helmuth & Esther Lamneck (b. 1957)
and then the shore buried me	Mickie Wadsworth
Reflections on the Brandywine: The Ancient Leaning Tree Steve Marotto, cello; Sam Wells, trumpet; Chris Biggs electronics; and Adam Vidiksis, drumset	Adam Vidiksis
even there, I am me Linda Jenkins, flute	Mateo Wojtczack (b. 1999)
Admiration Stephen Marotto, cello	Scott L. Miller (b. 1966)



Concert 13 Program Notes and Biographies

Rhino

Program Notes

Rhino (2017) for baritone saxophone and electronics. Duration: 9 minutes. *Rhino* was commissioned by the internationally acclaimed Brazilian saxophonist Pedro Bittencourt. The piece features a specially designed synthetic reed, created by the composer using digital fabrication techniques. This innovative reed enables the performer to push beyond the traditional sonic palette of the baritone saxophone, opening new timbral and expressive possibilities. In the final section, the acoustic model of a baby rhino's cry is resynthesized and articulated through the saxophone, creating striking and evocative sound textures. *Rhino* has been honored with several international distinctions, including the Giga-Hertz Award (Germany, 2019), the MA/IN Award (Italy, 2019), and First Prize at the Confini Composition Competition for Electroacoustic Chamber Music (Venice, Italy, 2021).

Biography

Composer Panayiotis Kokoras is an internationally award-winning composer and computer music innovator, currently Regents Professor and CEMI Director at the University of North Texas. Born in Greece (1974), he studied composition and classical guitar in Athens and later earned his MA and PhD from the University of York, UK. His concept of "Holophonic Musical Texture" focuses on sound as the primary element of form, integrating acoustic and electronic composition. Kokoras's works have been performed in over 1,200 concerts worldwide, winning 98 awards and being selected in 350 international calls for music. He has received commissions from the Guggenheim Foundation, Fromm Music Foundation, IRCAM, and others. As President of the International Confederation of Electroacoustic Music (ICEM), he advocates electroacoustic music globally. His research spans spatial sound, machine listening, and tactile sound. His compositions appear on 56 album compilations. More at www.panayiotiskokoras.com. Performer Joel Ferst is a multifaceted saxophonist, educator, composer, and sound artist based in Boulder, Colorado. Equally at home in classical, contemporary, experimental, and electroacoustic settings, he has built a career defined by curiosity, collaboration, and exploration of the saxophone's sonic possibilities. He has premiered over fifty new works, championing emerging composers while cultivating his own voice as a performer-composer. Ferst is a founding member of SoundMap, an Austin-based ensemble dedicated to experimental and cross-genre practices, and Fuse, a Boulder collective integrating chamber music, visuals, and electronics. His performances have taken him to the Loud Weekend Festival at MASS MoCA, Eugene Difficult Music Ensemble Festival, DiMenna Center in New York, and Plurisons Festival in Brazil. He currently serves as a Doctoral Teaching Assistant at the University of Colorado Boulder and will serve as the sabbatical replacement for saxophone at the University of Wyoming in Spring 2026.

pulp parade

Program Notes

Pulp Parade mashes recycled sounds into a noisy march of djent-driven rhythms and sonic scraps inspired by pulp magazines—cheap, relentless, and pummeled to a pulp.

Biography

thenlike?now (tl?n) consists of Victoria Donaldson, bassoon, & Benjamin Damann, percussion. Their shared affinity for the avant-garde & experimental, whether in the concert hall or the local metal show, have led them to explore new, creative opportunities. Together, they are committed to collaborating with living composers to realize new works involving fixed & live electronics, educating audiences about the prevalence of electronic musics, & closing the gap between popular & academic musical cultures. Whether through focused meditation or face-melting distortion, tl?n questions the law of academic norms & offers a new definition of "contemporary classical." Kris is a Lawrence, KS based



composer teaching music composition and technology at the University of Kansas. He recently received a PhD in Music Composition from the University of Pennsylvania as a Benjamin Franklin fellow and has a Master's of Music Composition from Western Michigan University and a Bachelor's of Music from Columbia College Chicago. In his time at Western Michigan, he studied with Christopher Biggs and Lisa Coons and studied with Natacha Diels and Tyshawn Sorey while at the University of Pennsylvania. He has worked with numerous performers and ensembles including the PRISM Quartet, Yarn/Wire, the Dutch/American Trio Sonic Hedgehog, members of Mocrep, members of Fonema Consort, and members of Ensemble Dal Niente. He is the SEAMUS 2022 1st Prize recipient, a winner of the MTNA National Composition Competition, the recipient of the Turner Award, a Hokin Award nominee, and the recipient of the 2019 & 2020 College of Fine Arts Graduate Teaching Effectiveness Award.

Crossed Wires

Program Notes

Crossed Wires is an immersive composition for amplified viola, percussion (featuring vibraphone and glockenspiel), and electronics, commissioned by the Piedmont Duo (I-Jen Fang <https://ijenfang.com> and Ayn Balija <https://music.virginia.edu/people/ayn-balija>). The piece revolves around sounds associated with telephones, communication, and miscommunication, weaving a narrative that spans both historical and modern devices. It incorporates the auditory essence of antique phones, mid-century landlines, and contemporary cellphones. The soundscape includes clicks and beeps from picking up, setting down, or turning off phones; dial tones; telephones vibrating and ringing; busy signals; out-of-service messages; fax machines; customer service interactions; "hold music"; answering machines; and more.

Crossed Wires also delves into instrumental synthesis, exploring the timbral relationships between the themed sounds and the instrumental palette. Hundreds of string and percussion recordings are integrated with the communication-themed materials, layering textures and transforming the original recordings into instrumentally synthesized interpretations. This fusion creates a dynamic interplay between the organic and electronic, blurring the lines between traditional instrumentation and auditory imagery.

Biography

Leah Reid (www.leahreid.com) is a composer, sound artist, researcher, and educator whose work ranges from opera, chamber, and vocal music to acousmatic, electroacoustic, and interactive sound installations. A Guggenheim Fellow, she has been honored with awards from the American Prize, the International "New Vision" Composition Competition, the KLANG! International Electroacoustic Composition Competition, Musicworks' Electronic Music Competition, Sound of the Year's Composed with Sound Award, and IAWM's Pauline Oliveros Award, among others. She has received fellowships from the Hambidge Center, MacDowell, the Virginia Center for the Creative Arts, the Ucross Foundation, and Yaddo. Reid has collaborated with and received commissions from ensembles including Accordant Commons, Blow Up Percussion, the Boston New Music Initiative Ensemble, Excelsis, Guerilla Opera, Neave Trio, and the Piedmont Duo. Her music has been presented at major international festivals and venues across the Americas, Europe, Asia, and Australia, including IRCAM's ManiFeste, BEAST FEaST, MUSICACOUSTICA-HANGZHOU, Prix Russolo, and ICMC. Most recently, she was awarded a Barlow Commission for a forthcoming work with the Grossman Ensemble. Reid currently serves as Vice President for Projects and Programs for SEAMUS, IAWM's Vice President, and as an Assistant Professor of Composition and Computer Technologies at the University of Virginia.



Piedmont Duo

Biography

Founded in 2021, the Piedmont Duo comprised of Ayn Balija, Associate Professor of Viola and I-Jen Fang, Professor of Percussion from the Department of Music at the University of Virginia, is a performance and educational based chamber music group dedicated to expanding the musical presence and the sonic possibilities of viola and percussion. They have toured, performed and given masterclasses in Virginia, North Carolina, South Carolina as well as at the International Viola Congresses in Campinas, Brazil; Paris, France; and the University of Pécs, Hungary. Committed to outreach and collaboration, they have commissioned original works from composers JoVia Armstrong, Leah Reid, and Judith Shatin to be part of a new album that features women composers. I-Jen Fang is a soloist, chamber musician, orchestral player, and teacher. She serves as the Principal Timpanist and Percussionist for the Charlottesville Symphony. She has performed as a soloist in Austria, France, Hungary, Poland, Romania, South Africa, Taiwan, and U.S., and as a featured performer at PASIC, PAS Day of Percussion, SEAMUS and various festivals. Ayn Balija is a dynamic violist dedicated to expanding the viola's expressive range through innovative performances and collaborations. She holds the position of Principal Violist with the Charlottesville Symphony and has performed as a guest artist across Canada, Hungary, Brazil, New Zealand, and various locations in the United States, premiering new works and highlighting her commitment to musical diversity in performance and education.

excision no. 2: they didn't know we were seeds

Program Notes

"what didn't you do to bury me but you forgot that I was a seed" -Dinos Christianopoulos, *The Body and the Wormwood* (1978) *excision no. 2* takes the concept of a seed and the roots that it grows as a point of departure, using both sonic representations of roots pushing through soil and spectral processes that metaphorically represent growth to create a performance system that ultimately questions the performer's embodied relationship to their instrument using a transducer strapped to the back of the viola. Due to the fragile and awkward nature of some of the performance techniques involved (in particular, bowing beyond the bout and close to the scroll), the physical vibrations from the transducer are strong enough to impact the ability of the performer to control the bow, leading to unintentional sonic outputs and ultimately questioning the agency of the performer within the cybernetic feedback loop.

Biography

Winner of the 2022 Rome Prize in Music Composition, Tina Tallon is a composer, creative technologist, historian, and engineer whose work grapples with questions of identity, agency, and power as constructed and performed in our increasingly technologically-mediated world. Her concert music and interactive installations have been widely performed and presented by ensembles such as the LA Philharmonic New Music Group, Ensemble Intercontemporain, wildUp, and Talea in venues ranging from some of the world's most celebrated concert halls to ancient Roman aqueducts, the Venice Biennale, the Large Hadron Collider, major motion pictures, and leading AI conferences like NeurIPS. She has received numerous awards from organizations such as the Harvard Radcliffe Institute, MIT, the American Academy in Rome, the American Academy of Arts and Letters, and ASCAP. In addition to regular appearances at conferences, festivals, and symposia, her work has been featured in outlets such as the New Yorker, NYT, NPR, NBC, and Politico. A passionate educator, Dr. Tallon is Assistant Professor of AI and Music Composition at The Ohio State University and is committed to supporting young artists and engineers as they find their voices and dream up ways for their creative endeavors to make the world a better place.



Avian Lattice

Program Notes

The foundation of this work is a field recording taken in the Spring of 2024. The electronic part primarily consists of this recording with one edit made to shorten the length of the recording. A partial rhythmic and gestural transcription of the events in the recording also serve as the foundation of the instrumental parts. The general concept of the piece is the sometimes absurd, sometimes worthwhile quest of humanity to map the phenomena of nature to quantifiable and orderly systems. This is a fundamentally anthropocentric quest, which is both flawed and inevitable. Though anthropocentrism is impossible to fully escape, I feel there are states of mind that are less anthropocentric than others. The material of this work traces a loose narrative of entering nature with the compulsion to describe, categorize, and identify it, but gradually transitions from the imperative to analyze nature to the immediate experience and enjoyment of it. To affect this narrative, the musical material gradually changes over the course of the piece from quotes of music about birds, to quotes emulating birds, to gestural material that is more like birds. An additional element representing humanity's attempt to confine nature to reason are the use of three AI voices that read terms from a nineteenth-century treatise on birds in alphabetical order.

Biography

Mark Vaughn is a composer working primarily in electronic environments. He is interested in the creation of music and art that engages with the multiple layers of signification and mediation present in aesthetic experience, such as aesthetic and institutional conventions, the status of the listener, language, and viscosity. He currently works as a professor of music and audio engineering at Grayson College in Denison, TX. He has had work featured at a variety of conferences and festivals, including ICMC, SEAMUS, Sonic Matter, and NYCEMF. He currently serves as President of the Society of Electro-Acoustic Music in the U.S. (SEAMUS).

Machine

Program Notes

The fixed media component for *Machine* consists of mechanical and metal sound samples. These are manipulated until they are digitally distorted in various ways and create a contrast with their unaltered versions. The rawness of the gestures and the pitches of those noises become the musical material exploited by the saxophonist. As the piece progresses, the saxophone exerts some of its own agency, and the electronics begin to be influenced by this. The conflict and cooperation propel the piece forward and reflect the influences exchanged between humans and machines.

Biography

Benjamin Montgomery composes music for a variety of instrumental, electronic, and vocal ensembles. He has been called a "gifted composer" whose music's "harmonies and thematic shifts vividly convey the emotional contours" by the South Florida Classical Review. Fascinated with how we perceive and interpret music, he creates an atmosphere that invites listeners to reflect on their personal nuances of meaning. He appreciates working closely with performers in the creation and realization of new pieces, striving to create works that embody the artistry of all involved. Montgomery has worked with ensembles such as Seraphic Fire, Skylark Vocal Ensemble, Duo Cortona, The NED Ensemble, Kaleidoscope MusArt, the Michigan State University Symphony Orchestra, and the Florida Southern College Studio Orchestra. He has participated in various music festivals, including New Music on the Point, New York City Electronic Music Festival, Cortona Sessions for New Music, and the Oregon Bach Festival Composer's Symposium. Recordings of Montgomery's music can be found on multiple albums released by RMN Classical. Serving as Assistant Professor of Music at Florida Southern College, Montgomery currently teaches courses in music theory, aural skills, and orchestration while working with individual students on composition projects. He received his DMA in Music Composition from the



Frost School of Music at the University of Miami. He holds MM degrees in Music Composition and Music Theory from Michigan State University and a BM in Music Composition from Ithaca College. His primary composition mentors include Charles N. Mason, Ricardo Lorenz, Dana Wilson, Dorothy Hindman, Juraj Kojš, and Jere Hutcheson.

Shine

Program Notes

In SHINE, written for flute and electronics, the flute solo part consists of three ideas as follows: ascending flutter tongue scales, quiet timbral trills and staccati. The whole piece develops around or between these three gestures turning on themselves or going through transformations. This work is the result of an ongoing collaboration with Carla Rees. She provided studio recordings of the flute solo part I composed. I made use of her recording as the main sound sources on the tape in order to create a unified sonic world between the electronic part and instrumental part. SHINE for flute and electronics written for flutist Carla Rees was supported by New Music USA. It was composed between July of 2014 and January of 2015.

Biography

Hong Sungji (b. 1973) is an internationally recognized composer of electroacoustic and contemporary music. Her electroacoustic pieces have been described as “especially gripping” (Take Effect Reviews, 2024) and as showing “fantasy, colour and drive” (Nottingham Evening Post, 2007). These electroacoustic works have been selected for major international conferences and festivals worldwide, including the International Computer Music Conference (New Orleans), Spring in Havana (Cuba), Festival Aimaako (Chile), the Conservatory of Santa Cecilia Festival (Rome), the Sound and Music Computing Conference (Portugal), the Archipel Festival (Geneva), ISCM World Music Days (Sydney), BBC Radio 3’s Hear and Now (London), MAtera INtermedia Festival (Italy), La Côte Flute Festival (Switzerland), the Open Space Festival (Germany), the Idealistic Festival (Poland), the Foro Internacional de Música Nueva Manuel Enríquez (Mexico), Sound Junction (UK), as well as the Daegu International Computer Music Festival and the Seoul International Computer Music Festival (Korea). Her music has been championed by distinguished performers, including flutists Carla Rees, Eun Hae Oh, Laura Faoro, Kelley Barnett, and Aleyna Brown; oboists Aleksandra Panasik, Jung Choi, and Minkyung Chun; and clarinetists Sarah K. Watts, Harry Sparnaay, Antonio Rosales, Armand Angster, Uk Kim, Ernesto Camilo Vega, and others across Europe, the Americas, and Asia. Works such as her flute and electronics piece Shine (2015), commissioned with support from New Music USA, and her bass clarinet and electronics piece Black Arrow, which won First Prize at the In Nova Música Competition (Andorra) and was a finalist at the Pierre Schaeffer V International Computer Music Competition (Italy), have been widely performed, further consolidating her reputation as a composer who fuses vivid sonic colors with instrumental virtuosity and electronics. Her honors include a Guggenheim Fellowship, a Charles Ives Fellowship from the American Academy of Arts and Letters, commissions from the Fromm Music Foundation, the National Flute Association, the MATA Festival, the Tongyeong International Music Festival, Kumho Asiana Cultural Foundation, Lorelei Ensemble, iSing Silicon Valley, Ensemble TIMF, and the Seoul Philharmonic Orchestra. Hong holds degrees from Hanyang University, the Royal Academy of Music, and the University of York in the United Kingdom. She was the Manson Fellow of Composition at the Royal Academy and was made an Associate of the Royal Academy of Music (ARAM) in London. Hong is an Associate Professor of Music Composition at the University of North Texas.



Fracture

Program Notes

Fracture began life as an exploratory improvisation drawing on the sonic language of drone metal and electronic music, seeking to discover and inhabit points of collision, collusion, and disintegration within the system that produced it—electric guitar, Ebow, and effect pedals. In its current form, these interstitial interactions enable the performer to build on and navigate from one specific system-state to the next. The title also evokes fracture, an attribute referring to the manner of making and execution of an artwork (especially painting—brushwork/materials/texture, etc), which provides another useful frame for conceptualizing the trajectories and textures present in the piece.

Biography

Varun Kishore is a guitarist and composer from Kolkata, India. His work explores interdisciplinary approaches to music technology, literature, and the audiovisual, with a focus on designing frameworks for composition and improvisation to investigate what he sees as the 'apocalyptic' nature of creative practice. Varun's recent work has been performed by LINÜ, Tokyo Gen'on Project, Popebama, and Hypercube, and has been presented at SEAMUS, the New York City Electroacoustic Music Festival, Performing Media Festival, Ignite The Arts Festival, and Arts Electronica. His current areas of interest include drone and experimental electronic music, maximalism, metal studies, digital instrument and interface design, alternative notation, and video. Varun is a graduate of the University of West London (BMus Popular Music Performance, 2012) and Goldsmiths, University of London (MMus Creative Practice, 2019). He is currently a PhD candidate in the Composition & Computer Technologies program at the University of Virginia.

Wind Blown Rain

Program Notes

Esther Lamneck, Tárogató and real-time composition

Alfonso Belfiore, Video

Wind Blown Rain was inspired by natural processes and forces involving water. Water metamorphoses between many opposing states: from a gentle drizzle to a stormy downpour, from a tiny droplet to a crashing ocean. Life on earth is dependent on water, and also at its mercy. This piece focuses mainly on the transformed sounds of rain, and its reflections in the tárogató sound. Samples were recorded in Venice and Ascea, Italy. The music was composed in Italy in the summer of 2025 at Wassard Elea Artist's residency in Ascea by Mara Helmuth and Esther Lamneck. While most of our previous collaborations have relied solely on the sound of the performer's instrument for the computer part, in this piece the instrumentalist interacts primarily with music created from natural recordings and their processed transformations. Alfonso Belfiore created the video part in response to the music from his own water-related video recordings. The video component of *Wind Blown Rain* is a visual meditation on the natural landscape, filtered through the inner rhythm of rainfall. Created with images generated and modified using artificial intelligence, the editing alternates slow-motion sequences, crossfades, and subtle variations to evoke a dilated sense of time. The environment, immersed in rain, transforms gradually, suggesting a fragile balance between presence and dissolution. The visual work accompanies the music as a mental landscape—fluid and contemplative.

Mara Helmuth composes works for computer, instruments and multimedia. She is a 2025 Guggenheim Fellow. Her music has been performed internationally at conferences, festivals and arts spaces. Her research has involved sonification, granular synthesis, Internet2 performance and RTcmix. She is currently Professor at the College-Conservatory of Music, University of Cincinnati. She received the George Rieveschl Award for Scholarly/Creative Works at UC in 2023. She was on the International Computer Music Association board of directors for a decade and served as its President. She holds a D.M.A. from Columbia University and earlier degrees from the University of Illinois at Urbana-Champaign.



Esther Lamneck, <http://www.estherlamneck.com/>

Clarinet and Tárogató

The New York Times calls Esther Lamneck, “an astonishing virtuoso” She has appeared as a soloist with major orchestras, with conductors such as Pierre Boulez, with renowned chamber music artists and an international roster of musicians from the new music improvisation scene. A versatile performer and an advocate of contemporary music, she is known for her work with electronic media including interactive arts, movement, dance and improvisation. Dr. Lamneck served for more than three decades, as full professor and artistic director of the NYUNME at NYU, Steinhardt. She makes frequent solo appearances on clarinet and the tárogató at music festivals worldwide.

Alfonso Belfiore

Since 1977, Alfonso Belfiore has dedicated himself to research and experimentation in the field of new electronic and computer technologies applied to musical composition, also crossing over into larger contexts, embracing various forms of artistic expression. He was holder of the Chair of Electronic Music and Coordinator of the Department of New Technologies and Musical Languages of the Conservatory of Florence from 1992 to 2021, from 1980 to 1992 he held the same chair at the Conservatory of Padua. He is the artistic director and creator of DIFFRAZIONI / Florence Multimedia Festival.

and then the shore buried me

Program Notes

'and then the shore buried me' is inspired by the period of time I lived in my grandmother's room after her passing. I was surrounded by decorations, drawers of clothes, and books half read, that now belonged to no one, or I guess belonged to me if I wanted them. The piece focuses on sound sources and imagery from my childhood with my grandmother, going to myrtle beach, playing music on her piano, and the chime of a large grandfather clock in her living room. This piece is not a representation of being immersed in grief or the loss of a loved one, but rather, the comforting and explorative experience of living life in the echo of what they left behind.

Biography

Mickie Wadsworth is a conductor and composer based in Upstate New York. They have had their work featured at various conferences and festivals. These include SEAMUS, EMM, NYCEMF, SCI National, SCI Region V, Research on Contemporary Composition, SheScores, Manchester New Music Festival, Ball State New Music Festival, Napoleon Electronic Media Festival, Boneyfiddle Fringe Festival, SPLICE Festival, UNK New Music Festival, CWU New Music Festival, PEAK New Music Milwaukee, CLICKFest, MOXSonic, Penn State Symposium, Art Song Lab, N.E.O. Voice Festival, and SPLICE Institute. Wadsworth has been commissioned by several ensembles including; Matchstick Percussion, Mount Marty University, The Buffalo Gay Men's Chorus, and Le Mars High School. They received their M.M. in Composition and their M.M. in Conducting (Wind Track) from Ohio University, and their B.M. in Music Composition from SUNY Fredonia. For lessons, commissions, or collaborations please email mickiewadsworth@gmail.com.



Reflections on the Brandywine: The Ancient Leaning Tree

Program Notes

The Ancient Leaning Tree is one work in my ongoing series Reflections on the Brandywine, which draws inspiration from the landscapes surrounding the Brandywine Creek in Delaware and Pennsylvania. Each piece in the series focuses on a particular site or feature along the creek that holds personal meaning—places I return to often to listen, reflect, and reconnect. This composition centers on a centuries-old tree that leans sharply over the water, its roots gripping the bank while its trunk reaches toward the current. On New Year’s Day, REDACTED, my family joins me there. What began as a simple tradition has become a ritual of stillness and renewal. My daughter and I have often stopped at this tree to share a bite to eat, sitting together on its broad trunk above the creek, suspended in a quiet balance between gravity and grace. The beauty of the forest is reflected in this single tree, unique in its radical tilt over the water yet part of the same living whole. The natural soundscape of the river and forest mingles with those of the city just beyond the trees. The hum of traffic, fragments of distant voices, and the faint din of humanity are just out of focus. The score unfolds as a sequence of brief musical scenes that mirror the act of encountering that place. Bowed harmonics, breath tones, and percussive gestures mingle with water sounds and electronics, evoking the slow negotiation between motion and stillness, wind and gravity, memory and time. The Ancient Leaning Tree reflects on endurance, transformation, and the quiet beauty of things that lean, change, and endure.

Biography

Adam Vidiksis is a drummer, composer, and technologist based in Philadelphia and Delaware whose work explores social structures, science, and the entanglement of humankind with the machines we build. His music examines technological systems as artifacts of human culture—revealing the friction, growth, and decay that arise when natural and constructed worlds overlap. Critics have called his music “mesmerizing,” “dramatic,” and “striking” (Philadelphia Weekly), “magical” (Local Arts Live), and noted that it “gives each sound such a deep-colored radiance you could miss the piece’s shape for being caught up in each moment” (Philadelphia Inquirer). His work has been recognized by the National Endowment for the Arts, Chamber Music America, the Japan–U.S. Friendship Commission, American Composers Forum, ASCAP, and the Society of Composers, Inc. He received the Nichi Bei Collaborating Artist Grant and is the 2025 Established Artist Fellow in Music Composition for the Delaware Division of the Arts. Other honors include recognition from the Omaha Symphony, Guthman Musical Instrument Competition, and Blow-Up Chicago International Arthouse Film Festival. His discography includes releases on EMPiRE, New Focus, PARMA’s Ravello and Navona imprints, SEAMUS, Scarp, Fuzzy Panda, Mulatta, False Walls, and BCM&D, and his scores are published by HoneyRock. Vidiksis’s research focuses on real-time audio processing, gestural controllers, generative and machine improvisation, and brain–machine interfaces that expand the boundaries between performer and system. His projects and performances have been featured at the Tokyo Tokyo Festival, Centre d’Art Santa Mònica in Barcelona, Pontificio Collegio Gallio in Como, the Andy Warhol Exhibition in Beijing, and the Accademia Filarmonica Romana in Rome, and have included collaborations within Mammoth Cave National Park in Kentucky. His work will appear this spring in Ouarzazate, Morocco. Recent projects include Aurascope, a sound-art platform using AI image classification; THE FLOODS, a generative installation exploring climate and data; and Reflections on the Brandywine, a series inspired by the Delaware and Pennsylvania landscapes. At Temple University’s Boyer College of Music and Dance, Vidiksis is Associate Professor of Music Technology, Director of the Music Technology Program, and Director of the Center for Music Innovation & Creativity. He leads the Boyer Electroacoustic Ensemble Project (BEEP), a laboratory for electronic performance. A founding member and director of SPLICE Music, he performs with SPLICE Ensemble, Aeroidio, and the Miller–Vidiksis–Wells trio, and conducts Philadelphia’s Network for New Music ensemble. A dedicated champion of new music, Vidiksis has premiered hundreds of works. He collaborates with Sam Wells, Gene Coleman, Keith Kirchoff, Toshimaru Nakamura, Paula Matthusen, Scott L. Miller, Chris Biggs, Rod Coover, Tom Kraines, and Nick Montfort, and



has worked with Mari Kimura, Dana Jessen, Elaine Lillios, Sam Pluta, Vicki Ray, João Pedro Oliveira, Nick Millevoi, DM Hotep, Donald Nally and The Crossing, and playwright Kimmika Williams-Witherspoon. Rooted in a perpetual cycle of learning—from mathematics and AI to the natural world—Vidiksis approaches music as his way of thinking about the world and processing its complexities, a practice of curiosity that seeks meaning through sound, place, and human connection. [vidiksis.com]

Admiration

Program Notes

Admiration was originally written for "The Cosmic Engine," a collaboration with ... commissioned by The Southern Theater with support from the Jerome Foundation. It is a video and music performance loosely based around the legend of the Astronomical Clock of Prague, in which the 14th century rebuilder of the clock, Hanuš, was blinded by the Prague City Councilors after completing his work so that he could never build another clock that would surpass its beauty. The music is constructed from independent, intersecting cycles of sound which reflect the movement of the elements of the Prague Clock and how we as humans move and intersect in our daily lives. The sonic cycles in *Admiration* are recordings of clarinetist ... and cellist ... performing a Sarabande by early Baroque English composer John Jenkins. I have programmed Kyma to perform multiple copies of these individual lines very slowly through the original 33 second melody, over the course of approximately 9 minutes. Each individual melody's progress is influenced by what they "hear" each other doing, and they adjust their own playback and processing to accommodate each other. This provides the background for the performer traversing the melody at their own, even slower pace.

Biography

Scott L. Miller is an American composer and improviser. His music is characterized by collaborative approaches to composition, the use of electronics, and improvisation. Inspired by the inner-workings of sound in the natural and mechanical worlds, his music is the product of hands-on experimentation and collaboration with musicians and performers from across the spectrum of styles. Miller's recent work explores virtual and augmented reality to immerse the audience, geolocate sound in parks and farms, and animate graphic scores. He is interested in small, quiet, spatialized sounds that juxtapose synthetic and organic materials, drawing attention to the details found in the world we inhabit. This is a fundamental aspect of his ecosystemic works, which model the behavior of objects from the natural world in electronic sound, creating interactive sonic ecosystems. These pieces are the result of autonomous sounds competing with each other for sonic space. They are intimately tied to the space they occur in, magnifying sound's underlying physical nature and revealing what physicist Denis Gabor labeled the 'quantum level of sound.' With or without human interaction, repeat performances produce unique results—sometimes subtle, sometimes drastic—while maintaining a recognizable identity. Miller is a three time McKnight Composer Fellow, Fulbright Scholar, and Past-President of the Society for Electro-Acoustic Music in the U.S. His music is available on New Focus Recordings, ein_klang, Innova, and others, and is published by American Composers Edition. Miller is a Professor of Music at St. Cloud State University, and he is Director of SEAMUS Records.

THE UNIVERSITY OF TEXAS AT SAN
ANTONIO COLLEGE OF LIBERAL AND FINE
ARTS SCHOOL OF MUSIC



Concert 14

Saturday, May 23, 2026, 10:00 AM | Band Hall

Speak, and I will know you
Fixed Media

Nolen Liu

The Gardens Between The Pillars
Fixed Media

David Q. Nguyen (b. 1990)

Something for buttons and tape
Fixed Media

T. R. Beery (b. 1985)

Liminal Entropy
2026 Allen Strange Memorial Award Winner
Fixed Media

Ryan Redden (b. 2002)

Strata
Fixed Media

Sam Wells (b. 1989)

Chindogu
Fixed Media

Jeremy Castro Baguyos

Inharmonic Fantasy No. 20
Fixed Media

Hubert Howe



Concert 14 Program Notes and Biographies

Speak, and I will know you

Program Notes

a long tunnel - where distance folds into echo, and light becomes a memory of itself.

Biography

Nolen Liu is a composer and music technologist currently pursuing a B.M. in Music Composition at the University of North Texas, where she has studied with Jon Nelson, Marco Buongiorno Nardelli, Kirsten Soriano, Andrew May, and Panayiotis Kokoras. Liu's works often explore multichannel audio processing, physical computing and audiovisual relationships. Her works have been selected to be performed at conferences such as SEAMUS, MoxSonic, Electronic Music Midwest (EMM), CLICK Fest, and Electric Latex, as well as various other concerts hosted by the University of North Texas. In 2025, Liu was awarded the Allen Strange Award at SEAMUS for the best undergraduate electroacoustic composition.

The Gardens Between The Pillars

Program Notes

The Gardens Between The Pillars The Gardens Between the Pillars is one of five movements of The Elemental Cycles, where each cycle uses a primary element as the principal character. In fact, all five cycles are considered works for "cinema for the ear." For this cycle, the sole element used is wood, including sound images pertaining to wood. There are books and creaky doors, wood surfaces where steady and irregular footsteps walk, the flow of trees pertaining to The Pillars, as well as divine and earthly creatures, and pure and warpy, rough music to accompany this cinema for the ear. The Gardens, first and foremost, are made up of interior and exterior scenes, motions and projections, and the emergence of figurative and explicit sounds from the decentralization of The Pillars. In search of a narrative, doors open and close, pages turn, The duality of images that represents: Theory and Knowledge Beauty and Violence Life and Death Temptation and Enlightenment The duality of these sound-images contains the same motion 'not two': Advaya The Pillars points at transcending this duality through The reallocated sound images, sound function, and motions As ways to navigate *The Gardens Between The Pillars* are the paths, which reveal the interconnection of the natural, the inter-complexity of the nurtured, and the intervening of scenes through insertion Which often feel that what is represented is horrific and cruel We recognize from the far plane The Gardens as a gestalt labyrinth Up close we perceive the many, many paths and narratives Between The Pillars, we are presented implications of sounds that have neither beginning nor end A wanderer severed from illusion in the infinite forest An area of the Everblossom trees, a life of fleeting beauty It is the worldly sculpture of the Bas and High-Relief Realms of the Divine and Mortal An immersion of boundless rhizome—a chiasmus of sonic ascription An immersion of all materials of wood perceived A duality must be understood to walk the way broadly And you will hear it in everything

Biography

David Quang-Minh Nguyen is an audio engineer, sound designer/rerecording mixer, and composer of concert music. His current interests lie in composing acousmatic works that explore multi-channel loudspeaker expansion, various types of sound spatialization, and immersive audio. Recognized nationally and internationally, David has had his works presented at the June in Buffalo New Music Festival, where he received individual master classes with Harvey Sollberger, Martin Bresnick, Roger Reynolds, and Brian Ferneyhough. He was an active participant in the Festival DME under the direction of Åke Parmerud, Musique & Recherches Académie d'été de composition électroacoustique under the direction of Annette Vande Gorne and João Pedro Oliveira, and the Sounds Around Me Festival under Thomas Gorbach. He was also selected by Master Artist Robert Normandeau for a residency at the Atlantic Center for the Arts. His works have been presented at more than fifty national and international events, and he is a laureate or finalist in



numerous competitions. He has been published on ABLAZE Records' Electronic Masters Vol. 7 and received an honorable mention at the XII° Destellos Electroacoustic Competition 2019 for his work Misprints. He also placed 2nd in the XIII° Destellos competition for Adumbrations, was a finalist for the PRIX CIME 2019, and won 2nd place for the ASCAP/SEAMUS Award for his work Weight Stranding. In 2021, his SEAMUS-commissioned piece Whale Song Stranding was selected for presentation on the SEAMUS 31 CD and received the Ars Electronica Forum Wallis selection. David was awarded the Prix CIME 2023 Residency Award for Whale Song Stranding. His work Texture Arc the Points won 1st place in the ULJUS Međunarodno Pijanističko Takmičenje Smederevo Competition and 2nd place in the prestigious Concours Biennal de Composition Acousmatique Métamorphoses. David Q. Nguyen holds a BM from Old Dominion University, where he studied with Andrey R. Kasparov and Mark Chambers. He also graduated at the top of his class from The Omega Studios School of Applied Recording Arts & Sciences with a focus on Audio Engineering in the Music Industry and Film/Television. He has received his Master and a Doctor of Musical Arts degree at the University of Illinois Urbana-Champaign, where his primary teachers are Reynold Tharp, Erik Lund, Eli Fieldsteel, Sever Tipei, and Scott A. Wyatt.

something for buttons and tape

Program Notes

something for buttons and tape was composed as a love letter to what first ignited my love of electronic music: mangled sounds and cassette tape.

Biography

T. R. Beery is a Ph.D. student in Interdisciplinary Arts at Ohio University, where he explores the convergence of tradition, technology, and sound. His research and creative work blend compositional strategies with experimental noise, focusing on spatial audio, media theory, and the aesthetics of listening. When not in the studio or classroom, he enjoys time with his cat, who remains decidedly unimpressed by his audio experiments.

Liminal Entropy

Program Notes

Liminal Entropy explores the transformation of water as it flows between states of matter. The piece unfolds as a cycle of transformation, mirroring the progression of water through its states, and representing a continual movement between order and dissolution. Inspired by my background in chemistry, I sought to sonify molecular phenomena, imagining a subatomic landscape where particles drift, collide, and crystallize. On a technical level, *Liminal Entropy* is built from recordings of natural sounds that were fragmented, stretched, and restructured at the microscopic level. Through granular techniques, many details of sound are magnified and dispersed, allowing textures to emerge that feel simultaneously organic and alien. Some of the sounds are shaped by mathematical chaos attractors which are systems of motion that never repeat, representing the boundless complexity of nature's hidden mechanisms. Ultimately, this piece is both a scientific and poetic reflection on water. Water is a substance so ordinary that its profound beauty and intricacy often go unnoticed. *Liminal Entropy* invites listeners to immerse themselves in this unseen world of molecular transformation, where sound becomes a metaphor for the constant evolution and rebirth that underlie all matter.

Biography

Ryan Redden is a composer and sound artist currently studying Music Technology at San José State University. His work explores the intersection of art and science, focusing on the sonification of environmental processes through



electroacoustic composition and algorithmic design. Ryan is an active member of the SJSU Laptop Ensemble and the university's electroacoustic improvisation group, both led by Christopher Luna-Mega. In these ensembles, he experiments with live electronics and interactive sound systems. His music seeks to reveal the hidden patterns and complexities within the natural world.

strata

Program Notes

Strata from Pillars and Strata is a movement from an hour-long composition 7th-order ambisonic electronics presented here in a stereo decoding. Strata is rooted in environmental and architectural recordings made at the Tank Center for Sonic Arts (Rangely, CO, July 2024), where I employed recursive recording techniques—playing sound back into the vast cylindrical reverb chamber, re-recording the results, and repeating this process to create acoustically self-generating textures. These processes form the foundation of Pillars and Strata, where the recursive accumulation of sound becomes both compositional method and metaphor for geological layering and environmental change.

Biography

Sam Wells is a musician and artist based in Philadelphia, whose work often invokes a heightened sense of the entanglements of space, air, breath, and body. Manifesting as music composition, performance, and improvisation, as well as multimedia performance and installation, his work is experientially substantial. It is rooted in the humanity of breath and highlights our interrelations with the cosmic, terrestrial, social, and internal spaces that surround us. Sam is a trumpeter and improviser who has performed around the world and is a member of SPLICE Ensemble, Aerodio, and the Miller/Vidiksis/Wells trio. He has also performed with Contemporaneous, Metropolis Ensemble, Nate Wooley, TILT Brass, the Lucerne Festival Academy Orchestra, and the Colorado MahlerFest Orchestra. Sam has recorded on the Scarp Records, New Amsterdam/Nonesuch, New Focus Records, SEAMUS, and Ravello Recordings labels. As a composer, Sam creates acoustic, electroacoustic, and electronic works, often incorporating multimedia elements. His works have been performed throughout the United States and internationally. He is a recipient of a 2016 Jerome Fund for New Music award, and his work "stringstrung" is the winner of the 2016 Miami International Guitar Festival Composition Competition. As an avid collaborator, Sam has written for theater and dance productions, as well as for many notable performers of contemporary music such as HOCKET, SPLICE Ensemble, Maya Bennardo, Dana Jessen, Vicki Ray, Lin Faulk, Kenken Gorder, and Will Yager. Technology is a deep through line of Sam's practice, and he is active as a music technologist. Sam is a Cycling '74 Max Certified Trainer and organizes the Max Meetup Philadelphia event series. He runs Scarp Records, a record label dedicated to highlighting the experimental and improvisational practices of performer/composers. Sam currently serves as the Member At Large for the Society for ElectroAcoustic Music in the United States (SEAMUS), as well as a board member for SPLICE Music, the parent organization of SPLICE Institute, Festival, and Ensemble, dedicated to the performance, creation, and development of music for performers and electronics. Sam holds degrees in both performance and composition from the University of Missouri-Kansas City, graduate degrees in Trumpet Performance and Computer Music Composition from Indiana University, and a doctoral degree from the California Institute of the Arts. Sam is an Assistant Professor of Instruction of Music Technology at Temple University.



Chindogu

Program Notes

"Chindogu" is a terse and compact fixed media work that attempts to say a lot in a relatively short amount of time. At its core, "Chindogu" is an abstract exercise in granular synthesis using the spoken one-syllable word "who" as its only sound source. However, it has taken on many meanings from many different listeners over the years with most listeners projecting variations of the "soundtrack to a nightmare" trope. They were not too far off because the work was created during a time of intense duress and regret. By the way, "Chindogu" is a Japanese term for a useless invention.

Biography

Jeremy C. Baguyos is double bassist and computer-mediated sound artist pursuing all forms of arts innovation at the intersection of tradition and technology. He is Professor of Music Technology and Double Bass at the University of Nebraska at Omaha. He holds a graduate degree in Computer Music from the Peabody Conservatory of Johns Hopkins University where he studied with McGregor Boyle.

Inharmonic Fantasy No. 20

Program Notes

The inharmonic partials in this work are shifted up by a ratio of 2/5. There are sections of the piece where the pitch modulates slowly, more creating the impression of uncertainty than glissando. As the piece progresses, sounds begin to move slowly, but increasing so that in the exact center of the piece, they make a complete revolution from where they began to both sides of the listening space and then back to where they started. The piece was composed in 2025 and synthesized by the Csound program.

Biography

Hubert Howe was educated at Princeton University, where he studied with J. K. Randall, Godfrey Winham and Milton Babbitt. He was one of the first researchers in computer music, and Professor of Music at Queens College, where he taught from 1967 until 2011. He also taught at the Juilliard School from 1974 to 1994. He is currently Director of the New York City Electroacoustic Music Festival, and he was Executive Director of the New York Composers Circle from 2013 to 2024. Recordings of his music have been released by Capstone Records, Ravello Records, Ablaze Records and Centaur Records.



Concert 15

Saturday, May 23, 2026, 1:00 PM | Band Hall

RedDeadRouletteReconstruction Fixed Media	Nattakon Lertwattanak (b. 2006)
Untitled_Amnesia Fixed Media	Annie Hui-Hsin Hsieh
Red Coyote Fixed Media	Paul A. Oehlers (b. 1971)
I Know Why The Caged Bird Sings Fixed Media	Cheuk Shing (Sampson) Li
khûu / ฦ Fixed Media	Sippapas Thienwivat (b. 2006)
Dalle de Verre Fixed Media	Jeremy Makkonen (b. 1998)
Where Paths Meet? Fixed Media	Xinyuan Deng (b. 1997)
Tai Mirai Drenkar Fixed Media	Benjamin Shirey (b. 1985)
sleep until the ocean is no longer hungry Fixed Media	Monica Augustina Mendoza (b. 1997)
Signifier of Change Fixed Media	MJ Peterson (b. 2002)
Little Mary Meltdown Fixed Media	Jamie Leigh Sampson (b. 1984)



Concert 15 Program Notes and Biographies

RedDeadRouletteReconstruction

Program Notes

The sounds heard in *RedDeadRouletteReconstruction* are reconstructed from either of two sources: the mechanical churn of revolvers sampled from the video game *Red Dead Redemption 2* (2018), and fragments from Korean pop outfit Red Velvet's 2016 hit title track *Russian Roulette*. In their original contexts, these sounds suggest play—stylized video game violence, catchy bubblegum pop hooks, glossy surfaces. Here, they are recast: disassembled, distorted, and folded into a dark irony where the same little details are relentlessly repeated and saturated until they collapse into a violent mess.

Biography

Nattakon Lertwattanak (b. 2006) is a composer and performer originally from Bangkok, Thailand. His works often engage with the reconstruction of cultural and musical phenomena abstracted from their original contexts, instruments as a site of physical exploration and extension, and the integration of multimedia in dialogue with the concert setting. He is a recipient of the Distinguished Prize at the SCG Young Thai Artist Award (2022, 2024) and has collaborated with ensembles including Tacet(i), the Thai Youth Orchestra, Kul-Gäfte, and Duo Dubois. His work has been presented at numerous international festivals, such as the Thailand New Music and Arts Symposium, IntAct Festival, Thailand International Composition Festival, Princess Galyani Vadhana International Music Festival, and the China-ASEAN Music Festival. Nattakon is currently pursuing a Bachelor of Music in Composition at the Eastman School of Music in Rochester, New York, where he studies under Dr. Evis Sammoutis. Previous mentors include Piyawat Louilapprasert, Daniel Pesca, and Mikel Kuehn.

Untitled_Amnesia

Program Notes

Untitled_Amnesia is the central track to my new album of electronic music, *Animus* (2025), which chronicles a unique journey through the destruction and transformation of an identity, and the reconfiguration and reassemblage of something new. In *Untitled_Amnesia*, one traverses through zones of conflicting sonic dialogues that, at times, seem inevitable, while at other times meandering, as if retracing one's own memories and questioning the reliability of such experiences. The system feedback that the piece builds on echoes traces and premonitions of what was once human, innate, and comforting; floating above an ocean of piano sounds lingering from a time before, idling, reaching, processing.

Biography

ANNIE HUI-HSIN HSIEH is a Taiwanese-Australian composer whose work is situated in the intersection of contemporary classical and experimental music. Her music focuses on orchestrating immersive physical and sensory experiences that help us delve deeper into inquiries about embodied memories and the spatiotemporal understanding of selfhood.



Red Coyote

Program Notes

Red Coyote is an exploration of resonant filters and their relationship to preexisting synthesized sounds. The piece focus on the relationship between the synthesized sounds and sounds filtered using resonating comb filters which are mostly tonal. This piece is about the beauty and fragility of our natural resources, specifically the conservation of our fragile ecosystem.

Biography

Paul A. Oehlers is most recognized for his “extraordinarily evocative” film scores. (Variety) Films incorporating his music have won the Grand Jury prize at the Hamptons International Film Festival, the Atlanta International Film Festival, and the Indiefest Film Festival. In addition, films with his music have screened at dozens of festivals in Europe, Asia, Africa, and Australia. Paul A. Oehlers’ compositions have been performed in the United States and abroad including performances at the Society for Electro-acoustic Music in the United States national conferences, the International Computer Music Conferences, the Gamper New Music Festival, the Seoul International Electro-acoustic Music Festival, the Institut für Neue Musik und Musikerziehung in Darmstadt, Germany, and the VII Annual Brazilian Electronic Music Festival, as well as a 1987 command performance for former United States President Ronald Reagan. He was the first composer ever commissioned by the Nature Conservancy to compose a concert composition about prairie conservation. Paul was named the Margaret Lee Crofts Fellow by the MacDowell Colony for the year 2006. He is currently Associate Professor of Audio Technology at American University in Washington, DC.

I Know Why The Caged Bird Sings

Program Notes

The caged bird sings with a fearful trill of things unknown but longed for still and his tune is heard on the distant hill for the caged bird sings of freedom. - I Know Why the Caged Bird Sings (Maya Angelou) I Know Why the Caged Bird Sings tells Maya Angelou’s story as a Black woman in 1930s America, facing abandonment, sexual abuse, and racial inequality. Her life embodies resilience. Through my composition, I want to take you on a sonic journey that reflects this powerful quality of resilience in the face of life’s toughest challenges.

Biography

Cheuk Shing Li (Sampson) is a Hong Kong-born composer whose works explore sound, texture, and timbre. Sampson’s compositions have been recognized internationally. His recognitions include winning the 2023 JACK Studio (JACK Quartet), the Barcelona Modern International Composition Course Call, Toolbox Percussion International Composition Competition, Hong Kong New Music Ensemble Sonic-Visual Interplay (CoLab) Call. He was also a finalist in the Hong Kong Composers’ Guild New Generation Competition (2022 and 2023) and a recipient of scholarships such as the David M. Schimmel Memorial Composition Scholarship Fund and the Dr. Paul Gregory Bonneau Memorial Composition Scholarship in 2024. His works have been performed by ensembles like the Barcelona Modern Ensemble, New Morse Code, Romer Quartet, Dawning Quartet, Hong Kong New Music Ensemble, Passepartout Duo, Ensemble Dal Niente, [Switch~ Ensemble] and JACK Quartet. They have been featured in renowned festivals, including the Barcelona Modern Festival, the June in Buffalo and the Toolbox International Creative Academy Festival. He is currently pursuing a master’s degree in music composition at the University of North Texas, where he studies with Panayiotis Kokoras and Jon Nelson. His artistic development has been further enriched by working with composers such as Chaya Czernowin, George Lewis, Ken Ueno, Karola Obermüller and Ying Wang, among others.



khûu / คู่

Program Notes

"khûu / คู่" (2025) investigates the dynamic interplay within a system of two cascading feedback voices, realized through fixed media electronics. In audio engineering, feedback arises when a signal loops from the output back to the input, undergoing repeated amplification, generating oscillations varying from the rhythm domain to the pitch domain depending on the configuration. The composition draws musical gestures from the nature of feedback systems, where the evolution and decay of these feedback loops are shaped over time through modulation and modification. While feedback in live contexts is often unpredictable—sometimes yielding unexpected and serendipitous outcomes—"khûu / คู่" captures and recontextualizes these moments. By recording and restructuring these gestures within a fixed timeline, the piece establishes a deliberately controlled feedback environment. Within this sonic framework, a diverse range of sonorities emerges—from granular clicks and chirping streams to resonant formant textures and dense, immersive drone walls. *คู่ [khûu] means "pair" in Thai.

Biography

Based in Bangkok, Sippapas Thienwiwat (b. 2006) is a Thai composer and digital artist whose work lies at the intersection of diverse sonic practices—from audiovisual live coding and live electronics improvisation to electroacoustic composition and sound diffusion. Under the moniker SKYKYS, his digital art explores immersive audiovisual landscapes through a fusion of digital arts, creative coding, and music technology. As a composer-performer, his work investigates electronic sound production and the transformation of its properties through electroacoustic composition, live performance, and sound installations. Sippapas has performed and collaborated with institutions and venues around the world, including BEAST FEaST 2025 (BEAST, University of Birmingham), SyReN SYNTHposium 2025 (University of Leeds), AsiaPacific Improvisers Symposium 2025 (Yong Siew Toh Conservatory of Music), University of North Texas CEMI (with Just the TRS! Electronics Sextet), Kulturbrauerei SODA Moon Club (with Most Wanted: Music Berlin), Universidade Federal Fluminense (with Rádio Soma), Current Plans Hong Kong (with Sonic Officer), Thailand International Composition Festival 2025 (with Triphens Ensemble), Princess Galyani Vadhana International Music Festival 2024 & 2025 (with SKYKYS & Co), Princess Galyani Vadhana International Symposium 2024 & 2025 (with Triphens Ensemble and BEAST, respectively), IntAct Festival 2024 (with Thai Music and Arts Organization), and Bangkok Kunsthalle evals (with Cornea Cochlear Club). Past local performance locations include EmSphere Shopping Mall (Jigsaw Playground), Goethe-Institut Thailand (with Cornea Cochlear Club), BLAQLYTE Rover (with YAAAS DJ and SYNAP home/lab), Studio Lam (with YAAAS DJ), Tentacles Workshop, Noise House (with Cornea Cochlear Club), JAM BKK, Akirart Cafe Studio (with SYNAP home/lab), Three Layer Cafe, and SYNAP home/lab. Sippapas is currently pursuing a Bachelor of Arts and Sciences in Creative Arts and Technology at the Institute of Music, Science, and Engineering, KMUTL, where he also conducts practice-based research in electronic arts and listening practices. In parallel with his academic studies, he is currently studying sonic arts and digital art under the private tutelage of Thanapat Ogasert, with previous studies in music composition conducted under Dr. Tyler Capp. He is also a performing artist and a diffusion artist of Cornea Cochlear Club, a collective focused on audiovisual livecoding music cofounded by his mentor. Sippapas is the President, Founder, and Artist-in-Residence of the Thai ElectroAcoustic Music Society (TEAMS), a Thai-based student-run nonprofit organization established in 2025.



Where Paths Meet?

Program Notes

Where Paths Meet?, for quadraphonic fixed media, invites listeners on a sonic journey shaped by curiosity and the joy of exploration. Inspired by the open-world nature of video games—where one is free to wander and never quite know what lies around the corner—the piece feels like stepping into a space where anything could unfold. It begins in the real world: the crunch of footsteps on gravel, the gentle burble of a creek, the distant rush of a waterfall. These sounds come from several field recordings taken around Bloomington, Indiana—climbing towers, standing quietly by streams, getting lost on wooded trails. They ground the piece in something familiar and tactile. Gradually, however, the sense of place begins to shift. Like passing through a portal or completing a level, the environment transforms. Field recordings blur into electronic textures; rhythms stretch, dissolve, and re-emerge in new forms. The boundary between the real and the surreal becomes increasingly fluid. As the piece unfolds, each moment opens into a new world—sometimes calm, sometimes strange, always in motion. The work captures the feeling of moving forward simply to see what's next, of letting curiosity lead the way.

Biography

Xinyuan Deng is a composer, pianist, sound artist, and educator from Henan, China. Her work bridges traditional Chinese aesthetics with contemporary sonic textures, exploring themes of memory, movement, and stillness. Through immersive, layered soundscapes, Deng invites listeners to encounter the familiar in unexpected ways. Her versatile output spans acoustic, electroacoustic, and multimedia formats, and her music has been performed internationally by ensembles including PHACE Contemporary Ensemble, The Rhythm Method String Quartet, ENSEMBLE CONCEPT/21, the Zhejiang Symphony Orchestra, and the Harbin Symphony Orchestra. Notable works include *Huai Xu* (premiered by PHACE), *The Rhyme of Yu Opera* (12th Yanhuang Cup awardee), and *Magic of Snow* (Second International Music Competition in Harbin). Recent highlights include the premiere of *BAN-NA* at the National Orchestral Institute + Festival and *Roaming Blooms*, a collaborative exploration of globalization through Chinese and Western instruments. Deng's electronic music has been featured at festivals such as Electronic Music Midwest (EMM), SEAMUS, and Click Fest. Her multimedia work *Whispers in Motion* received the 2025 Morris and Sheila Hass Award in Computer Music. She holds degrees from the Central Conservatory of Music in Beijing and Indiana University's Jacobs School of Music, where she is pursuing a Doctor of Music degree.

Tai Mirai Drenkar

Program Notes

Tai Mirai Drenkar (2025) *Tai Mirai Drenkar* explores world-building as a musical and ritual practice — an act where imagined cultures become spaces for sonic invention. Rooted in the mythos of the Survanic world, the piece reconstructs fragments of an invented ritual following a great cataclysm. Its text, written in the Survanic language, recalls children playing in a stream: innocent and joyful, yet surrounded by unseen danger. Through voice, electronics, and environmental sound, the work investigates how myth and sound can collide to form living rituals, blurring the line between memory, invention, and performance. Survanic Text: Naren vorrenai mirai nalai, Shiran na rima, shiran na vrei. Vorenai tornai kavora ai, Na tai mirai drenkar shira? Translation: The children of the past breathe freely, They see not the silence, nor the fear. I, from before, wait for change, But is their breath poisoned by time?

Biography

Benjamin Shirey is a Texas-born composer and artist whose work spans experimental opera, film, and intermedia performance. He studied composition at the University of North Texas, earning his bachelor's and master's degrees under Jon Nelson, David Stout, Cindy McTee, Andrew May, and Panayiotis Kokoras, and is now pursuing a Ph.D. in



Composition at UNT. His creative practice explores acoustic phenomenology, immersive systems, fictional anthropology and world building, with a current focus on music in ritual and network systems. Shirey is active in music entrepreneurship and instrument building, seeking new intersections between sound, technology, and cultural imagination.

sleep until the ocean is no longer hungry

Program Notes

Sleep until the ocean is no longer hungry is a fixed media piece that includes mixed percussion, vocals, and sampled noises from objects that range from a train passing by to a toy bird plush. Also prominent is the use of a verse from the narrative poem *By the Sea Shore* (1914) by Anna Akhmatova (1889-1966). Akhmatova was born in Odessa Ukraine, and this poem is inspired by her early childhood near the sea there. The quote used in this piece is as follows (translated from the original Russian by the composer), God, we will rule with wisdom. We will build large churches by the sea, And build tall lighthouses. We will protect the water and the land, And we will never let harm come to anyone. In the context of the poem, this verse is a prayer recited by the narrator during a fierce storm. In my piece, I am thinking of a story in which a small oceanside town both worships and fears the ocean, and must follow special rules to keep the oceanic gods happy with them. One of these rules is to "sleep until the ocean is no longer hungry, because the stomachs of the gods will growl with hunger if they spot a morsel on the moonlit beach." With this in mind, I wanted to evoke a dreamlike atmosphere with things fading in and out of the foreground. I wanted to contrast sounds with a lot of reverb with sounds that are very dry, such as when the voice suddenly feels like it is right next to the listener a few minutes in. I also wanted to evoke the feeling of being underwater, as well as a sense of childhood nostalgia.

Biography

Monica Mendoza is a composer and flutist from Salinas, California. Her earliest musical influences include the music of *Kingdom Hearts* and *Lord of the Rings*, which sparked a lifelong love of music that creatively conveys a story. She likes to experiment with different combinations of sound to paint vivid and surreal imagery. Monica is currently pursuing her PhD in Music Composition at the University of Utah, and her private teachers include Dr. Jessica Rudman and Dr. Elisabet Curbelo. In her spare time she enjoys reading and creative writing. In July 2023, Monica was featured as a composer in residence at *The Wyoming Festival: New Music in the Mountains*, and was also the composer in residence for a January 2024 concert held by the Wyoming Symphony in Casper, Wyoming. Upcoming projects include an electroacoustic album of songs for voice and electronics, and an orchestral work inspired by Mexican literature that is to be premiered by the Utah Philharmonia in January 2026.

Signifier of Change

Program Notes

"Signifier of Change" is an electroacoustic work based on recordings of sounds that I would hear in my everyday life. I captured these sounds out of fascination and a desire to capture specific memories of places that I would leave behind. After completing the piece, I realized that this piece was a representation of a transitory period in my life.

Biography

MJ Peterson is a first year master's student studying music composition at the University of Miami. She received her bachelor's in music composition from Vanderbilt University. During her time at Vanderbilt University, she received the Sue Brewer award for her excellence in composition.



Little Mary Meltdown

Program Notes

A piece of protest art cannot be strictly observational. Protest art must force people to think, confront their biases, and reconsider their position. *Little Mary Meltdown* is not available online, and will not be for the foreseeable future. It is only programmed on conferences and festivals, and only those that can accept art that speaks to the experiences of the female body.

0:00 • Title¹

0:07 • *Mature audiences only

0:53 • This is a protest²

1:57 • "If this is too much for you..."³

2:02 • Evolution⁴

2:19 • "Sentiment..."⁵

4:19 • "I made this..."⁶

5:17 • "How can a raven..."⁷

Biography

Jamie Leigh Sampson is a composer, entrepreneur, author, and bassoonist based in Nashville, TN. Her compositions do not shy away from difficult subject matter including gun violence, grief, obsession, and emotional abuse, but also explores beauty, humor, love, and clumsiness. Her recent commissions include: Jupiter • Bringing Chaos into Orbit, for the Toledo Symphony Orchestra, Ships' Passing for wind ensemble commissioned by a consortium led by University of North Texas Wind Orchestra with Dr. Andrew Trachsel, Waving Goodbye for the Left Coast Chamber Ensemble, the alphabet: ruin of silence by the Paradise Winds Reed Quintet. Sampson has been awarded regional, state, and national grants and awards for her creative work including the Tri-county Arts Council's Individual Artist Award (2019), New York Foundation for the Arts grant (2020), and a New Music USA project grant. She is one of the founders and co-owners of ADJ•ective New Music.

¹ Little Mary Meltdown is Jamie's nickname from circa 2015. She was still working symphony admin and it was necessary. No matter who reads this... that's all it means. No one should read further into it.

² Accepted: ClickFest, Ohio University, September 21, 2024, hosts: Robert W. McClure, T.R. Beery
SEAMUS 2026, UT San Antonio, May 20-23, 2026.

Rejected: Electronic Music Midwest, Lewis University & Kansas City Kansas Community College, April
4-5, 2025.

³ TikTok, 2022. Now it's stitched on pillows on Etsy if you need one.

⁴ Beverly, Thomas Rex. Philadelphia Crowds and Protests Library. January 2017.

⁵ Elkin, Lauren. *Art Monsters*. (New York, Farrar, Straus and Giroux, 2023), p. 59.

⁶ Student composers writing about their lived experiences in bodies assigned female at birth have been receiving too many rejections from EA festivals. This is a protest. I will enter every festival, competition, conference, that this work is eligible for for an entire year and document the rate of rejection. See Footnote 2 for results. *This turned into a few years and a few missed applications while I coped with the election results in 2024.

⁷ "How can a Raven be like a writing desk" is also a question asked in *Riddle Me*, by Jamie Leigh Sampson EA pieces are like patchwork quilts, she borrows fabric from the previous one to create the next one. What do you think the next piece will include from *Little Mary Meltdown*?

THE UNIVERSITY OF TEXAS AT SAN
ANTONIO COLLEGE OF LIBERAL AND FINE
ARTS SCHOOL OF MUSIC



Concert 16

Saturday, May 23, 2026, 4:00 PM | Gallery

cylinder lullaby II Mia Detwiler, Violin	Ted Moore
Playper	Matthew Lam
Motif for Ono	Jingyu Luo (b. 1997)
Color Conversations Momilani Ramstrum, voice and electronics	Momilani Ramstrum
Air Ballet	John Gibson (b. 1960)
Have A great Night:) 2025 SEAMUS Student Award First Prize Commission Yao Hsiao (b. 1997), electronics	Yao Hsiao
Chain of Circumstances Fixed Media with Video	Joseph Klein (b. 1962)



Concert 16 Program Notes and Biographies

cylinder lullaby II

Program Notes

cylinder lullaby II is the fifth and final movement of a larger work. The violin weaves in and out of the tape part which is created by an audio feedback system circulating through three large PVC tubes. The video design is mostly a visualization of the tape part with careful attention to align with the musical form of the violin line and a mirroring of the calming sentiment.

Biography

Ted Moore (he / him) is a composer, improviser, and intermedia artist whose work fuses sonic, visual, physical, and acoustic elements, often incorporating technology to create immersive, multidimensional experiences. Ted's music has been presented by leading cultural institutions such as MassMoCA, South by Southwest, Lucerne Forward Festival, The Walker Art Center, and National Sawdust and presented by ensembles such as Talea Ensemble, International Contemporary Ensemble, the [Switch~ Ensemble], and the JACK Quartet. Ted has held artist residences with the Phonos Foundation in Barcelona, the Arts, Sciences, & Culture Initiative at the University of Chicago, and the Studio for Electro-Instrumental Music (STEIM) in Amsterdam. His sound art installations combine DIY electronics, embedded technologies, and spatial sound have been featured around the world including at the American Academy in Rome and New York University. After completing a PhD in Music Composition at the University of Chicago, Ted served as a postdoctoral Research Fellow in Creative Coding at the University of Huddersfield as part of the ERC-funded FluCoMa project, where he investigated the creative potential of machine learning algorithms and taught workshops on how artists can use machine learning in their creative music practice. Ted has continued offering workshops around the world on machine learning and creativity. Ted is currently on Faculty in the Computer Music Department at the Peabody Institute of Johns Hopkins University.

Playper

Program Notes

Playper, as its title suggests, is a play on paper. The majority of the sounds in this piece are very familiar to our everyday lives: they are samples or processed samples related to paper, such as writing, wrinkling, tearing, printer noises, etc. These sounds are panned through a three-dimensional plane, creating surrealistic effects (for instance, you could not write on a sheet of paper three-dimensionally!). This piece is also inspired by the composer's composition process: a frustrated composer who writes his idea on paper but immediately thinks that the idea is uninteresting, crosses out his drafts and tears the paper.

Biography

Born and raised in Hong Kong, Matthew Lam is an active composer of acoustic and electroacoustic music and an enthusiast of contemporary music style. His goal is to explore and experiment on a wide array of sounds and timbre, especially with contemporary instrumental techniques and electronics. His recent interests include saturation in music and ambisonics. Winning multiple awards, his works were featured in numerous festivals and events across 4 continents, including June in Buffalo (USA), American Composers Orchestra Earshot (USA), International Computer Music Conference (2025: Boston), International Rostrum of Composers (2023: Netherlands), International Review of Composers in Belgrade (Serbia), Paysages I Composés (France), Espacios Sonoros (Argentina), Midwest Graduate Music Consortium (USA), Ignite the Arts Festival (Canada), MUSLAB (Ecuador), Nanhua University International Symposium of Contemporary Music Research (Taiwan), soundSCAPE Festival (Italy), Connecticut Summerfest (USA), SCI National



Conference (USA), and Hong Kong Contemporary Music Festival (HK), among others. Groups such as the Hong Kong Philharmonic Orchestra, Toledo Symphony, Hong Kong Chinese Orchestra, Eastman Philharmonia, Eastman Musica Nova, Kalamazoo Symphony Orchestra, Mivos Quartet, Del Sol Quartet, [Switch~ Ensemble], Mise-en Ensemble, Du.0, Cong Quartet, NEXUS Ensemble, and Toolbox Percussion are among the many who have presented Lam's music over the years. Lam earned his Bachelor of Arts in Music with highest honours from the Chinese University of Hong Kong, where he had worked with Wendy Lee, Kai-Young Chan and Hau-Man Lo, and completed his master's studies in composition with Mikel Kuehn, Marilyn Shrude, and Christopher Dietz at Bowling Green State University, where he held a theory assistantship. He is currently pursuing his doctoral studies at Eastman School of Music with Elizabeth Ogonek, Daniel Pesca, Evis Sammoutis, Ricardo Zohn-Muldoon and Mikel Kuehn, and serves as a teaching assistant at Electroacoustic Music Studios at Eastman (EMuSE), supported by the Composers and Authors Society of Hong Kong Music Scholarship for Overseas Studies.

Motif for Ono

Program Notes

This is an analysis of a creative project using bellplay~ . bellplay~ is a CLI (Command-Line Interface) programming and operation software designed for composers according to bell language , making it the easiest to get started with. This enables bell programming without requiring knowledge of MAX/MSP (a graphical programming software) or bach. I utilized its functions and processed the audio using mathematical logic to use it as the original material for music creation. Since I read some feminist methodology articles and watched Yoko Ono's interview, I utilized interdisciplinary applications in "Discourse" (Mills, 1997). Centering on Foucault's theory (Young, 1981), "Discourse" is not merely a language expression but also a practice combining power and knowledge. So, I will use the "Discourse" form of Yoko Ono as my philosophical methodology to develop this piece.

Biography

Jingyu Luo, a young composer, is currently pursuing a Doctor of Musical Arts (DMA) in composition at the College-Conservatory of Music (CCM) of the University of Cincinnati. Learn with Mara Helmuth and Michael Fiday. Previously, she obtained a Master of Music (MM) and an Artist Diploma (AD) in composition from the Hartt School of Music. She graduated from the Department of Music at Shandong Normal University with a bachelor's degree in musicology. Her academic background encompasses music composition, theoretical analysis, and cross-disciplinary artistic practice, demonstrating a solid professional foundation and a diverse academic perspective. In his creative practice, Jingyu Luo is dedicated to exploring the forms of expression in contemporary music. His works cover various fields such as concert performances, theatrical soundtracks, film and television commercials, and large-scale public events. Representative projects include the "Sonic Exploration" concert in 2025, the original soundtrack for Shakespeare's play "Much Ado About Nothing" in 2023, the "New Ethnic Music" concert in 2019, and the music production for Buick's commercial MV. Additionally, he has been involved in the music planning and execution of large-scale cultural events such as the "Beyond" music festival and the National Day celebration for ten thousand people. His artistic achievements have been widely recognized. In 2025, his work "Motif for Ono" was selected for the first CCF China Computational Art Conference. In 2024, he won an award in the remix category of the Guangdong-Hong Kong-Macao Modern Music Performance. In 2023, he received the Stephen J. Fisher Memorial Scholarship and the Hart Scholarship. The same year, his arrangement work was shortlisted for the final of the 38th "Jiangnanhua" Singing Competition in Ma'anshan City. In 2018, he won the bronze medal in the "Banjo Band Competition". In terms of teaching and practice, he has served as an assistant lecturer in music theory at Shandong Normal University, a music producer at Taian Hurricane Recording Studio, and a guitar and piano teacher at the "SIS KIDO" institution in Shandong. Through these experiences, he has accumulated rich practical experience in music education and the industry. His artistic style



integrates traditional musical vocabulary with modern creative concepts, maintaining a balance between technicality and expressiveness, and continuously promoting the depth and breadth of his personal creations.

Color Conversations

Program Notes

The composer is the vocalist, programmer, visual artist and instrument designer. All sounds are made live in the performance, and all the highly textured and colorful visual art is taken from images of her multimedia paintings, mapped onto 3 dimensional objects. Her voice is recorded in up to 12 tracks using her patented wireless MIDI glove - designed and created to trigger real-time vocal recording and digital signal processing in Pure Data. The piece is composed in real-time with voice alone, creating a dense landscape of sound, exploring time and memory. In this piece the voice improvises on the art while the art improvises on the voice. The visual images change in size, interation, movement and form in response to the pitch, attack, density, dynamics and upper partials of the vocal improvisation. "Color Conversations" is an examination of how we relate to ourselves in the world.

Biography

Momilani Ramstrum, Ph.D. is a composer, singer, visual artist, PD programmer, and interface designer. As a vocal improviser she performs with live electronics using her patented MIDI glove that she designed and created. She regularly performs with her MIDI glove doing visual and vocal improvisation in conferences, festivals and concerts around the USA and Sweden. She is a visual artist creating mixed media paintings and sculptures which she also incorporates into her performance art. She authored a DVD-ROM entitled "From Kafka to K...." documenting and analyzing Manoury's electronic opera K... published by IRCAM. She wrote a chapter in Simoni's Analyzing Electroacoustic Music published by Routledge. Wave Media LLC has published her 7 music theory textbooks with interactive website drills and tournaments that create and evaluate student learning based on gaming theory rather than traditional academic models. Dr. Ramstrum is Professor Emeritus of Music at Mesa College.

Air Ballet

Program Notes

Air Ballet is about the flying insects, including bees, in our suburban garden. I recorded video of insects at high frame rates so that I could slow them down smoothly, letting us appreciate the graceful and sometimes puzzling movement of bees, moths, and butterflies. I go between moments like these and ones where the insects appear more excited, flitting about at their normal, busy speed. The audio contains some of the natural sound of this environment, from close-up bee buzzing to distant neighborhood noises, as well as more abstract, pitched sonic textures that support the emotional import of the images. Most of the plants in the garden are native to the eastern United States, so they attract the native pollinators that are under threat from pesticides and climate change. I want to foster an appreciation for the symbiotic relationship between these living beings, which have evolved to depend on each other. I hope this will encourage people to contemplate their own local environment and do what they can to support the flora and fauna inhabiting it.

Biography

John Gibson composes electronic music, which he often combines with instrumental soloists or ensembles. He also creates fixed-media audio and audiovisual works that focus on environmental soundscape. His portrait CD, *Traces*, is available on the Innova label, along with other recordings on the Centaur, Everglade, Innova, and SEAMUS labels. Audiences across the world have heard his music, in venues including the D-22 punk rock club in Beijing, the Palazzo Pisani in Venice, and the U.S. Botanic Garden in Washington, D.C. Presentations of his electroacoustic music include



concerts at the Seoul International Computer Music Festival, the Bourges Synthèse Festival in France, the Brazilian Symposium on Computer Music, the Australasian Computer Music Conference, and many ICMC and SEAMUS conferences. Significant awards include a Guggenheim Fellowship, a Charles Ives Scholarship from the American Academy and Institute of Arts and Letters, the Paul Jacobs Memorial Fund Commission from the Tanglewood Music Center, and a residency in the south of France from the Camargo Foundation. He was a Mentoring Artist at the Atlantic Center for the Arts in May 2017. Gibson is associate professor of music and director of the Center for Electronic and Computer Music (cecm.indiana.edu) at the Indiana University Jacobs School of Music.

NANO 1

Program Notes

NANO 1 is the first in a series of loop-based audio-visual works, each of which is entirely derived from a very short sample—a nano-sample, as it were. In this iteration, the nano-sample in question comes from the legendary Amen break, a seven-second drum break performed by Gregory Coleman as part of the Winstons' 1969 song "Amen, Brother." The break began to be sampled in the mid-80s and has since appeared on many thousands of tracks, playing a critical role in the development of entire subgenres of electronica—such as drum and bass, jungle, and breakbeat—and cementing itself as one of the most ubiquitous and recognizable samples in music history. Here, the performer breaks down the break into even smaller chunks and manipulates these chunks improvisationally, which in turn triggers hypnotic geometric patterns in the projection. Dance along with the colorful circles, and long live the Amen break!

Biography

David Acevedo is a Philadelphia-based composer, performer, and music educator. His wide-ranging work draws from many different traditions—including jazz, M-Base, Afro-Latin, electronica, metal, hip-hop, and early music—and integrates linear and cyclic concepts to weave hypnotic musical narratives. Acevedo's music has been performed and recorded by loadbang, Ekmeles, Unheard-of//Ensemble, line upon line percussion, Daedalus Quartet, the Curtis Symphony Orchestra, Erin Lesser, George Nickson, and more. His work has been featured by Score Follower and has been selected for a wide variety of new music festivals and concert series both across the US and around the world, including loadbang Premieres, the line upon line Winter Composer Festival, CCI//Sessions, the Midwest Graduate Music Consortium Annual Conference, the NACUSA National Festival, the Yarn/Wire International Institute, the Suncoast Composer Festival, the Eugene Difficult Music Ensemble New Music Festival, Longy's Divergent Studio, CLICK FEST, the Lawrence University New Music Series, the Young Composers Meeting (Netherlands), and the Escuta Aquil! New Music Festival (Brazil). Acevedo is currently a doctoral student in Music Composition at the University of Pennsylvania, where he studies composition with Tyshawn Sorey, Natacha Diels, and Anna Weesner. He holds an MA in Music Composition from Stony Brook University and a BA in Music from Columbia University.

Chain of Circumstances

Program Notes

Chain of Circumstances, for solo pianist or piano four hands (with optional solo dancer and/or intermedia), is one of a series of open-form compositions that have occupied my creative interest in recent years. As with the other related works, *Chain of Circumstances* explores aspects of recombination, modularity, and non-linear musical structures. In this instance, the work is conceived as a series of disparate, distinctive, and relatively static musical states that provides an ever-changing sonic canvas, which the pianist(s) may alter at will. In performances that include solo dancer and/or intermedia, the result is a kind of dynamic and unpredictable "feedback loop" between the various elements. *Chain of Circumstances* was supported by a grant from Texas Woman's University, and composed in February-March 2020 for pianist Richard Shuster and dancer/choreographer Jordan Fuchs, who first performed the work on 10 September 2021.



Biography

Born in Los Angeles in 1962, Joseph Klein is a composer of solo, chamber, and large ensemble works, including instrumental, vocal, electroacoustic, and intermedia compositions. His music—which has been described as “a dizzying euphoria... like a sonic tickling with counterpoint gone awry” (NewMusicBox) and exhibiting a “confident polyvalence [that] heightens its very real excitement” (The Wire)—reflects an ongoing interest in processes drawn from such sources as fractal geometry, chaos, and systems theory, often inspired by natural phenomena. His works frequently incorporate theatrical elements, either as an extension of the extra-musical references or as an organic expression of the musical narrative itself. Literature is another important influence on his work, including compositions based on the writings of Elias Canetti, Alice Fulton, Franz Kafka, W.S. Merwin, and Milan Kundera. Klein’s compositions have been performed and broadcast internationally and have been recognized by the National Endowment for the Arts, American Music Center, Pew Center for Arts & Heritage, Gaudeamus Foundation, International Society for Contemporary Music, International Confederation of Electroacoustic Music, American Composers Forum/Jerome Foundation, Meet the Composer, National Foundation for Advancement in the Arts, and the American Society of Composers, Authors, and Publishers (two Morton Gould Young Composer Awards and honorable mention in the Nissim Prize Competition). Commissions, recordings, and other collaborations with new music specialists in the US and abroad include the International Contemporary Ensemble, Contemporary Art Music Project, Pittsburgh New Music Ensemble, Voices of Change, Texas New Music Ensemble, TrioPolis, Amorsima Trio, and dozens of virtuoso soloists from such ensembles as the Raschèr Saxophone Quartet, Ensemble Musikfabrik, Grossman Ensemble, Quince, Philip Glass Ensemble, Pittsburgh Symphony, Indianapolis Symphony, and Dallas Opera Orchestra. Klein’s recorded works are available on the Innova, Centaur, Crystal, and Navona labels. Klein holds degrees in composition from Indiana University (DM, 1991), University of California, San Diego (MA, 1986), and California State Polytechnic University, Pomona (BA, 1984), where his composition teachers included Harvey Sollberger, Claude Baker, Robert Erickson, and Roger Reynolds. He is currently Distinguished Teaching Professor at the University of North Texas College of Music, where he has served as Chair of Composition Studies since 1999.



Concert 17

Saturday, May 23, 2026, 7:00 PM | Recital Hall

- so moss, like day, let me burn, melt, & dredge beyond my boundaries, like you said I could last summer on Neptune
JD Fuller (b. 2004)
- JD Fuller, electronics
- The Future
Nathan Krueger, baritone
- Ed Martin (b. 1976)
- Electroacoustic Thingamajig No. 1
Chris Poovey, electronics; J. Andrew Wright Smith, voice and electronics
- CAPJAWS
- Für Eliz
Elizabeth McNutt, flute
- Barry Moon (b. 1965)
- The Astral Body
- Wyatt Cannon
- Cape Town Starlet
Stuart Breczinski, oboe
- Stephen David Beck (b. 1959)
- Physical Media
Maxwell Miller, CD player and electronics
- Maxwell Miller (b. 1997)
- Boolean Input
Alexis Aguilar, alto saxophone
- Nate Krebs (b. 1995)
- Gasping in the Weighty Distance
Mia Detwiler, violin
- Deniz Aslan (b. 1997)
- Prelude (Rocks Sparkle Because They Break the Light)
Canlin Qiu, piano
- Lucy Shirley (b. 1997)
- F**KING WORLD
Drew Farrar, electric guitar
- Fiona Xue Ju (b. 1996)



Concert 17 Program Notes and Biographies

so moss, like day, let me burn, melt, & dredge beyond my boundaries, like you said I could last summer on Neptune

Program Notes

beginning again, i see that I need plenty of kindling to get the fire going. I'll enjoy the embers for now /// "so moss, like day, let me burn, melt, & dredge beyond my boundaries like you said I could last summer on Neptune" was composed with collaborators SD Hopeton & LM Blake from Titan & Neptune respectively. The piece asks that the audience engage in breathwork & relaxation with a performer demonstrating Wim Hof's breathing technique onstage. Join me, as we breathe fully in, through the nose, into the belly & chest and then let go we'll do this 30 times before holding our breath for 1-2 minutes. Then we'll take a recovery breath. This whole process repeats twice. You may feel tingling or an increase in body temperature- just continue to relax. For me, this piece represents SD's & my first collaboration with LM Blake, who graciously recorded the embers of a fire she made once she first arrived on Earth from Neptune in the Interior of Alaska, along the Nenana River. Awaiting her arrival, SD & I explored the Rockies in Montana & Colorado, and became quite fond of Moss Campion- which has long taproots to survive harsh winters, with many plants growing only to the size of a silver dollar by the time they're 30 years old. Since then, I've been asking nature and that within me that is impressionable & slow-growing, to live (experience my own life), and in the process, of course, burn up, melt away, & finally, emerge, such that I've gone further than I thought possible a year before. LM Blake is a multi-instrumentalist, composer, & member of the ISFSA and has collaborated with Club Akirat's FD Hopeton, Deborah Akey, & DW Hopeton. She is currently the Artist-in-Residence for the CAVE (Club Akirat Virtual Ensemble) and is working closely with the ensemble on a meditative new work to be performed in 2026.

Biography

JD Fuller (b. 2004, he/him/his) is a sound artist, composer, & student from Houston, Texas interested in computer/electroacoustic music, improvisation, and audiovisual performance. He is currently a Bachelors student at the University of North Texas in Denton, TX, USA studying Music with a concentration in Electronics. JD is an avid electronics-performer and is part of electronics sextet Just The TRS!, electronics duo Octothorpe with Nolen Liu, sound art collective Club Akirat, and the JD Fuller ElectroAcoustic Doomjazz Ensemble. JD's music has been described as "a unique impressionistic soundscape that captivates the listener and washes over them like a wave of sonic catharsis" (The North Texas Review, 2022), released on Braes Records, SD's Saturn Station, Merry-Cure-Kil Records, and Eclectic Tapes from Earth, as well as performed at the University of North Texas, Louisiana State University, University of Virginia, and IRCAM.

The Future

Program Notes

The Future (2022) is a song cycle for voice and electronics with text adapted from early 20th century writings predicting aspects of life in the 21st century. The predictions chosen for this cycle have largely turned out to be false, often to a comical or absurd degree. Three of the songs are presented here. "Steel" is adapted from a 1911 interview with Thomas Edison in which he expresses, with certainty, that the 21st century home will be filled "from floor to ceiling" with metal furnishings. In "Coffee and Tea," taken from an early 20th century interview, Nikola Tesla is convinced that these beverages will no longer be consumed in the next century. "Advertising" adapts text from T. Baron Russell's 1905 "A Hundred Years Hence: The Expectations of an Optimist," in which he enthusiastically writes that advertising in the next century, influenced by the "growth of public intelligence," will become more serious and dispense with "cheap attention-calling tricks."



Biography

Ed Martin (b. 1976) is an award-winning composer whose music has been performed at the ISCM World New Music Days, the World Saxophone Congress, the Seoul International Computer Music Festival, and International Computer Music Conferences. His works have been performed throughout the U.S. by the Minnesota Symphony Orchestra, the Hinge Quartet, Ear Play, the Emyrean Ensemble, the Synchrony Ensemble, Musical Amoeba, duoARTia, and others. His album "Journeys," featuring pianist Jeri-Mae G. Astolfi, is available from Ravello Records, and other works are recorded on the Mark, Neuma, innova, Centaur, Emeritus, New Focus, and SEAMUS labels. His music has received awards from the Percussive Arts Society, Musical Amoeba, the Electro-Acoustic Miniatures International Contest, the Craig and Janet Swan Composer Prize for orchestral music, ASCAP, and SEAMUS. As a Wisconsin Alliance for Composers board member, he has led multiple projects resulting in commissions, performances, and recordings of new music by Wisconsin professional and student composers. He was Co-Host of the 2012 SEAMUS national conference and regularly serves as an evaluator and adjudicator for regional and national student composition contests. Martin holds degrees from the University of Illinois at Urbana-Champaign (DMA), the University of Texas at Austin (MM), and the University of Florida (BM). He is Professor of Music at the University of Wisconsin-Oshkosh where he teaches composition and music theory. He lives in Neenah, WI with his wife and two sons. Visit www.edmartincomposer.com for more information.

Electroacoustic Thingamajig No. 1

Program Notes

Electroacoustic Thingamajig No. 1 is a collaborative instrument designed for complex interactive improvisations between an electronic sound and voice. Its design emphasizes flexibility and responsive sound driven by real-time data analysis. The vocal performer has immediate control over the sounds of the instrument, choosing details of the live electronic processing through their timbral and gestural choices. Meanwhile, the electronics performer has more large-scale control, influencing both the gestalt sound world and the progression of sonic events over the course of the improvisation. These paradigms are malleable, changing dynamically depending on the nature of the performance. *Electroacoustic Thingamajig No. 1* is a musical sandbox for exploration, discovery, and collaboration.

Biography

CAPJAWS is an electroacoustic music duo consisting of Christopher Alex Poovey (electronics and keyboards) and Jonathan Andrew Wright Smith (voice and electronics) focused on interactive collaborative instruments and dynamic improvisations. We explore eclectic electronic sounds, juxtaposing their timbral differences through responsive live processing. An educator, composer, electronic musician, and vocalist from Atlanta, GA, J. Andrew Wright Smith (b. 1992) is zealous about the intersections between acousmatic sound, live performers, and improvisation. Currently Assistant Professor of Instruction in Music Technology at the University of Texas San Antonio, J. Andrew lives in San Antonio with his dog, Ruby, his cats, George and Mox, and his loving wife, Anna. They are expecting a baby boy in May!

Christopher Alex Poovey (b. 1993) is a media artist and technologist who focuses on creating interactive systems, complex timbres, and XR installations.



Für Eliz

Program Notes

Für Eliz was written for my long-time friend Elizabeth McNutt. When we first worked together around 30 years ago, she was impressed that I didn't really like the flute. Still don't really. The piece exploits some of the more unflute sounds, like multiphonic trills, whistle tones, singing while playing, etc. The electronic part routes the flute to 12 possible effects based on pitch analysis. Effects include resynthesis, pitch shift, granular delay, and sample playback (bonus points for identifying the popular hip-hop song borrowed here). The flute is also sent through an ever increasing delay to produce a low pitched canon - it is unlikely to be perceived as such.

Biography

Barry Moon has been creating electronic music since he first figured out the sound-on-sound feature on his father's reel-to-reel tape recorder. He was also fond of imitating bird sounds where he grew up in the suburbs of Melbourne, Australia. Barry was introduced to "computer music" by David Hirst, where he used HMSL and C. The biggest advance in his creative potential came when Cort Lippe arrived at University of Buffalo. Several pieces were composed for the ISPW, and some of these were ported to the beta version of Max/MSP. Many more pieces have been composed, mostly for instrumental performers with live electronics. Barry's work has been performed all over the world and he has experienced the joys and frustrations of working in collaboration with many musicians, artists, choreographers, etc. He quit a job at ASU in 2024 to enjoy his grandchildren in Detroit and make music. Passionately devoted to the music of the present, flute virtuoso Elizabeth McNutt is internationally recognized for her performances of innovative contemporary and electroacoustic music. She has collaborated with such recognized figures as Pierre Boulez, Harvey Sollberger, Roger Reynolds, Philippe Manoury, Russell Pinkston, Gerhard Staebler, Joji Yuasa, Pauline Oliveros, George Lewis, and Joan Tower. She has premiered countless works and performed in Europe, Asia, and throughout the U.S. Her solo CD pipe wrench is on the EMF Media label; her other recordings are on the CRI, Centaur, SEAMUS, Navona, and Ravello labels. Her festival appearances include Sonorities (U.K.), Women in Music Today (Korea), Darmstadt (Germany), Third Practice (VA), Electronic Music Midwest (IL), Scotia (Nova Scotia), Norfolk (CT), and Arcosanti (AZ). McNutt has performed "cyber-flute" repertoire more than a dozen conferences of the International Computer Music Association and Society of Electro-Acoustic Music United States. She frequently performs as part of the Calliope Duo with pianist Shannon Wettstein; she also directs the Sounds Modern series based at the Modern Art Museum of Fort Worth. Dr. McNutt (DMA, UCSD) is committed to scholarly research, with articles published in Organised Sound, Flutist Quarterly, and Music Theory Online; she sometimes blogs about new music at newmusicpioneer.com. She has received grants and fellowships from the National Foundation for the Advancement of the Arts, USArtists International, Open Meadows, Rocky Mountain Women's Institute, Earle Brown Music Foundation, and American Composers Forum, among others. Dr. McNutt is part-time faculty of the University of North Texas, where she teaches flute and directs the new music ensemble Nova.

Cape Town Starlet

Program Notes

During a 2024 trip to Cape Town, South Africa, we found a Red-Winged Starling that had roosted in the fire escape of our hotel room. It woke us up every morning with a beautiful yet haunting melody. I recorded the call on our last day there and used it as the basis and inspiration for this piece. The title is a simple pun on the bird's name, as the bird seemed to say "look at me, look at me" over and over. Musically, the instrumental material consists exclusively of fragments from a transcription of the Red-Winged Starling's call. The call is divided into three sections: the first is the main "contact" call, as the bird is trying to get the attention of a potential mate or searching for food; the second is a response call; and the final is an alarm call. The soloist presents all three sections in different orders and, at times, can



play any of the calls in random order. The electronics take the original bird call recordings and use granular signal processing to pull and stretch the sounds into smaller bits that are then recombined to create new sounds. At several points, the soloist is asked to improvise with these new sounds as if they are chirping with their digital counterpart. The electronics also uses a live recording of the soloist and transforms those sounds in a dialog with the digital bird transformations. Which sound is which? That is for the listener to figure out.

Biography

Stephen David Beck (b. 1959) teaches music composition and electroacoustic music at Louisiana State University, where he is the Derryl & Helen Haymon Professor of Music. He received his PhD in music composition and theory from the University of California, Los Angeles, where he studied with Henri Lazarof, Elaine Barkin, Paul Reale, Alden Ashforth, and Roger Bourland. In 1985, he studied computer music at IRCAM with the support of an Annette Kade/Fulbright Fellowship and joined the faculty at LSU in 1988. Since 2003, he has held a joint faculty position at the Center for Computation & Technology, where he established the Cultural Computing group and led the development of the PhD program in Experimental Music & Digital Media. Praised by the New York Times for his "eloquent" playing, Stuart Breczinski is a New York and Louisiana-based oboist, composer, audio engineer, and educator whose early interest in making unusual sounds on the oboe has developed into a passion for creating and sharing innovative audio with audiences everywhere. An avid proponent of chamber and contemporary music, Breczinski is a member of the City of Tomorrow, a woodwind quintet dedicated to the promotion and performance of contemporary works, and of Ensemble Mélange, a virtuosic sextet whose repertoire spans a myriad of genres. He is the principal oboist of NOVUS NY and Contemporaneous, a member of Decoda, and he has been a collaborator with Bang on a Can, Talea Ensemble, the International Contemporary Ensemble, and the New York New Music Ensemble. Breczinski was the winner of the 2018 Matthew Ruggiero International Woodwind Competition, and he received an honorable mention at the 2015 IDRS Gillet-Fox International Competition. He is currently on faculty at Louisiana State University and has previously taught at Sarah Lawrence College.

Physical Media

Program Notes

Physical Media is a piece which utilizes some recordings taken from an old family cabin as its primary materials. There is a recording of a John Denver and Plácido Domingo CD which skips in a CD player, as well as a soundscape recording taken from the front porch which features some birds and environmental sounds. These sounds are then taken and processed, becoming abstracted from their source recordings. The processed recordings have been arranged and burned to a CD, which is then manipulated in real time by the performer.

Biography

Maxwell Miller's art blends elements of performance art, video art, and experimental music to create chaotic listening spaces. He is often involved with performances of his works, either taking to the stage as an electronics operator or as a performer. He has presented works at Electronic Music Midwest, Performing Media Festival, and the SPLICE Institute, and was the recipient of the 2023 Franklin G. Fisk Composition Award. He is currently the Program Coordinator for the SPLICE Institute, a weeklong summer program which takes place in Kalamazoo, MI. He currently studies as a doctoral student at the University of Illinois Urbana-Champaign. He received a Master's of Music Composition from Western Michigan University, and a Bachelor's of Music Composition from Central Washington University. His composition instructors include Eli Fieldsteel, Lisa Coons, Christopher Biggs, Jiyoun Chung, and Martin Kennedy.



Boolean Input

Program Notes

This piece takes the incredibly unpredictable sounds from a no-input mixer and recontextualizes them with melodic fragments delivered by the saxophone. In-between these fragments the saxophone tries it's best to mimic the sounds of the mixer as well. The two instruments swing back and forth between these areas before finally ending in absolute chaos. In a way, you can imagine the saxophone being trapped in the infinite feedback loop that no-input mixers create!

Biography

Nate Krebs' music is generated from multiple areas of interest including the acoustic and electronic formats. These interests often extend into multimedia formats, where he collaborates with other artists and filmmakers on diverse projects. As a composer, he has been recognized for several composition awards, including from NAFME, NFMC, and several Ohio regional competitions. Meanwhile, his works have been presented at national festivals, including SEAMUS, SCI, and Electronic Music Midwest. He earned his Bachelor of Vocal Music Education from the University of Toledo while studying composition with Dr. Lee Heritage. He completed his Master of Music in Composition studying with Dr. Robert McClure, as well as his Master of Arts Administration with Dr. Christi Camper-Moore from Ohio University. Nate is currently a Ph.D. candidate in Music Composition at the University of Minnesota studying with Dr. Sivan Cohen-Elias. His doctoral research focuses on the intersectionality of music education and new music, developing pedagogical compositions that push the boundaries of what could be considered standard repertoire. He is also the co-founder, administrator, and performing member of the School of Music's student-led New Music Ensemble. -Alexis (Lexie) Aguilar is a saxophonist and educator based in the Twin Cities. She is currently pursuing a Doctor of Musical Arts (DMA) in saxophone performance at the University of Minnesota, where she is also an active contributor to the New Music Ensemble as both performer and administrator. Lexie serves as adjunct professor of saxophone at the University of St. Thomas in Saint Paul, and maintains a vibrant private teaching studio within the community. An engaged and versatile performer, Lexie has appeared with ensembles including the Minneapolis Orchestra and the Quad City Symphony Orchestra. She has presented and performed at the North American Saxophone Alliance (NASA) Regional Conferences, the Iowa Saxophone Unite Conferences, Electronic Music Midwest (EMM), and the Splice Institute—demonstrating her commitment to contemporary music and interdisciplinary collaboration. Lexie earned her Master of Music degree from the New England Conservatory, where she studied with Ken Radnofsky, and holds a Bachelor of Arts in both French and saxophone performance from Augustana College, where she studied with Dr. Randall Hall.

Gasping in the Weighty Distance

Biography

Deniz Aslan is a composer and a bassoonist specializing in new music. He was born in 1997 in Ankara, Turkey. Classically trained in bassoon for ten years, he received his Bachelor's and Master's degrees in composition from Bilkent University under the supervision of Tolga Yayalar. As of 2025, he is a DMA student and an Assistant Instructor at the University of Texas at Austin, continuing his studies under the supervision of Januibe Tejera. Deniz has worked with ensembles such as Arditti Quartet, Black Pencil, Yurodny Ensemble, Collegium Novum, HANATSUmiroir, United Instruments of Lucilin, Splinter Reeds, Oerknal, MotoContrario, Reverberation Percussion, Anatolian Wind Quintet, Hezarfen Ensemble, and his music has been performed in Turkey, the United States, Brazil, Mexico, Italy, and Luxembourg. Deniz was a finalist in the 2023 Prix CIME Electronic Music Competition and the 2021 Balkan Composer Competition in Prishtina.



Prelude (Rocks Sparkle Because They Break the Light)

Program Notes

A precious stone is only considered valuable because of imperfections created by pressure and by time. So much meaning is given to expensive rocks in the context of relationships, when in fact the rocks themselves only sparkle because of the way they refract, or seemingly "break," light. *Prelude (Rocks Sparkle Because They Break the Light)* explores the idea of precious stones and the fragile crystallization of a relationship in the form of shattered slivers of sound. Short fragments introduced by the piano are deconstructed through granular synthesis until they become so numerous as to meld into a melodic interlude. This togetherness doesn't last long, and the fragments begin to break off again until they finally shatter apart under pressure.

Biography

Lucy Shirley (composer): Composer Lucy Shirley's works are polystylistic and playful, often focusing on aspects of the human voice. Shirley's earliest musical influences were gleaned from long car rides listening to her mom's mixtapes of showtunes and classic Americana, and she often finds herself still incorporating aspects of theatricality and folk melody into her current music-making. Shirley's awards include IAWM's 2024 Call for Scores, SOLI Chamber Ensemble's 2024 30x30x30 Project, and a 2022 ASCAP Morton Gould Young Composer Award. She has worked with artists such as the JACK Quartet, The Crossing, the mdi ensemble, Carrie Koffman, and LIGAMENT. Matt Mason (performer): Matt A. Mason is a Chicago-based composer, pianist, and educator whose work has been described as "brooding, tense," "heartbreaking," and brimming with "constellations of pitch and rhythm in a densely complex mesh." Matt's work as a composer draws deeply from his rural midwestern background, telling stories about queer visibility, nostalgia, social responsibility, and trauma. Matt's latest projects explore using the piano as an intermediary device. Matt serves as an Assistant Professor of Musicianship at Roosevelt University in Chicago, and holds a Bachelor's in Piano Performance and Pedagogy (Illinois Wesleyan), a Master's in Composition and Piano Performance (Butler University), and a Ph.D in Music Composition and Theory (Iowa). Matt is a passionate educator, with practice teaching in the fields of Composition, Theory, Piano, Music Technology, and Music Production. Matt has presented his research on gender performance in popular music at the Universities of Chicago, Kentucky, Iowa, and Oregon. Matt has worked with prestigious ensembles such as the JACK Quartet, Ensemble Dal Niente, Impulse Ensemble, Random Access Music, Hypercube, The Center for New Music, Out of the Box, and has participated in celebrated international projects such as 250 Piano Pieces for Beethoven, Songs from the Levant, Dances for Water, and Moments in this Time. In his spare time, Matt hosts Watch No Evil, a critically-acclaimed horror media analysis podcast.

F**KING WORLD

Program Notes

F**king World is a piece for electric guitar, live electronics, and lights. It places the electric guitarist front and center, surrounded by flashing lights, like a man on a mission—to get attention, to control, to lead, to conquer the stage and everything beyond it. Here, the guitar becomes a symbol of power, embodying the raw energy of rock and metal, unraveling the macho ideal of being "man enough" in a world where dominance and control are prized above all. This piece confronts the ideals that patriarchy and masculinity have long promoted: the belief that power is everything, and the more you have, the more invincible you are. Layered with speeches from politicians, CEOs, and others who claim authority, their "inspiring words" initially reinforce the illusion of control. But as power builds, so does madness. The guitarist's desire to lead spirals into chaos, and the world he thought he controlled begins to unravel. The once-empowering energy turns reckless and destructive—this man, raised in a f**king world, now f**king the world himself, making it an even more f**ked-up place. *Trigger Warning: This performance contains strobe lighting effects, which may potentially trigger seizures for people with photosensitive epilepsy. Viewer discretion is advised.



Biography

Fiona Xue Ju, originally from China, is a Ph.D. candidate in EMDM (Experimental Music and Digital Media) at Louisiana State University. She engages in interdisciplinary projects, working as a composer, media artist, improviser, performer, and sound and visual designer. Fiona holds a Bachelor's degree in composition from Oberlin Conservatory and a Master's in CoPeCo (Contemporary Performance and Composition) from CNSMD Lyon in France, with additional studies at EMTA in Tallinn, KMH in Stockholm, and HfMT in Hamburg. Her works, ranging from chamber music to multimedia productions, have been featured across the U.S. and Europe. Fiona's practice merges electronic music with visual and performance arts, crafting immersive experiences that connect digital and physical spaces. Through her art, she invites audiences to challenge conventional perceptions of reality and society, while often incorporating political themes that cross cultural boundaries. Learn more at: www.xjcomposer.com

Installations

all because we can

Alexandria Smith

TV Monitor

Program Notes

Data centers provide critical infrastructure needed to house servers, data storage drives, and network equipment that power the internet, process and distribute data, and train, deploy, and deliver AI applications and services. While they provide these services to people throughout the world, they carry drastic and focused social and environmental consequences. These span from causing local power bills to become more expensive as they stress the electrical grid, cutting the water supply to local communities, taking up large amounts of land mass while providing few jobs or resources, polluting the air, and are known to emit a constant, audible low hum that disturbs local wildlife and people living close to them.

"all because we can" is a reflection on the rapid investment into and construction of data centers since the AI boom that began in the late 2010s. The piece features a steady counterpoint of data sonification that superimposes the number of data center facilities that have been active, under construction, and announced from 2000 to 2048, alongside their total power capacity during those years.

The city I live in, Atlanta, and Georgia more broadly, are considered hot spots for AI data centers because companies can acquire land, water, and electricity at low costs. The people who profit from these data centers and/or access them to generate text, music, etc., are often far removed from the social and environmental costs these technologies impose. I often wonder if the environmental and social impact is worth having the convenience of LLMs or other generative AI usages that require large models.

Biography

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 interests focus on building, designing, theorizing, and performing with interactive systems and translating data into interactive sonic and visual environments. She is also creating an archive of experimental creative practices in the southeastern United States that will be held at Georgia Tech. Her research has been presented at AES, ICMC, AMS, ATMI SEAMUS, the Guelph Jazz Colloquium, MoxSonic, and more.



She is an active performer/composer in New York City, New Orleans, and Atlanta. As an improviser/multi-media artist, Smith has had a residency at the Stone NYC and feature recitals on the Future of New Trumpet (FONT) Festival West, and the VI Semana Internacional de Improvisación in Ensenada, Baja California. She has been a performer at the FONT Festival NYC, Improv Night at the Stone, and the Either/OR Spring Festival.

Alexandria is currently an Assistant Professor of Music at the Georgia Institute of Technology. She holds a Ph.D. from the University of California, San Diego and MM and BM from Mannes the New School for Music.

All Together, All Apart

Jared Bradley Tubbs

Program Notes

In my high school chemistry classes, I would spend an inordinate amount of time staring at a poster of the periodic table of elements on the wall. I was fascinated (and still am) that so much of what is around us can be fit into a neat little table; it made the world seem like a complicated set of building blocks that could be deconstructed and rebuilt at will. Of course, life is not so simple; as I would learn later in the same classroom, each element has its unique set of properties that guide the ways in which it interacts with its fellow members of the table.

All Together, All Apart is a sound installation that attempts to bring together this sense of play with the scientific properties that led to the table's creation. Visitors are able to click or type in any assortments of elements to create their own sonic molecule that exists in the space. These molecules are created by mixing atoms of the selected elements together, with the sound of each element's atoms being created by sonifying elemental properties such as state of matter, atomic mass, atomic radius, and oxidation states. Visitors are encouraged to experiment with molecules both realistic and fantastic, both simple and extreme, to hear a new sonic perspective of the elements that make up our world.

Biography

Jared Bradley Tubbs, native to Tuscaloosa, Alabama, is a composer, percussionist, and music technologist who seeks to explore and re-synthesize the world around him through experimental music and music technology. This creative pursuit has led to works in a wide variety of formats, from generative works for player piano drawing from DNA sequencing to sound installations recreating the mythos of Jorge Luis Borges' Library of Babel. His installation, Library of Babel, was selected for the 2022 Electronic Music Midwest festival, and an improvisatory work created from the installation, Babel On, was chosen for performance at the 2022 SEAMUS National Conference. Performance: Anxiety, a work for spoken word and live electronics, was selected for performance at the New York City Electroacoustic Music Festival and the 2024 SEAMUS rhyzome held at the University of Virginia.

Jared Bradley Tubbs is a composer based in Athens, Georgia, teaching music composition and technology at the University of Georgia. He graduated with a DMA in Music Composition from the University of Georgia studying under Peter Van Zandt Lane, Emily Koh, and Adrian Childs. Previously, he earned a Master of Arts in Music and Master of Music in Music Composition from Western Michigan University, and a Bachelor's degree in Music Composition at the University of Alabama.



Bioluminescence

Qi Shen

Main Gallery

Program Notes

"Bioluminescence" is a site-specific audio-visual installation that invites participants to explore the interplay of space, sound, and light through real-time interaction. Inspired by the natural beauty of bioluminescent sea sparkle, the work features a custom ocean drum enhanced with acoustic and inertial tracking (IMU sensor and lavalier microphone). Users engage by tapping or tilting the drum, triggering dynamic soundscapes and RGB lighting sequences that respond to motion data from the drum station. Grounded in biological research, the changing direction of the lights is guided by a Boids algorithm—simulating flocking and separation behaviors observed in bird movements—creating a visual effect akin to a luminous swarm. The installation blends tactile gestures with live sound processing, spatialized audio, and responsive lighting, offering an immersive sensory experience. Bioluminescence blurs the boundary between performer and environment, transforming subtle movements into a captivating dialogue of light and sound.

Biography

Qi Shen is a new media artist, composer, music technology researcher, multi-instrumentalist, and current PhD student in the Composition and Computer Technologies program. Her artistic practice exists at the crossroads of music technology, composition, and interdisciplinary performance. She explores the augmentation of acoustic instruments with embedded electronics, the creation of innovative musical interfaces, and the development of interactive audio-visual performance systems, all of which push the boundaries of conventional art forms. From extended performance techniques to motion capture-based audio-visual design, Qi investigates new methods of artistic expression, blending multiple media in dynamic and immersive ways.

Rooted in a synthesis of Eastern and Western cultural aesthetics, Qi's research delves into questions of beauty and meaning in art, drawing from visual arts, literature, nature, and philosophy. Through collaboration and interdisciplinary dialogue, she continually refines her unique artistic voice, leveraging these influences to shape her creative identity, and using art as a medium to inspire, question, and connect with the world in meaningful ways.

Breathwork

Miles Jefferson Friday

Gallery E

Program Notes

Breathwork is a twelve-channel sound installation where loudspeakers become breathing bodies. Each loudspeaker is encased in an inflatable bag that swells and contracts in response to low-frequency drones, forming a slow, ever-shifting breath-like choreography.

Within this field of motion, clouds of layered just intonation partials drift in and out of perception, while low frequencies create a base of acoustic beating and Shepard tone-esque glissandos. By transforming the loudspeaker into a pneumatic pump, Breathwork reimagines the loudspeaker as a tool for visual synthesis, where vibrations in the air animate inflatables as kinetic sculptures—synthetic lungs whose movement create polyrhythms that can be both seen and heard. All audio is generated live via SuperCollider running on two Bela Mini Multichannel Expanders.



Biography

Miles Jefferson Friday is an artist who focuses on sound as his primary medium. Building new instruments, composing music, and creating immersive sonic installations, Miles's practice invites us to reconsider how we hear and experience sound. Through his pieces, Miles creates spaces where people can come together and listen, exploring how sonic experience differs depending on individual bodies, histories, and contexts. Sound, in this way, becomes a site for community-building, critical exchange, and play—an ongoing inquiry into understanding and actualization through the act of listening. Miles is currently Assistant Professor of Digital Music at UT San Antonio.

Estafiate Plant Sound Sculpture

Pamela Martinez (Teletextile)

Music Foyer

Program Notes

Estafiate is a native plant of Central Texas—known also as Mexican White Sage or Mugwort—long used in folk medicine and dream work. It once grew in a grandmother's garden on San Antonio's West Side, where it was brewed into teas for healing. The Estafiate Plant Sound Sculpture transforms this plant and others into living instruments, inviting visitors to touch, listen, and connect through sound.

This installation honors the oral traditions, gardens, and quiet herbal knowledge passed down through generations. It is an altar to memory and to the ancestral medicines that still flow through our rivers, our blood, and our roots.

Biography

Pamela Martinez is an interdisciplinary artist who creates immersive, music-centered performances under the moniker Teletextile. These works often dissolve boundaries between artist and audience, inviting a shared journey through growth and healing. Martinez brings to life music-centered rituals through Teletextile that explore nature, sound, and the unseen forces that resonate within and around us. Her recent directing and performing credits include Teletextile: Connected and Whisperlodge. The New York Times dubbed Whisperlodge "an unusual mix of theater and therapy" and it has been featured in BuzzFeed, The Atlantic, Netflix, and Vice. Her "Bjork-like" sound (The Boston Globe) moves from vocal layering and "electronic wizardry" (Metronome Magazine) to "dense, stormy guitar, piano and electronics" (Time Out New York). Martinez has toured extensively in the US, Europe, the UK, and Asia, and holds a Bachelor's of Music from Berklee College of Music and MFA in Music Composition from Vermont College of Fine Art. www.teletextile.org IG: @teletextile

Martinez has worked with The Park Ave Armory, REDCAT: Roy and Edna Disney/CalArts Theater, The Neuberger Museum, Brooklyn Greenway Initiative, Jamaica Center for Arts and Learning, The Tobin Center, SAY Sí, Trinity University, UTSA, The SA Parks Foundation, The SA River Foundation, Jump-Start Performance Co, The McNay Art Museum, Luminaria Contemporary Arts Festival, Blanton Museum, and Austin Contemporary.



La Reverberación Negra

Stephanie Bloch

DAVS

Program Notes

Strike, scrape, shimmer... the sea is listening.

La Reverberación Negra is an immersive, interactive sound installation built from suspended metallic percussion instruments. Visitors are invited to touch, strike, and move the instruments freely. Their actions trigger real-time sound processing and shifting projection through Ableton Live and Isadora, capturing live audio data and creating an audiovisual landscape that breathes and responds.

This work is a lament. It gives voice to the silent suffering of marine life caught in the violence of ongoing metallic pollution, especially in Latin America, where extractive industries continue to damage rivers and coastal ecosystems. Once vibrant rivers have turned gray. At the shoreline, the world feels quieter. There is less birdsong, fewer splashes, a strange stillness where the ocean used to hum with life. The sounds of the installation—sharp, scraping, shimmering—resemble the cries of animals that cannot speak for themselves. The audience becomes part of this fragile ecosystem by interacting with the metallic sound objects, shaping the sonic and visual textures that reflect humanity's impact.

Visitors of all ages are invited to explore freely, striking the instruments boldly. There is no need for delicacy. The work embraces chaos and unpredictability, reflecting the disordered and often overlooked state of our natural world. Everyone who enters is given permission to make noise, to become part of the disturbance that mirrors how human presence so often unsettles the natural world.

This is not just a sonic environment. It is a space of mourning, of urgency, of care. The installation invites us to listen as the ocean falls quiet, to the vanishing rhythms of marine life and the silence that remains.

Biography

Stephanie Bloch is a Venezuelan "up-and-coming digital artist" (Francis Wilson). She performs and composes music that is immersive, nostalgic, otherworldly, and electroacoustic in nature. Known for her well-rounded skill set as a percussionist, composer, and conductor, she brings a distinctive voice to both performance and creation. Stephanie currently studies under the tutelage of Ross Karre and Steven Kemper at Oberlin Conservatory, and previously graduated from Interlochen under the guidance of Keith Aleo. She has attended programs including the Splice Institute, So Percussion's Summer Institute, and NYU Sandbox's Seminar, and has interned with Third Coast Percussion. Her performance career has taken her across the United States to venues such as Lincoln Center, the Adrienne Arsht Center, and the New World Center. She was also a winner of the New World Symphony Side-By-Side Concerto Competition, performing under Michael Tilson Thomas. Within her percussion study, Stephanie explores the art of soundmaking and extends it through electronics.



A Memory Palace of Migration

Kevin Salfen

Art Classroom

Program Notes

"A Memory Palace of Migration" is an installation in which visitors encounter migration stories shared by community members. Over the course of 2025, community members in South/Central Texas and beyond were invited to submit photos and videos and to record audio related to nine project themes: 1) Departure | Entry, 2) Journey | Transportation, 3) Waiting, 4) Friends | Allies, 5) Luggage | Baggage, 6) Fabric | Clothes | Fashion, 7) Food | Hunger, 8) Voices | Languages | Songs | Sounds, 9) The Familiar | The Unfamiliar. The contributed materials were then refined by a curation team and mixed by a creative team for distribution—through projected images and audio—in the installation.

The installation "armature," or set, is a series of curved surfaces that guide the visitor past nine stations, with plaques connected to the ceiling by wire. Each station is dedicated to one of the project themes, and visitors have opportunities at each station to read a brief essay about the theme and to contribute their own images and stories related to migration so that the "memory palace" can continue to expand.

Biography

Kevin Salfen (Professor of Music, University of the Incarnate Word) is a composer, scholar, filmmaker, and producer. His music has been performed in Asia, Europe, and throughout the U.S. He is a member of international performing ensemble Theatre Nohgaku, and two of his projects with that ensemble have received awards from the National Endowment for the Arts. His music has been released on Centaur and Broadway Bird Records. He curates and writes for the blog "Sound Trove."

Reading the Wound

Erich Barganier

TV Monitor

Program Notes

This work is inspired by the author and environmental philosopher Timothy Morton and their deconstructive approach to examining ecology. The audio and video were created through abstract generative techniques, including farming audio machine models with biblical quotes to extract bizarre singing samples, coding arrhythmic drum samples in SuperCollider, deconstructing open-source video game objects in TouchDesigner, and then datamoshing everything together using video codecs dating back to 2002. The piece takes its name from one of Morton's quotes on beauty and deals with the panoramic and kaleidoscopic approach Morton takes when analyzing general aesthetics.

This work was created by combining 3D video game assets that deconstruct in real time in TouchDesigner through visual noise with datamoshed 4k creative commons stock footage. This syncs to an audio track constructed from malfunctioning AI samples farmed by sonifying quotes from the King James version of the Bible and audio derived from generative code forks written in SuperCollider. The audio was mixed in Ableton and independently synced against the visuals in Premiere Pro.

Biography

Erich Barganier is a composer and multi-instrumentalist hailing from St. Petersburg, Florida who currently resides between New York City and Durham, NC. He writes chamber, orchestral, film, solo instrumental and electronic music that explores experimental technology, the edge of noise, improvisation, generative processes, and new forms of



notation. His music has been released on People Places Records, cmntx, [walnut+locust], Belts and Whistles Records, Infrequent Seams, Off Latch Press, Nebularosa Records, Pleroma Records, NOUS Records, and Janus Music and Sound. Barganier's works have been presented by Bang on a Can, The International Computer Music Conference (ICMC), New York City Electroacoustic Music Festival (NYCEMF), Gaudeamus, Mostly Modern Festival, The New Music Gathering, Roulette Intermedium, National Sawdust, Le Poisson Rouge, Diffrazioni Festival, The DiMenna Center For Classical Music, Spectra Malaysia, Arts, Letters, & Numbers, and McGill University, among others. He has written for Ensemble Dal Niente, Mivos Quartet, current and former members of the Bang On A Can All-Stars, Sybarite5, Quince, loadbang, and Sandbox Percussion Ensemble. He has served as an artist-in-residence at The Conlon Collective (Utrecht, NL), CIRMMT (McGill University, Montreal, CAN), Westben Artist Retreat (Westben, CAN), and Oracle Egg (Los Angeles, USA). He currently is pursuing a PhD in music composition at Duke University.

Sacrifice Zones: Corporate Narratives

Jon Bellona

Main Gallery

Program Notes

The Athabasca oil/tar sands in Canada are just one example of human-made sacrifice zones—a geographic area that has been permanently altered by environmental damage or economic disinvestment (Klein 2014). Over the years, tailings ponds in Fort McMurray, Canada have been a point of controversy for the oil extraction industry with the deaths of thousands of migratory birds, the ongoing risks to groundwater seepage, and the long-term impacts on Indigenous communities (He et al. 2024). Instead of changing practices for healthy ecosystems, oil companies now deploy air cannons to deter migratory birds from landing on tailings ponds. Consulting firms sculpt language to alter popular opinion. Sound is used as a blunt instrument, a weaponized force for controlling behaviors and habitats. *Sacrifice Zones: Corporate Narratives* explores how sound is used as a problematic “solution” to our destructive behaviors. The sound artwork uses commercial audio services (including AI text to audio) to deliver corporate-like deliverables that investigate the sacrifice zone in the Athabasca boreal region in Canada, known commonly as Alberta’s tar sands.

Klein, Naomi. *This Changes Everything: Capitalism vs. the Climate*. New York: Simon & Schuster, 2014. Megan He et al. Total organic carbon measurements reveal major gaps in petrochemical emissions reporting. *Science* 383, 426–432 (2024). DOI:10.1126/science.adj6233

Biography

Jon Bellona is a sound artist and award-winning educator who specializes in digital technologies. Jon’s music and original performances on custom-built digital musical instruments have been programmed by the International Computer Music Conference (ICMC), the International Conference on New Interfaces for Musical Expression (NIME), the Kyma International Sound Symposium, the Coastal Futures Conservatory, the Intel UX Symposium, and the Society of Electro-Acoustic Music in the United States (SEAMUS). Jon’s multimedia and sound art installations have been exhibited in the Smithsonian Museum of American History, SPRING/BREAK in NYC, the High Desert Museum, as well as galleries in NY, VA, ME, and OR. Jon’s sonification work has been funded by the National Science Foundation (NSF) and mentioned in the LA Times. Jon is currently an Assistant Professor in Music Technology at the University of Oregon and is a co-director of Harmonic Laboratory, an interdisciplinary arts collective focused on art and technology collaborations.



stereo_nature_prototype_2.0

Teerath Majumder

Main Gallery

Program Notes

In 2021, the automobile manufacturer Kia released a VST instrument as part of their rebranding campaign. Its special feature was that its sampler allowed a musician to add a layer of nature sounds above basic synthesized ones. This unusual marketing move may be seen in the light of "executorial greenwashing," a term often used to describe tactics to form favorable associations between corporations and relevant environmental issues. The abuse of nature sounds can also be traced to the multi-trillion-dollar wellness industry that sells commodified versions of mindfulness practices. This awkward intersection between two industries with seemingly diverging goals inspired this soundscape work. It takes the form of a desktop application that synthesizes nature sounds in realtime and allows the user to modify certain aspects of the soundscape. The artist views it as a humorous provocation to reflect on the aestheticization and commodification of nature, and an invitation to seek knowledge beyond neoliberal interpretations of mindfulness.

Biography

Teerath Majumder is a Bangladeshi composer and technologist who works in interactive and immersive media, computer music, and sound design. He questions socio-sonic dynamics that are often taken for granted and reimagines relationships between participants through technological mediation. In 2025, he created *Do Not Feed the Robots*, a participatory concert involving a range of "interactive objects" and automatons. His 2022 work *Space Within* fostered collaboration between audience members and featured musicians using his "interactive objects." His collaboration with Nicole Mitchell resulted in the immersive sound installation *Mothership Calling* (2021), exhibited at the Oakland Museum of California. He composed and designed sound for Qianru Li's immersive multimedia piece *A Shot in the Dark* (2023). His compositions have been performed by Hub New Music, Transient Canvas, and London Firebird Orchestra, among other ensembles. Teerath holds a PhD in Integrated Composition, Improvisation and Technology from the University of California, Irvine and is currently appointed as an Assistant Professor at Columbia College Chicago.

Tears for Lost Frequencies

Monica Duncan and Senem Pirlir

Classroom 101.30

Program Notes

Tears for Lost Frequencies is an audiovisual installation that explores our complex relationship with plastic through the act of improvisation. Our intention is to highlight plastic as a matter that cannot be separated from the "natural": a material everywhere and becoming our "nature" and our "uninvited" collaborator. In *Tears for Lost Frequencies*, microplastics found in tears become material witnesses to the experience of one's grieving moment, such as hearing loss, and a speculative space for plastic healing. Microplastics in tears become our companions; they are the "other" that coexists within us and corrupts us. While the nature of grief over change is ambiguous, something static remains—plastic permanence.

Biography

Senem Pirlir (she/her) is an artist, sonic improviser, and educator. Pirlir's interdisciplinary work crosses over into sound art, composition, performance, and installation. Pirlir has exhibited work nationally and internationally, including



performances at the EMPAC (NY), Roulette (NY), The Kitchen (NYC), Carnegie Hall (NYC), Mabou Mines (NYC), Southbank Centre (London), Akademie der Künste (Berlin), Los Angeles Philharmonic (LA), Baryshnikov Arts Center (NY), and Montalvo Arts Center (CA). Her work has been recognized by the LMCC, Harvestworks, Institute for Electronic Arts, PACT Zollverein, Signal Culture, and EMS Stockholm. Pirlar has been awarded a NYSCA/NYFA Artist Fellowship in the category of Music/Sound in 2022 and the Malcolm Morse Award to honor the work of Pauline Oliveros and Deep Listening in 2018. Dr. Pirlar joined the faculty of the University of Chicago in 2024.

Monica Duncan (she/they) is a video and performance artist. Her time-based work investigates sensory perceptions, queer potentiality, and interconnectedness with our more-than-human world. Duncan's video and performance work has been exhibited at Hebbel am Ufer HAU1, Frankfurt Lab, zeitraumexit, Komuna/Warszawa, The Kitchen, Roulette, Atlanta Contemporary, Hallwalls, La Casa Encendida, ZKM, LACMA, Los Angeles Contemporary Exhibitions, and Wave Hill, amongst others. Duncan joined the faculty of the Department of Music, Multimedia, Theatre & Dance at Lehman College-CUNY in Fall 2019. For more information visit: www.monicaduncan.net

Monica Duncan and Senem Pirlar have been collaborating since 2017, creating audiovisual performances that investigate everyday objects, concepts of agency and queer potentiality. Most recently, Duncan and Pirlar were awarded the Harvestworks 2024 New Works Artist Residency for their multimedia performance installation "Tears for Lost Frequencies."

yammer

Tina Tallon

Art Editing Room

Program Notes

yammer is an interactive audio installation and performance environment that questions the ambiguities and limitations inherent in attempts to describe and represent music and other complex human expressive sonic events using commonplace ontologies in audio classification systems and large language models. Live audio produced by visitors to the installation undergoes audio classification using YAMNet, and an immersive soundscape is created by combining the live audio input with playback and processing of members of the AudioSet dataset belonging to the same putative audio event classes, often to humorous and nonsensical ends. Ultimately, yammer entreats those engaging with the installation to question not only the datasets used in audio classification, but also the datasets underlying many other models with which they may engage on a daily basis. Additionally, it questions the artistic utility of text-to-sound and text-to-music models, and the role of embodied cognition in musical artificial intelligence.

Biography

Winner of the 2022 Rome Prize in Music Composition, Tina Tallon is a composer, creative technologist, historian, and engineer whose work grapples with questions of identity, agency, and power as constructed and performed in our increasingly technologically-mediated world. Her concert music and interactive installations have been widely performed and presented by ensembles such as the LA Philharmonic New Music Group, Ensemble Intercontemporain, wildUp, and Talea in venues ranging from some of the world's most celebrated concert halls to ancient Roman aqueducts, the Venice Biennale, the Large Hadron Collider, major motion pictures, and leading AI conferences like NeurIPS. She has received numerous awards from organizations such as the Harvard Radcliffe Institute, MIT, the American Academy in Rome, the American Academy of Arts and Letters, and ASCAP. In addition to regular appearances at conferences, festivals, and symposia, her work has been featured in outlets such as the New Yorker, NYT, NPR, NBC, and Politico. A passionate educator, Dr. Tallon is Assistant Professor of AI and Music Composition at The Ohio State University.



Workshops

Holophonic Audio Production Workshop: Binaural to Wave Field Synthesis

Kerem Ergener and Jesse Allison | Workshop

Abstract

A central challenge in spatial audio production is access to a multichannel setup. Most composers can't regularly work on the systems they write for, especially in their own studio settings. Even familiar multichannel formats (quad, Ambisonics) are hard to compose for at home without more than two speakers. Wave Field Synthesis (WFS) is still rarer to find, even in institutional settings. This workshop presents a newly designed modular WFS array and PanWFS, a SuperCollider UGen that targets any WFS array and includes a built-in binaural encoder. The approach allows you to design with headphones (binaural) and perform in the room (WFS) without re-authoring. We'll cover PanWFS setup and practical mixing strategies for WFS, including routing, object/stem translation, reverb and spatialization management, and mixing approaches that will allow attendees to leave with a repeatable "mix once, render many" workflow that can be applied from studio to venue.

Biography

Kerem Ergener is an electronic music composer and multimedia artist based in Baton Rouge, Louisiana. He spent his formative years at the prestigious French high school Izmir Saint Joseph in Turkiye. He received his undergraduate degree at Bahçeşehir University's Mechatronics Engineering Department, where he helped establish the BAU Stanford Robotics Research Project Laboratory while researching advanced robotic applications. Then, he continued his graduate education at Istanbul Technical University MIAM and received his Master of Arts in Sonic Arts. Between 2019 and 2022, he lived in Bangkok, Thailand, where he lectured at King Mongkut's Institute of Technology Ladkrabang's Institute of Science, Music, and Engineering. He studied electronic music and composition under Reuben de Lautour, Jeremy Woodruff, Brian Raphael Nabors, Jesse Allison, and Stephen David Beck. His artistic output mainly focuses on coding-based music making, industrial music and multimedia installation using light, fog, and space. He founded the label Le Horla Records, aiming to bring out unheard avant-garde and experimental sounds to listeners in 2016. His works have been performed internationally in concerts and conferences, including Electric LaTex, SEAMUS (The Society for Electro-Acoustic Music in the United States), and ICMC (International Computer Music Conference). He was honored with The American Prize Ernst Bacon Memorial Award for the Performance of American Music for his captivating visuals to David Walter's Makrologos. He is a Ph.D. candidate in Experimental Music and Digital Media under Dr. Jesse Allison and minoring in architecture under Dr. Paul Holmquist at Louisiana State University.

Jesse Allison is a leader in sonic art technology, thought, and practice. Dr. Allison holds the position of Associate Professor of Experimental Music & Digital Media at Louisiana State University. As part of the Cultural Computing focus of the Center for Computation & Technology, he performs research into ways that technology can expand what is possible in the sonic arts. Prior to coming to LSU, he helped to found the Institute for Digital Intermedia Art at Ball State University and Electrotap, an innovative media arts.

Research and invention interests include computer interactivity in performance, distributed music systems, mobile music, interactive sonic art installations, hybrid worlds, and multi-modal artworks, those that can be experienced through a variety of means. As such, he manages the Media Interaction Laboratory and Library (MILL), co-directs the Laptop Orchestra of Louisiana (LOLs), and heads up the Mobile [App | Art | Action] Group (MAG) for the CCT. As an artist, Allison has disseminated his work around the globe through live performance art, interactive installations, virtual



and hybrid worlds interventions, and presentations. Recent performances/exhibits include the Pixilerations Festival, New Instruments for Musical Expression (NIME), Siggraph, Techfest Bombay, International Computer Music Conference (ICMC), the IUPUI Intermedia Festival, Boston Cyberarts Festival, and the Society for Electro Acoustic Music in the United States. Allison received his doctor of musical arts in composition from the University of Missouri — Kansas City

The Cycle of Life and Decay: Composing the Cannibalistic Hybrid

Berk Yağlı | Paper Presentation

Abstract

The talk/presentation will focus on musical hybridity and critical methods developed for the hybridization of electroacoustic and metal music (as part of the presenter's Ph.D. research). These methods are formed to build a blueprint for hybrid composers (ultimately not only specific to metal and electroacoustic but for other genres as well that combines spectromorphological focused music with harmony and rhythm-based music, since this type of hybridity requires a unique set of challenges and complexities). Hybridity in music is a well-established and vibrant contemporary scholarly topic. Even though the current literature provides many useful terms and strategies regarding different types of hybrids, the methods for building hybrids are rare. The talk will specifically focus on the piece 'The Cycle of Life and Decay' and discuss the fruitful and problematic methods when approaching composing Cannibalistic Hybrid (a novel hybrid method where dominant genre materials are cannibalised through subsidiary genre's technique) between electroacoustic music and metal. Different excerpts from the piece will be played when discussing the techniques and methodologies. The talk shall also briefly discuss different types of hybridity (transformational hybrid, eclecticism, polystylism, and so on), genre and its notions (their problems, their significance, and their contemporary uses), and the notion of fluidity when approaching the hybridity in music to set the context. As technology increases at a rapid rate and postmodern conditions only grow stronger as lines get blurry, hybridity has been more than a prominent musical power to embrace this current condition and reflect through what is considered music and art in the 21st century (and challenge the notions of high art and low art).

Biography

Berk Yağlı (born 1999) is a Cypriot guitarist, composer, and producer. His mission with his music has been to talk about social, political, and philosophical matters to invite the listeners into reflecting on these topics. He is working on hybridisation between electroacoustic music and metal as part of his PhD at the University of the Arts London. His works have been presented internationally in more than 100 festivals and in more than 30 countries. He regularly composes his music in studios worldwide. He won more than 15 awards in international composition competitions.

Signal Crate – A Deterministic Modular Framework for Real-Time Sound Synthesis, Audio Processing, and Algorithmic Control

Daniel McKemie | Paper Presentation

Abstract

Signal Crate is a modular audio environment built in C for real-time sound synthesis, processing, and data and voltage control. Unlike traditional digital audio workstations or modular GUIs, it operates entirely in the terminal, emphasizing transparency, determinism, and compositional precision. The system's architecture merges the discipline of low-level DSP coding with the immediacy of modular synthesis, providing a controlled yet flexible platform for procedural and performance-driven sound design.



Signal Crate's architecture is deliberately minimal: a real-time audio thread, a control thread, and a lightweight ncurses UI for live monitoring and input. Modules are compiled as dynamic libraries (.dylib), each implementing standardized entry points for initialization, processing, and drawing. This design invites extension in pure C with minimal boilerplate, supporting a growing library of audio and control units: oscillators, filters, amplifiers, and ring modulators; spectral processors such as spectral hold and tilt; time-domain tools like delays, loopers, and reverb; and control sources including LFOs, envelope generators, random voltage modules, and CV processors. Together, these components allow composers to build complex modulation networks, spectral transformations, and generative control structures entirely in text, functioning as a programmable instrument that bridges computer music research and performance.

At its foundation, Signal Crate implements a static audio graph: modules and their connections are defined in a plain-text patch file at launch. This design choice favors stability and deterministic performance. Once compiled and instantiated, the signal path remains fixed for the session, ensuring reliable synchronization across threads and minimal CPU load. All modules follow a shared design pattern approach, allowing for easy expansion of control or audio functions.

The framework's control subsystem exposes all module parameters over a network using Open Sound Control. Each module automatically publishes its controls under unique OSC addresses allowing remote manipulation from external controllers, third-party scripts, or mobile devices via TouchOSC. This networked interface transforms Signal Crate into an addressable DSP node within larger hybrid setups that can combine hardware and software instruments.

A distinctive feature of the environment is the Script Box, an interactive ncurses-based editor that allows users to queue and execute parameter commands or short script sequences on an independent scheduler while the engine is running. Integrated with the system's scheduler subsystem, which handles timed callbacks in the control thread, the Script Box enables algorithmic and temporal control within an otherwise static audio graph. Users can trigger envelopes, modulate parameters, or schedule timed events, effectively layering a lightweight sequencer or score system atop the fixed patch structure. This design supports structured behaviors, such as stochastic modulations or rhythmic automation, all without compromising the engine's deterministic, real-time performance.

Through its integration of deterministic signal flow, OSC-based interactivity, and a built-in scheduler for temporal control, Signal Crate proposes a model of digital instrument design that privileges clarity, reproducibility, and performative precision. It stands as an alternative to both timeline-based DAWs and GUI-driven modular systems, instead offering a research-ready, low-level environment where code, sound, and control converge.

Biography

Daniel McKemie is a composer, technologist, researcher, and percussionist based in Oneonta, New York. His work focuses on audio feature extraction and low-level signal processing to explore timbre and novel synthesis techniques. Additionally, he designs innovative methods for interfacing handmade circuitry, modular synthesizers, and embedded systems with both legacy and contemporary software to achieve his musical results. This approach enables the creation of complex, responsive performance environments and compositional processes controllable from multiple angles.

Daniel currently serves as a Lecturer at SUNY Oneonta, where he teaches courses on electronic music, audio arts, and music history. He earned his MS in Computer Science at Brooklyn College, where he worked as a graduate research assistant in Professor Johanna Devaney's Laboratory for Understanding Music and Audio (LUMaA), and served as an adjunct lecturer teaching courses in computer music.



Daniel has studied with Morton Subotnick, Roscoe Mitchell, William Winant, Dean Gronemeier, and Pauline Oliveros, and has collaborated with a wide range of artists and organizations, including the New York Deaf Theatre, Larry Polansky, the Iceland Symphony Orchestra, the Montreal-Toronto Art Orchestra, Funsch Dance Experience, Christian Wolff, Bob Ostertag, and Steve Schick. He also earned his MA in Music Composition from Mills College, and his BA in Music Performance from the University of Nevada, Las Vegas.

Using Biometric Data in Live Performance, or, The Composer Gets Chased

Coral Douglas | Workshop / Demonstration

Abstract

This presentation operates as both lecture and experimental performance, merging technical demonstration with embodied experiment. It begins as a practical walkthrough of transmitting biometric data, specifically heartbeat and accelerometer data, across a cloud relay for use in PD and Max, and integrating those signals further in Ableton Live. The presentation provides a step-by-step overview accessible to participants who are comfortable within a DAW environment but may be new to Max4Live. For those with more experience in Max or Pure Data, the focus on network integration offers a perspective on processing OSC data over multiple networks.

Midway through, once the Ableton Live patch is activated for performance, the presentation undergoes a methodological and performative shift. The laptop feed ceases its screen mirroring, replaced by a livecam stream from the back of the room, quizzically noticeable to the audience as they recognize the backs of their heads. After a few seconds of quiet confusion, the individual filming begins to chase the composer out of the room, and then further, out of the building. The piece ends when my chaser catches me, and after my stride and heartbeat data wildly progress the BPM, form, and timbre of my D&B Ableton patch.

By combining technological tutorial, embodied live action and networked sensor-interactivity, this demonstration playfully recontextualizes itself as dramaturgy to explore biometric feedback as mediation.

Biography

Coral Douglas (b. 1999, they/them) is a composer, improviser, and multimedia artist whose work explores absurdity through semiotic and embodied methodologies. Moving fluidly between experimental music, sound art, theater, and puppetry, Douglas's work surfaces hidden infrastructures by queering the boundaries of meaning and form. They are guided by research in gender, media, and semiotic theory, such as the work of Judith Butler and Marshall McLuhan.

Coral has written for TAK Ensemble, Dither Quartet, Splinter Reeds, loadbang, the Rhythm Method, the Trace Chamber Society, Stolen Time, Dawn Upshaw, and Louis Raymond-Kolker. Douglas has premiered commissioned works at the Lucerne Festival, Darmstädter Ferienkurse, CCI//Sessions, the Washington State University Festival of Contemporary Art Music, and the MMRC/MARC Festival. Douglas is the recipient of the 2023 Pauline Oliveros New Genre Prize, as well as a NYYS 2022 Commission. Douglas was awarded the Ida M. Vreeland Award in Music in 2022.

Beyond composition, Coral is active as a photographer and visual artist. Douglas firmly believes in the necessity of diverse, engaging music education.

Coral is currently a DMA Composition candidate at Cornell University. They hold an M.M in Music Composition from the University of Nebraska-Lincoln, and a B.M. in Composition and Audio Engineering from LaGrange College. Coral has studied with Elizabeth Ogonek, Marianthi Papalexandri-Alexandri, Greg Simon, Kevin Ernste, Lee Johnson, Marcos Balter, and Du Yun.



Introducing MMMAudio: A New Audio Coding Framework in Python & Mojo

Sam Pluta and Ted Moore | Workshop

Abstract

We propose a 2-hour workshop to introduce MMMAudio: a new audio coding framework in Python and Mojo. MMMAudio aims to address multiple issues in the ergonomics, pedagogy, and sound quality of audio frameworks.

Many very skilled users of SuperCollider, Max, and PureData don't venture to write C++ code which would give them more control over their work on a sample-by-sample basis. While some systems such as gen~ and Faust offer this level of control, it necessitates learning another programming system or paradigm, adding more friction to the audio frameworks' usability.

Furthermore, while it makes sense to introduce students to audio programming through these higher-level languages, progressing to advanced studies and advanced uses (such as filter theory, analog modeling, sample-accurate granulation, feedback systems, and more) is stunted by the challenge of moving to a language that is appropriate for audio's time-critical needs (often C++).

MMMAudio addresses these issues in various ways. For high-level data orchestration, GUI threads, messaging the audio thread, and other non-audio tasks, Python is used due to its learnability, flexibility, REPL support, and access to countless packages. Because Python is not fast enough for audio programming, MMMAudio DSP is written in Mojo, a programming language created in 2022 by a new, robustly supported company called Modular. Mojo is designed to look and feel as similar to Python as possible, but with performance of a systems programming language (such as C++). A higher-level activity such as writing a graph of unit generators to make a synth and close-to-the-metal DSP programming use the same language (Mojo).

Participants in this workshop will be introduced to the MMMAudio framework, code some DSP in MMMAudio, connect it to a GUI in Python and leave with a sound-making instrument (and a new creative coding audio framework to explore). The workshop will include some lecture to seed facility and prime participants with ideas, but the goal will be exploring participants' musical creativity in MMMAudio with the active guidance and support of the facilitators. A familiarity with Python might be beneficial, but all are welcome and encouraged to attend.

Biography

Ted Moore (he/him) is a composer, improviser, and intermedia artist whose work fuses sonic, visual, physical, and acoustic elements, often incorporating technology to create immersive, multidimensional experiences. Ted's music has been presented by leading cultural institutions such as MassMoCA, South by Southwest, Lucerne Forward Festival, The Walker Art Center, and National Sawdust and presented by ensembles such as Talea Ensemble, International Contemporary Ensemble, the [Switch~ Ensemble], and the JACK Quartet. Ted has held artist residencies with the Phonos Foundation in Barcelona, the Arts, Sciences, & Culture Initiative at the University of Chicago, and the Studio for Electro-Instrumental Music (STEIM) in Amsterdam. His sound art installations combine DIY electronics, embedded technologies, and spatial sound have been featured around the world including at the American Academy in Rome and New York University. After completing a PhD in Music Composition at the University of Chicago, Ted served as a postdoctoral Research Fellow in Creative Coding at the University of Huddersfield as part of the ERC-funded FluCoMa project, where he investigated the creative potential of machine learning algorithms and taught workshops on how artists can use machine learning in their creative music practice. Ted is currently on Faculty in the Computer Music Department at the Peabody Institute of Johns Hopkins University.



Sam Pluta is a Baltimore-based composer, laptop improviser, electronics performer, and sound artist. Though his work has a wide breadth, his central focus is on using the laptop as a performance instrument capable of sharing the stage with groups ranging from new music ensembles to world-class improvisers. By creating unique interactions of electronics, instruments, and sonic spaces, Pluta's vibrant musical universe fuses the traditionally separate sound worlds of acoustic instruments and electronics, creating sonic spaces which envelop the audience and resulting in a music focused on visceral interaction of instrumental performers with reactive computerized sound worlds. As a composer of instrumental music, Sam has written works for Wet Ink Ensemble, the New York Philharmonic, International Contemporary Ensemble, the Warsaw Autumn Festival, Yarn/Wire, Timetable Percussion, Mivos Quartet, Spektral Quartet, Ensemble Dal Niente, Mantra Percussion, TAK, Rage Thornbones, and Prism Saxophone Quartet. As an improviser, Sam has collaborated with some of the finest creative musicians in the world, including Peter Evans, Evan Parker, Ikue Mori, Craig Taborn, Ingrid Laubrock, Anne La Berge, and George Lewis. Sam is Associate Professor of Computer Music and Music Engineering Technology at the Peabody Institute of the Johns Hopkins University, where he directs the Peabody Computer Music Studios.

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