



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

2026 Summer Issue

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FROM THE EDITOR

Dear SEAMUS Community,

I hope you enjoy this latest edition of the newsletter. It was my great pleasure to compile the materials you submitted and combine these contributions into a thoughtful, concise, and informative newsletter. Within this edition you will find a letter from our newly elected president, Adam Vidiksis. I'm very excited about his leadership and I believe that SEAMUS will continue to thrive under his leadership. This edition also contains an excerpt from Kel Smith's book "Digital Outcasts: Moving Technology Forward Without Leaving People Behind." This format is a great way to showcase some of the important scholarship of our members. I hope you will take the time to dig into Smith's work and consider submitting your own for future newsletters. Finally, I would like to personally thank Elizabeth Hinkle-Turner and Michael Rhoades for coordinating a thoughtful and thorough retrospective piece on the life and contributions of Sylvia Pengilly. I regret that I did not get to know Sylvia personally, but her important, innovative work and personality have certainly been an integral part of SEAMUS for many years. I encourage everyone to review the writings by (and about) Sylvia as well as Sylvia's works available online. Both are listed at the conclusion of the retrospective article. Thank you to all who were able to contribute to this powerful remembrance of an important, pioneering woman in the electroacoustic music world. Thank you again to all who submitted music, member news, articles, and updates. As always, please reach out to me any time if you have new and exciting ways to make the newsletter and our community better!

Best Wishes,
Lucas Marshall Smith
SEAMUS Newsletter Editor



SEAMUS 2027 AT

LSU

SEAMUS is pleased to announce that the 2027 National Conference will take place March 31-April 3, 2027, at Louisiana State University in Baton Rouge. Hosted by LSU's Experimental Music & Digital Media program, the conference will explore the theme
"AI, Immersive Audio, and Cultural Computing."

Join us for four days of performances, presentations, and conversations celebrating innovation in electroacoustic music.

Visit the conference website here:
<https://seamus2027.lsu.edu/>



Letter from President Adam Vidiksis

Dear SEAMUS Members,

It is a tremendous honor to write to you as the new President of SEAMUS.

SEAMUS has been a central part of my professional and artistic life for many years. It is where I have grown as a composer, performer, educator, and collaborator. More importantly, it is where I have found mentors, lifelong friends, and an extraordinary community of people who share a passion for music, technology, and artistic exploration. The opportunity to give back to an organization that has shaped both my career and my personal life is deeply meaningful.

Before looking ahead, I would like to thank our outgoing President, Mark, and the Board of Directors for their years of dedicated leadership. Their thoughtful stewardship has strengthened SEAMUS in countless ways and positioned the organization for continued success. Because of their work—and the work of many volunteers before them—we have a strong foundation upon which to build.

Over the years, I have had the privilege of serving SEAMUS in several capacities, including as Technical Director and a member of the Board of Directors. Those experiences gave me the opportunity to help shape our conferences, expand opportunities for performers, develop new resources for members, and work alongside dedicated volunteers who care deeply about this organization. They also gave me a deep appreciation for what makes SEAMUS unique.

At the heart of my vision is a belief that SEAMUS's greatest strength has always been its community. The conference is where we gather, but our organization is defined by the relationships we build, the ideas we exchange, the work we champion, and the ways we support one another throughout our careers. Perhaps the most important thing SEAMUS does is cultivate an environment in which a shared musical practice can flourish. Ours is a field that is constantly evolving, as artists continually discover new ways for sound and emerging technologies to meet. By cultivating that community of exploration, SEAMUS helps shape a

living, ever-evolving field where music and emerging technologies continually redefine one another, shaping not only the music of today, but the music of the future.

As our community continues to grow, so too does the field it sustains. SEAMUS has always been a home for composers, but it is equally a home for performers, scholars, software developers, instrument builders, installation artists, recording artists, educators, and researchers. Many of us move fluidly among these roles. I believe the key to this community's success lies in recognizing that each perspective contributes meaningfully to our field and that our organization is strongest when every member feels their work is valued.

Technology continues to reshape the ways we create, perform, teach, and experience music. Whether we are exploring artificial intelligence, immersive media, networked performance, accessibility, new interfaces, or practices yet to be imagined, electroacoustic music will continue to evolve as it always has. Our challenge is to ensure that SEAMUS remains a vital, responsive home for the community that sustains our field. To do that, we must continually ask how we can cultivate our field, creating the conditions in which new ideas, new technologies, and new artistic practices can flourish.

We cultivate our field by supporting our members beyond the annual conference. Initiatives such as the CREATE Grants have demonstrated the impact SEAMUS can have throughout the year, and I believe we can continue expanding that impact through stronger partnerships, expanded member benefits, and new opportunities for collaboration, artistic exchange, and professional development.

We cultivate our field by representing, preserving, and amplifying the remarkable work of our community. Through SEAMUS Records, I hope we can create even more opportunities to share the extraordinary music our members are producing and bring that work to new audiences. I am excited to continue refining the voice of Journal SEAMUS, building upon its strong foundation while further establishing it as a place where our members can write not only about the technical dimensions of their work, but also about their creative processes, artistic philosophies, aesthetic perspectives, and the ideas that inspire their practice. Not every contribution to electroacoustic music belongs on an album or in a journal, however. I hope we continue

developing new ways to document, present, and celebrate multimedia works, installations, interactive systems, performances, and other artistic practices that define the richness of electroacoustic music. Together, these initiatives ensure that the remarkable work of our community reaches audiences long after the conference has ended, strengthening the visibility and impact of electroacoustic music and the artists who create it.

We cultivate our field by recognizing the people who shape it. SEAMUS has long celebrated emerging artists through its student awards and honored lifetime achievement through the SEAMUS Award. Building on these traditions, I believe it is time to expand how SEAMUS recognizes excellence by creating additional opportunities to celebrate the outstanding contributions of artists and scholars throughout every stage of their careers.

We cultivate our field by investing in the next generation. Mentorship, generosity, and the open exchange of ideas have long distinguished SEAMUS, and they remain essential to the vitality of our community. Some of the most meaningful moments in my own career began with conversations in conference hallways, connections made backstage at concerts, and the generosity of those who took the time to encourage and inspire me. I believe we can build upon that tradition by creating even more opportunities for students and early-career artists to engage with established members, build lasting professional relationships, and find a welcoming home within our community. We have a responsibility to ensure that future generations of artists find those same opportunities for connection, mentorship, and discovery.

As our community grows, I also believe SEAMUS should continue lowering barriers to participation and welcoming people from diverse artistic practices, cultural traditions, geographic regions, and institutional contexts. While our roots are closely connected to higher education, the electroacoustic music community extends well beyond academia. Serving that broad community—while maintaining the artistic and scholarly excellence that defines SEAMUS—is essential to our future.

None of these aspirations can be realized by one person alone. I am grateful to serve alongside an exceptional Board of Directors whose dedication,

creativity, and collaborative spirit continue to shape the future of SEAMUS. Many of the initiatives described in this letter build upon the thoughtful work already underway within our organization, while others reflect new opportunities we will pursue together. SEAMUS has always been built by volunteers, reviewers, performers, presenters, editors, conference hosts, committee members, and countless others who generously give their time and expertise. Our future will be shaped in the same way: through collaboration, shared purpose, and a collective commitment to advancing our art.

SEAMUS has given me friends, collaborators, mentors, inspiration, and a profound sense of belonging within this field. It has shaped the artist, educator, and leader I have become. It is an honor to have the opportunity to give something back to a community that has given me so much.

I look forward to working alongside all of you as we continue cultivating our community, supporting one another, and shaping the future of electroacoustic music together. We have already begun working with our hosts at Louisiana State University on what is shaping up to be an incredible conference, and I could not be more excited for what lies ahead. I look forward to seeing many of you in Baton Rouge as we reconnect with old friends, welcome new members of our community, and share in the ideas, concerts, and conversations that make SEAMUS so special.

Warmly,



A handwritten signature in black ink, which appears to read "Adam Vidiksis". The signature is fluid and cursive, written over a white background.

Adam Vidiksis
President, SEAMUS

Remembering Sylvia Pengilly

Contributed by Elizabeth Hinkle-Turner, with Michael Rhoades, Scott Wyatt, and Mara Helmuth

Sylvia Pengilly, electroacoustic music composer, visual music composer, and interactive multimedia artist, passed away on December 11, 2025, at 90 years old. Sylvia suffered a series of strokes over several years that gradually diminished her ability to compose and perform. For those of us who knew her, and for the broader electroacoustic community she helped shape, her passing marks the loss of a singular and irreplaceable presence.

Born in London, England on March 23, 1935, Sylvia's earliest memories were of wartime: gunfire, rockets, and sleeping in a bomb shelter while bombs dropped during The Blitz. When the bombing was at its worst, her family would evacuate to rural Sussex, where she first encountered English folk music. It was there that music took root in her. When the war ended and the family returned to London, her parents bought her a piano. She took to it with such devotion that she often had to be pulled away from the instrument. In high school she encountered Bach's fugues for the first time and promptly wrote one of her own, modeled on the C minor fugue from *The Well-Tempered Clavier*. That combination of intellectual rigor and creative boldness would define her for the rest of her life.

She attended the Guildhall School of Music and Drama in the 1950s and earned a degree in music education. In 1956 she married Brian Pengilly, a research chemist. The following year Brian accepted a position with Goodyear Research, and they moved with their baby daughter, Laura, to Stow, Ohio. Sylvia taught elementary school music for several years before pursuing a composition degree at Kent State University beginning in 1968. At Kent State she encountered her first synthesizer, the department chair's Moog 55, and immediately grasped its transformative possibilities. She earned her Master of Arts in composition in 1971 and joined Kent State's

faculty as a theory instructor. She subsequently pursued her doctoral degree at the University of Cincinnati's Conservatory of Music, where she studied both acoustic and electroacoustic composition, working with an ARP 2600 and an ElectroComp in the conservatory's electronic music studio.

After completing her doctorate she taught theory and composition at Western Illinois University for four years. Sylvia then joined the faculty of Loyola University New Orleans in 1980, where she remained until her semi-retirement in 1995. At Loyola she was hired specifically to expose students to electronic music, and she built a studio for them from the ground up. The studio included a Moog 55, loudspeakers, a mixing board, a TASCAM tape deck, and a Zenith computer, later supplemented with Macintosh computers running composition software. She was not content simply to teach with existing tools; she was compelled to push their boundaries.



In 1983 she began experimenting with an Interactive Brainwave Visual Analyzer, which was a headband fitted with electrodes that captured brain activity as frequency and voltage data, transmitted via radio frequency to a computer, and converted to MIDI information. The result was *Interface* (1995), in which Sylvia sat on stage in her now-familiar leotard and quite literally *thought* the piece into existence, triggering sound, graphics, and video through mental

focus alone. It was presented at a SEAMUS conference to an audience that found it, by turns, astonishing and moving.



Pengilly performing *Interface* (1995)

She also explored Lissajous curves using a laser and mirror system built by physicist Richard Peterson that involved mounting finely ground mirrors on the cones of two facing loudspeakers, then directing a laser beam at each mirror and sending audio waveforms to the speakers. The waveforms bent the laser beams into visible shapes, appearing suspended in the air between the speakers. It was laser-based cymatics, years before that term was in common use, and it was quintessentially Sylvia: technically inventive, visually gorgeous, and rooted in a deep curiosity about the relationship between physical phenomena and musical form.

Her work with the Mandala system and later with Cyberscape brought her body into the performance itself. Her 1995 piece, *Dark Places*, used real-time digitized video of the performer, Sylvia herself, introduced into an Amiga computer as a functional part of the program, able to trigger visual events by “touching” virtual icons during performance. It juxtaposed dark archival imagery with colorful animations against an electroacoustic soundtrack. *Alternate Spaces* (1998) extended this approach. Both works were presented at SEAMUS conferences. Her DVD compilation *Patterns of Organic Energy* (2004) drew a review in *Computer Music Journal* describing it as demonstrating “a wide and

and inventive range of constantly evolving aqueous and kaleidoscopic forms.” The Center for Visual Music called it simply “a gorgeous work.”



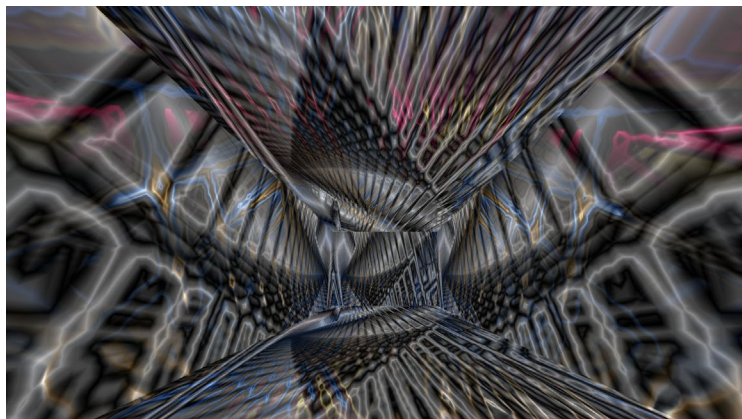
Pengilly performing *Dark Places* (1995)

Elizabeth Hinkle-Turner first met Sylvia at the SEAMUS conference hosted at the University of Illinois (UIUC) in 1988. She was a student of Scott Wyatt's, and he had all the UIUC students actively involved. He especially wanted Elizabeth to spend time with the women composers who were attending, which was a very small group at the time. Elizabeth remembers Carla Scaletti, Mara Helmuth, Anna Rubin, Judy Klein, Daria Semegen, and Sylvia. These were the first women electroacoustic composers she was truly close to, and all of them have had a lasting impact on her. Elizabeth shares that Sylvia was always ready for a bit of fun, and she always had advice for her, whether she wanted it or not. She remembers that Sylvia was often particularly concerned about her health and well-being. Sylvia was generous with her research and was one of the first composers with whom Elizabeth discussed her own video work, and who actively helped her with it. She invited Elizabeth to visit her studio at Loyola in New Orleans, and that trip is remembered fondly and well.

Michael Rhoades, who collaborated closely with Sylvia in her later years, recalls their first meeting: “I met Sylvia at the SEAMUS 2003 conference at Arizona State University in Tempe. I was sitting outside the conference hotel reading a book by Dr.

Otto Laske when she approached me and asked what I was reading. We began chatting, and in those few moments we became, miraculously, the best of friends. It was an unlikely friendship in some ways; we came from such diverse backgrounds. But it was one of those fortuitous, deep connections that are rare and cherished gifts.”

That conversation at a conference hotel in Tempe grew into more than twenty years of correspondence and collaboration — innumerable emails and long phone calls ranging topics such as chaos theory, string theory, astrophysics, cosmology, creativity, music, visual art, visual music, and each other's work. “We critiqued each other's creative output honestly and constructively,” Rhoades writes. “I knew that if a new composition passed the Pengilly test, it was of value.” Their collaboration produced several video and music works, with Sylvia creating the video and Michael composing the music: *The Outer Edge of Possibility* (2005, presented at SEAMUS 2006), *Unperceived Dimensions* (2006, presented at SEAMUS 2007), and *Espace* (2010, presented at SEAMUS 2011).



Visual from *Unperceived Dimensions* (2006)

Sylvia also served as co-editor of the SEAMUS Newsletter in 1995–96 with Mara Helmuth, and she continued to attend conferences, perform, and lecture at universities well into her retirement. Mara recalls first meeting Sylvia at a festival (probably Jim Sain's festival in Gainesville, FL) and regularly got together with her at SEAMUS, ICMC, NYCEMF and other events. They also shared a history with CCM — University of Cincinnati where Mara has taught since 1995 and where Sylvia earned her DMA studying

with Paul Palumbo long before Helmuth arrived on the scene.

Helmuth says of Sylvia, “She was always full of energy and ideas, and very kind.” She admired Sylvia's ability to implement so many creative ideas incorporating movement and yoga practices as well as providing wonderful visuals for several multimedia works. Pengilly also wrote a very much appreciated review of one of Helmuth's pieces with clarinetist and tarogato artist Esther Lamneck. Recalling a cherished visit to Sylvia's home after retirement in Monterey, CA, Helmuth adds, “I told her how amazing her work was, and she said, ‘that's because I work REALLY HARD!’ with more than a hint of anger in her voice which surprised me...” Helmuth remembers being saddened when Sylvia told her a few years ago that she might be at her last conference.

Elizabeth Hinkle-Turner also recalls the occasional flashes of anger (in her case because she felt sometimes that she was not trying hard enough and should work harder!) and like Mara believes it may have come out of being one of the pioneering women in electroacoustic composition which may have presented far more challenges to her than for women who entered the field later. However, she did not complain about this and, indeed, Sylvia was, as many have noted in tributes posted at <https://perceptionfactory.com/pengilly/>, generous to a fault with her time, her research, her ideas, and her enthusiasm. Her laughter was a fixture at SEAMUS gatherings. Her curiosity and openness were genuine and inexhaustible.

Scott Wyatt writes, “I found Sylvia to be a truly remarkable woman — a rare gem whose creativity seemed to know no bounds. I always looked forward to our conversations, especially when we discussed her latest interactive projects and the new artistic directions she was exploring.” Wyatt also recalls Pengilly's experiments with Lissajous figures, the Mandala software, and the Interactive Brainwave Visual Analyzer mentioned above. He concludes, “With Sylvia, there was truly never a dull moment. Her warmth, generosity, fearless imagination, and unwavering creative spirit enriched the lives of everyone who knew her. And, of course, her

unmistakable laughter will forever echo in my memory.”

For those who never had the privilege of knowing her personally, her work is readily available. Her UCLA Iota Center Q&A from 2009 (link below) is particularly recommended, in which her exuberance, intellect, and warmth come through the screen with remarkable force, and her joyful laughter, so familiar to those of us who knew her, is very much in evidence.

Sylvia Pengilly was kind, funny, inspiring, and endlessly curious. She contributed enormously to this community as a composer, as a teacher, as a colleague, and as a friend. She leaves behind a legacy of innovation, inspiration, curious and expansive creativity and friendship. She will be often remembered and deeply missed.



Some Writings by and about Sylvia Pengilly:

- Cohen, Aaron I. *International Encyclopedia of Women Composers*. R.R. Bowker, 1981, p. 354.
- Hinkle-Turner, Elizabeth. *Women Composers and Music Technology in the United States*. Ashgate, 2006, pp. 241–244.
- Pengilly, Sylvia. “I take the fifth amendment – present.” *Music Academy Online*.
<https://www.musicacademyonline.com/composer/biographies.php?bid=68>
- Rhoades, Michael. “Tribute to Dr. Sylvia Pengilly.” December 2025.
<https://perceptionfactory.com/pengilly/>
- Terry, Brett. “DVD Program Notes.” *Computer Music Journal* 29(4), 2005, pp. 113–122.
- Wikipedia contributors. “Sylvia Pengilly.” *Wikipedia, The Free Encyclopedia*.
https://en.wikipedia.org/wiki/Sylvia_Pengilly

Works Available Online:

- Early Works:
<https://vimeo.com/channels/pengillyvideo>
- *The Outer Edge of Possibility* (with Michael Rhoades): <https://vimeo.com/7045467>
- *Unperceived Dimensions* (with Michael Rhoades): <https://vimeo.com/65528466>
- *Impossible Spaces* (excerpt):
<https://www.youtube.com/watch?v=AoWeZu4pzdA>
- Q&A about *Impossible Spaces*, UCLA Iota Center IotaSalon (2009):
<https://www.youtube.com/watch?v=U6UqUbUdRV4>

“Sensory Sovereignty: The Aesthetics of Disability”
from Kel Smith’s book
Digital Outcasts: Moving Technology Forward Without Leaving People Behind

This excerpt from Kel Smith’s book comes from a chapter about sensorial design, which refers to how the body interacts with the mind through technology. Research important to the information discussed in this chapter was partially funded by a 2022 SEAMUS CREATE grant. The second edition of *Digital Outcasts: Moving Technology Forward Without Leaving People Behind* was published in May 2026.

The year was 1998. Our group had spent the previous three hours ascending the steepest incline of a mountain in Macedonia, located high above a farming village on the outskirts of Kilkis (roughly 50 kilometers northwest of Thessaloniki). On that parched stretch of dust, high above the clouds where sticks were brittle, the landscape below resembled a golden mosaic of abstract forms. Near the top, one could detect a tangible change in the auditory environment; the air was filled with a thick silence. This was not the absence of active sound, but rather a new form of sonic material that could almost be described as “anti-sound.”

On that plateau, one type of listening displaced another; a sound’s distance and dimensionality could be identified with astonishing precision. From a neighboring mountain, one could clearly discern the clip-clop of disinterested sheep wandering amidst mossy rocks and spindly cypress trees. The nearby buzzing of a single fly was enough to startle

a person, as if someone had loudly blown a whistle. Even our breathing became part of the auditory fabric. It was, by every definition of the term, an authentically interactive soundscape, its participants operating as ambient, acoustic conductors to the surrounding environment.

Twelve years later, in 2010 and back in the United States, we were in a restored movie theatre converted for live musical performances. The event was a solo concert by Japanese composer Ryuichi Sakamoto, recognized for his work on such films as *Merry Christmas*, *Mr. Lawrence*, and *The Revenant*. Mr. Sakamoto performed pieces from a 1998 collection entitled *BTTB (Back To The Basics)*, released the same year as our trip to Macedonia in 1998. The album packaging included a limited edition 3.5-inch floppy disk containing MIDI data of all the tracks, along with digitized scores of Mr. Sakamoto’s songs. By utilizing instruments that accepted MIDI, anyone could play Mr. Sakamoto’s music on any instrument, regardless of ability, using whatever tools or devices they preferred.

On this evening in 2010, it was Mr. Sakamoto himself on the stage playing one of two specially prepared grand pianos. Against a backdrop of pre-recorded material, including an under-the-ice stream of water recorded from a glacier in Greenland, Mr. Sakamoto performed a duet with that same thick silence recalled from a dozen years prior. At one particularly quiet moment during the concert, the wail of a siren could be heard from the fire house across the street from the theater. It was not unlike how Alan Licht once described a 1952 piano piece by John Cage protégé Christian Wolff, in which the sounds of traffic noise outside Wolff’s open window were louder than the notes he played.

A thin red line was projected on the screen above the stage, slowly moving from left to right as the sound of the fire trucks faded into the distance. For a brief moment, everyone in the room occupied the same auditory space as what had occurred in the Macedonian hillside, a happenstance encounter encompassing both creator and audience. A faint smile on Mr. Sakamoto’s face seemed to indicate that the siren was not a distraction, but rather a delightful accident. The result was a beautifully

unintended yet compelling coincidence, shared by all who participated in its magical serendipity. It was an entrancing moment encompassing light, sound, space, and time.

“Aesthetics tracks the sensations that some bodies feel in the presence of other bodies,” wrote Tobin Siebers, at the time an American professor of literature, art, and design at the University of Michigan. “But all bodies are not created equal when it comes to aesthetic response.” Until his passing in 2015, Siebers was a key figure in the academic discipline of *disability studies*, which examines the meaning and significance of how disability is theorized. Among Siebers’ many contributions to the field was the introduction of *disability aesthetics*, in which traditional belief structures around beauty are disrupted whereby the cultural stigmatization of disability as a form of ugliness is diminished. According to Siebers, disability aesthetics is necessary to human existence because it demands that people of all abilities be celebrated for traits disconnected from the corporeal body. Disability aesthetics takes into account the cultural contributions of people with disabilities, their ability to invent new tools and methods of perception, and their recognition of new forms of expression. “Disability has become a powerful tool for rethinking human appearance, intelligence, behavior, and creativity,” he stated.

Disability aesthetics extols the value of disability as a vehicle for differentiation: the distinction of work that, in the context of art criticism, acknowledges and respects its attributes through the lens of disability. Further, it demands that attributes of physical and cognitive diversity among artistic communities are respected. Disability aesthetics demands that traditional standards of human aesthetics not be synonymous with being “healthy” or “able-bodied.” Siebers insists that disability is the final frontier of cultural acceptance, noting that discrimination and prejudice remain normalized amid ableist assumptions regarding human “inferiority.” Digital outcasts reside solidly within this space. While disability has relevance to medical, economic, and legal domains in the context of accommodation, it also comprises one’s relation-

ship with technology and its use as an instrument of creativity.

After Mr. Sakaomoto passed away from terminal cancer in 2023, a mixed-reality exhibition and concert dedicated to his memory took place in Manhattan’s Hudson Yards. The show, directed by Todd Eckert and titled KAGAMI (translating to “mirror” from Japanese), fused dimensional photography with musical theatre. The audience wore optically transparent virtual reality devices to view a digitized version of Mr. Sakamoto performing his compositions. “There is, in reality, a virtual me,” quoted Mr. Sakamoto posthumously from the exhibition program. “This virtual me will not age and will continue to play the piano for years, decades, centuries. Will there be humans then? Will there be empathy there?” After the exhibit, decoupled from his video game personage, Mr. Sakamoto is described in his final days as wearing an oxygen mask and playing a quiet tune on a grand piano. Perhaps he was capturing the sound of air passing through his mask, or perhaps there was no sound at all. “Empathy that spans hundreds of thousands of years,” he concluded. “Ah, but the batteries won’t last that long.”



Kel Smith, author of **Digital Outcasts: Moving Technology Forward Without Leaving People Behind**

2026 SEAMUS Award and Conference Reflections

2026 SEAMUS Award Granted to Elaine Lillios



The SEAMUS Board is thrilled to announce that Elaine Lillios was honored with the SEAMUS Award at the 2026 National Conference. The SEAMUS Award is a prestigious honor given annually to an outstanding musician, technologist, composer, or other professional who has made important contributions to the culture of electro-acoustic music in the United States during their career.

Dr. Lillios is an influential composer, pedagogue, performer, and researcher who has made a significant mark on the field of electroacoustic music. We are incredibly pleased that we could recognize her contributions to our field with this award. Dr. Lillios presented her work at the 2026 National SEAMUS Conference at UT San Antonio.

You can learn more about Dr. Lillios's work at her website <https://elillios.com> and in her bio included in [our full announcement](#).

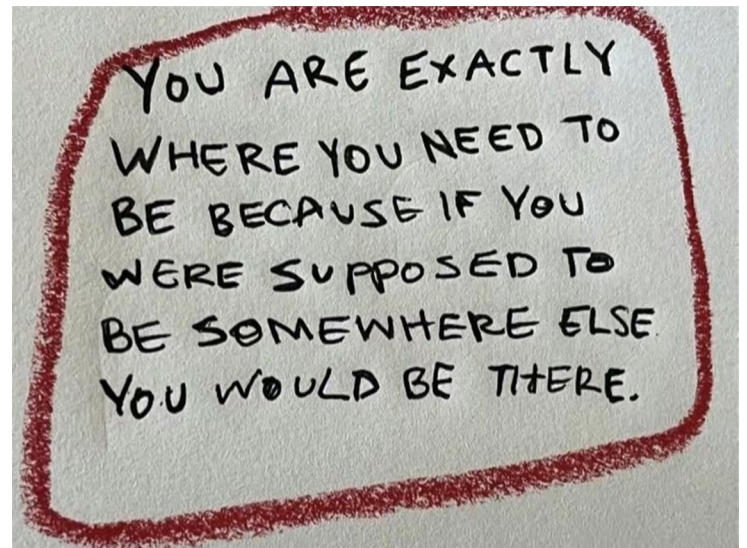
From Dr. Elaine Lillios

Dear SEAMUS Community Friends:

Please accept my sincere appreciation and overwhelming gratitude for selecting me as this year's SEAMUS Award recipient. It's an honor and privilege to be recognized among so many other outstanding members of our community. As I reflect on the SEAMUS 2026 National Conference, I continue to feel awestruck by the great outpouring of support and love that you expressed through your congratulatory emails and texts, greetings and engagement at the conference, and attendance at my keynote address. While my presentation, "(What the \$*&k are) Music Collisions?" aimed to present a somewhat humorous take on the many collisions our musical and personal lives take, its core theme reflected more thoughtfully how those collisions shape us into the creators, composers, performers, artists, and humans that we are, and how each of us contributes to the SEAMUS community in ways that keep the organization and our field alive, thriving, and moving forward. As we continue writing the history of electroacoustic/ electronic/ computer music, remember that together we are writing OUR story – the story of us – and the SEAMUS Award is one representation of that story. So, as I continue basking in the glow of your amazing outpouring of love and support, please know that I return that admiration, love, and support back to you. The SEAMUS Award is a celebration of US, of who we are as a community, of the fact that we've been somehow thrown

together in this tumultuous world, living this crazy life, making strange and beautiful music together, inspiring each other, sharing our talents, and journeying together through this wild experiment. So, congratulations to YOU – my SEAMUS community friends — and thank you all for being part of the journey. I look forward to continuing to applaud your amazing creative work and am thankful that the Society for ElectroAcoustic Music in the United States provides us with a community where we can be ourselves, express our art, and support each other.

- Elaine Lillios



2026 SEAMUS Conference Reflections

Jordan Walsh is god, "La Reverberación Negra" belongs in MoMA, "Chirp" turned nature into heavy metal, and Chi Wang makes interactive tech look like a cakewalk!

– Teerath Majumder

Marvelous conference! Run incredibly well by Andrew and his crew, and the quality and stylistic variety of the music was excellent.

– Frank Felice

SEAMUS 2026 at UT San Antonio was an amazing conference, with awesome music and outstanding organization. Many thanks to everyone who made the conference possible and created such a welcoming, generous, and stimulating environment.

Special thanks to the host team, Miles Jefferson Friday, J. Andrew Wright Smith, and Justin Boyd, for their leadership, care, and countless hours of work. And I mean countless. Having produced similar events in the past, I know exactly what it takes. You took the chance, carried the weight, and executed it beautifully. Bravo!

Special thanks also to the technical team, including Kory Reeder and Patrick Reed, for their excellent support throughout the conference. I am sure I am missing some names here, your care, patience, and attention behind the scenes

made a real difference. Finally, many thanks to outgoing SEAMUS President Mark Vaughn for his dedication and service to the SEAMUS community.

The conference was a wonderful opportunity to hear new music, reconnect with colleagues, support students and emerging artists, and celebrate the vitality of the electroacoustic music community.

– Panayiotis Kokoras

Ah, the post-conference glow: a mix of unbridled creative inspiration and deep mental and aural fatigue.

It was a sad trip for the usual [moderately excessive] consumption of artisan coffee—but an excellent experience in the camaraderie of electro-acoustic creatives and practitioners from a smattering of perspectives, each in varied stages of professional identity and artistic trajectory.

A kind of epiphany struck me one morning, during one of those quiet moments after one event ended and before the next one started—folks were milling about in the entrance hall, having already explored the many excellent, evocative installations. I had just arrived from another soul-battering trip to the campus Starbucks (they actually were superbly kind and staying open later than advertised, ostensibly to offer professional attendees at the various

University events a bit of caffeinated respite—but my reflection needs a gimmick, and this one works nicely), and found myself briefly loitering without a conversational partner. As one does in such moments, my hand found its way to the outline of my cellular device, habitually prodding me for a bit of online connection—and I noticed another attendee about to make a similar decision. Instead, I interrupted this stranger's bout with the internet, bolstered by the rare confidence that we could most certainly chat about their recent piece and the techniques that enabled its creation.

Where else in life can you count on approaching a stranger and chatting about convolution?

The week was marked by such exchanges—both in spoken conversation and in the passive kind of interaction that happens between a performing artist onstage and the audience member who's taking in the artwork unfolding in front of them. In one case, the interaction happened between one fellow attendee and an installation which comprised a podcast microphone and some Big-Data-driven real-time AI. Where I (and some other folks with whom I would later chat) had only thought to interact with the system with my words or through melody, this fellow attendee sat down at the mic and let out a convincing "meow." To me, this was another example of the value in communing together as an Electro-Acoustic Musical collective—we gain a great deal of insight from engaging with the

diversity of varied perspectives and creative frames that accompany such a large gathering.

Over many more hours and several disappointing and truncated coffees, this kind of exchange unfurled onstage. Certainly some musical works resonated more closely than others with my own personal aesthetic, and other works helped open my ears and eyes to a whole world of sonic and audiovisual possibilities. I won't dare to recap the many works I heard, but each one made its own impression, whether by technical adroitness, aesthetic uniqueness, or any number of ineffable qualities that come with musical exhibition. My deep thanks to the SEAMUS team for undertaking the monumental task of organizing such a thoughtfully designed series of events; to our dear hosts from the College of Liberal and Fine Arts School of Music at UT San Antonio for sharing their beautiful spaces and unmeasurable hours of preparation with us; to the many fellow attendees for sharing such beautiful and artfully created works; and to the baristas back home in my trendy neighborhood of Philadelphia for resuscitating my *joie de vivre*.

– Sean Bailey



Member News

At the age of 80, **Barry Schrader** is releasing his first album of new music in over a decade. Composed in 2024 and 2025, **Ambient : Aether** is different from his previous works in its use of stylistic features of ambient music and also experiments in controlled distortion. Schrader has used ambient elements before, but hasn't composed an entire album that utilizes characteristics of the style. Yet, **Ambient : Aether** still incorporates Schrader's techniques of musical development and timbral transformation. Schrader has introduced distortion to several timbres; some sounds are the kind that might come from forceful playing on a string or produced by overblowing on a wind instrument, others are sound masses that exhibit more extreme distortion, including artifacts. All of the sound material in **Ambient : Aether** is computer-generated; no acoustic sounds were used. **Ambient : Aether** is an imaginary journey through the aerosphere, traveling from the rising clouds that we can see to the atmospheric edge and the invisible mythic aether beyond.



The album unfolds in four large-scale movements:

- Cloudrise — An aural portrait of ever-changing skies, where clouds gather, dissolve, darken, brighten, and vanish into the distance.
- Atmospheric Rivers — Streams of vapor swell into torrents before dispersing into delicate rivulets of sound.
- Supernal Ascent — A layered voyage through the Troposphere, Stratosphere, Mesosphere, Thermosphere, and finally the Exosphere, surrounding the listener in shifting sonic strata.
- Aether — The final movement reaches the edge of mystery, exploring the unknown beyond Earth's atmosphere.

Some reviews of the album are as follows:

"Schrader feels vast, expansive, timeless." Ryan Gaston, Perfect Circuit

"**Ambient : Aether** is some of the finest minimal space ambient I've come across, where atmosphere is all, activity is slight, and the tone is everything. ...it is thematically consistent throughout, mostly smooth as silk, and a pleasure to listen to. If space ambient is your kind of music, don't let this one pass you by." - Steve Mecca, Chain D.L.K.

"Barry Schrader's new album consists of four tracks of densely packed music. Each piece is something like sheets of sound, music that fills the air with a broad spectrum of frequencies shimmering like hundreds of thousands of fireflies in the night. The music would serve as a great soundtrack for an ascension or a flight in an open cockpit." - Isotope, KFJC 89.7 FM

"We are pleased as punch that Barry Schrader has a new album out since he hasn't released any new material in about ten years. Entitled **Ambient: Aether**,

the album features four beautifully executed ambient instrumentals: "Cloudrise," "Atmospheric Rivers," "Supernal Ascent" and "Aether." All of the sounds were computer generated and yet...the overall sound is surprisingly warm and organic. Truly nice hypnotic stuff." – babysue

Ambient: Aether was also featured on George Grella's [Best Recordings on Bandcamp 2025](#) list.



Eric Chasalow's new album **...arching, reaching, breathless** was released on New Focus Recordings (FCR468) April 17, 2026 and features a broad range from spacious and meditative works to ones that are dense and ferocious; works with live electronics, fixed media, and also traditional chamber ensembles.

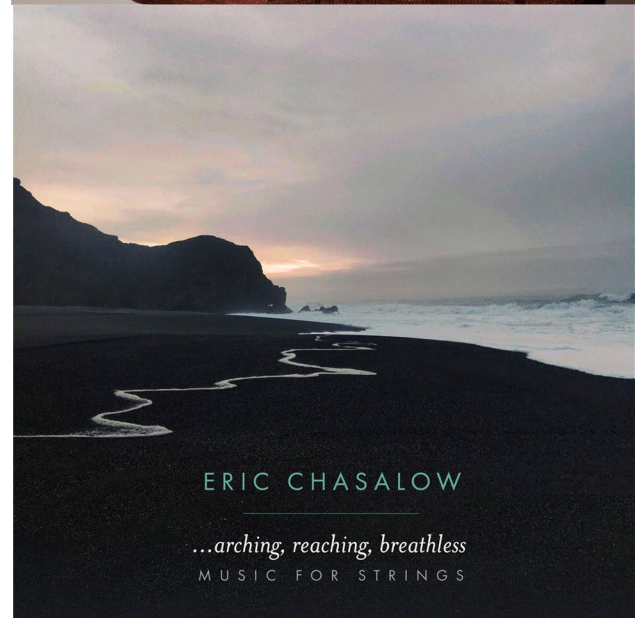
The album features some of today's leading contemporary performers including the Lydian String Quartet, violinists Mari Kimura, Clara Lyon, and Julia Glenn, cellists Hannah Collins and David Russell, and pianist Steven Beck.

According to Opus Radio: "It's something new. And that's exactly what the concept of 'cultural memory' is about: societies store their past in symbols, texts, or music, and reactivate it again and again as it's reworked. Eric Chasalow does not merely quote; he actively works on musical memory."

and Gramophone wrote: "... he has an addiction to sound that goes well beyond the academy, and this

survey of his string music makes a compelling case for a composer equally assured in both idioms.

The Wings that Bear the Night Away, violinist Mari Kimura's account of the Icarus myth with fixed media, is intricate and fascinating, with the vertiginous exhilaration of a Beethoven scherzo transmogrified to the leading edge of the 21st century."



You can find the album on Bandcamp [here](#).

Scott Barton is excited to announce that his book, **Musical Machines: History, Theory, and Techniques for Makers and Musicians**, has been published by Oxford University Press. The book is about musical instruments that “play themselves” and the people who interact with them. The story reaches back hundreds of years, transforming in the modern era with the possibilities of computer control. This book’s purpose is to inspire the creativity of musicians, engineers, and makers by helping them imagine, realize, and make music with such machines. It begins by asking why we build musical machines and what they mean as expressions of individual and cultural values. It details key concepts and a historical landscape, establishing an artistic and technical context to help explain what these machines are and how they have been used. Technical skills are built through a series of projects devoted to mechanisms, actuation, electrical circuits, programming, and communication, located on the Companion Website. A template for the design and realization process provides a basis for examples in the major instrument categories—strings, percussion, and aerophones—further enhanced by first-person perspectives from builders in the field. Remembering that the point of these efforts is to make music, the final chapter describes concepts and techniques involved when composing with and for musical machines. Learn more [here](#).

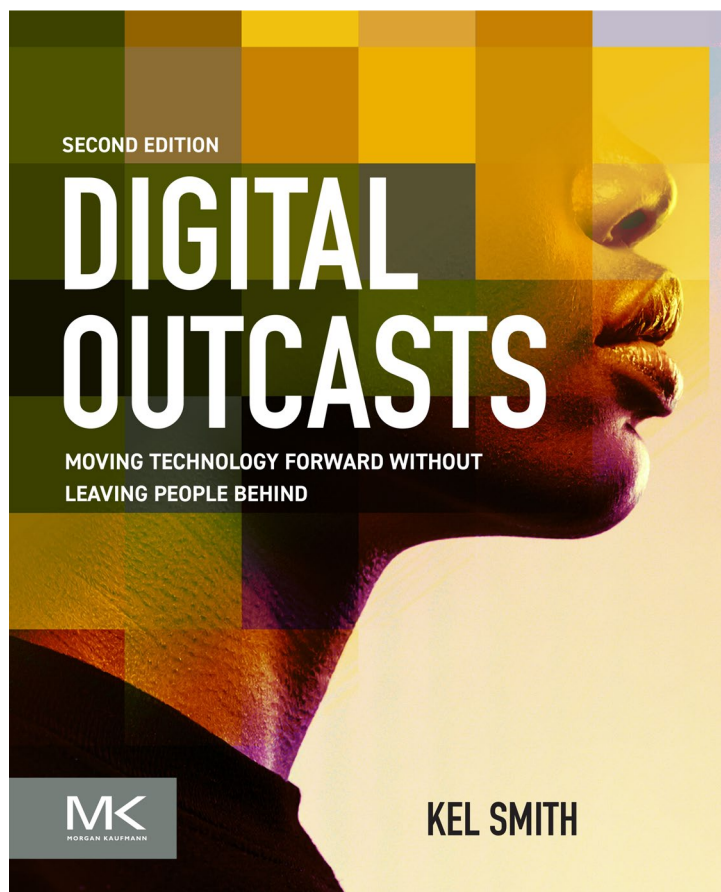


CREATING TECHNOLOGY FOR MUSIC

MUSICAL MACHINES

History, Theory, and Techniques
for Makers and Musicians

Scott Barton



In 2022, **Kel Smith** was named one of three recipients for a SEAMUS Create grant. Smith used the funds to study the praxes of sound artists and contemporary composers who have disabilities. This research comprised the bulk of a chapter on sensorial design in the second edition of **Digital Outcasts: Moving Technology Forward Without Leaving People Behind**, published in May 2026. Citing real-world examples spanning law, healthcare, creative arts, and social science, the book examines the emergent cultural impact of inclusive design on today’s industrial landscape. In the book, Smith defines the cultural, economic, and political attributes that define the disabled life experience. His research cites numerous case studies and empirical observations to demonstrate how disenfranchised users have historically served as a catalyst for design innovation. Artists profiled include Christine Sun Kim, Carmen Papalia, Andy Slater, Lola De La Mata, Gemma Nash, JJJJerome Ellis, and TOKiMONSTA. Digital Outcasts is published by Morgan Kaufmann, an imprint of the Science and Technology division of Elsevier.

Charles Nichols' spatial music accompanied surround video by Meaghan Dee, Brittney Harris, and Trevor Finney, for the The Nikki Giovanni Immersive Experience, installed at the Target Gallery January through May and at the Immersive Visualization Lab May through June in Alexandria, VA. Also in May, Nichols' surround sound composition *Dart and Flow* accompanied motion graphics by Meaghan Dee, projected on the Responsive Sound art installation, developed with Sida Dai and Alaa Algargoosh, at the Center for the Arts at Virginia Tech, while his composition *Pro Litteris Graecis* accompanied the 40x40 video installation by Paola Zellner Bassett in the Target Gallery May through August. In March, Kyle Hutchins and Kendra Wheeler performed movements of his *Masks and Mirrors*, for alto saxophone and computer, with interactive video by Zach Duer, at the New Music + Technology Festival at Virginia Tech and the American Saxophone Alliance Biennial Conference at The Ohio State University. His composition *Lolo Pass*, for flute and piano, was performed by flutist Elizabeth Lantz and pianist Shannon Wettstein Sadler on their tour in Virginia and North Carolina in March and Italy in June. In August, Lantz and he performed his composition *The Fluted Bird*, for flute and computer, at the Annual National Flute Association Convention in Portland, OR.

Sam Wells was recently appointed Associate Professor of Instruction of Music Technology and Composition at Temple University's Boyer College of Music and Dance. SPLICE Ensemble has released a new album, **Ansible**, out July 3 on New Focus Recordings. The Ensemble's first studio album features works by Steven Ricks, Caroline Louise Miller, and Elainie Lillios that continues the Ensemble's work at the intersection of chamber music and live electronics. Wells presented the *Seething Field* imprint at the International Computer Music Conference (ICMC) in Hamburg and at the Spatial Audio Gathering. *Strata* was featured as part of this year's SEAMUS 2026 National Conference. On the performance side, Wells continued performances with SPLICE Ensemble at SPLICE Festival at Colby College and SPLICE Institute at Western Michigan University and performed *Neuro Electronics* on the world premiere of *EVO CARE* by Gene Coleman. Wells also gave an hour-long performance of trumpet and ambisonic electronics as part of his ongoing project *Pillars and Strata* at Wesleyan University.



Sam Wells (photo credit: Ryan Collerd)



Ansible by SPLICE Ensemble was released on New Focus Recordings on July 3.

Enrico Dorigatti is excited to announce that the Spatial Audio Gathering Playlist and Talk recordings are now available!

After a great conference in Leeds Beckett University on the 31st March – 1st April 2026, we are delighted to announce that our recorded talks, and a selection of spatial audio works are available for free online for those interested.

Thanks to the generous support of SEAMUS Micro Create, we were able to host the conference with hybrid attendance, as well as offering SEAMUS members free attendance. As such all talks were recorded and broadcast to remote delegates from the US and further afield. These are now available as one playlist on the Spatial Audio Gathering YouTube channel at: <https://youtu.be/3myCGoZbUNk>

*Respecting author permissions, two talks given have been omitted from this playlist.

While all concerts were also streamed live at the time of the event using a binaural recording solution, this year SAG was fortunate enough to be sponsored by spatial audio streaming platform Sounding Future,

which now hosts a 10-piece curated playlist available to stream in various formats [here](#).

These expanded records of the conference, as well as full programs can now all be conveniently found at our new website www.spatialaudiogathering.org.

Stay tuned for news on the conference and the upcoming Spatial Audio Gathering 2026 Proceedings, which will be published open-access on Zenodo.



SEAMUS Community Playlist



SPOTIFY

Full Spotify Summer Playlist: [here](#)

Contents:

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



YOUTUBE

Full YouTube Summer Playlist: [here](#)

Contents:

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



SOUNDCLOUD

Full SoundCloud Summer Playlist: [here](#)

Contents:

- [Reverie](#) by Leah Reid
- [if you care to listen](#) by Indigo Knecht
- [Crossed Wires](#) by Leah Reid
- [Teachers Strike Band](#) (rev. 2022) by Ted Allen
- [When the Machine Rhymes with my Body](#) by Julie Herndon
- [Where Paths Meet?](#) by Xinyuan Deng
- [Echoes of Silver Rain](#) by Xinyuan Deng
- [Dreamland](#) by Xinyuan Deng
- [Etude 0](#) by Sever Tipei
- [Quilt](#) by Sever Tipei
- [Utterance](#) by Lucas Marshall Smith



BANDCAMP

- [Ambient: Aether](#) (album) by Barry Schrader
- [...arching, reaching, breathless](#) (album) by Eric Chasalow
- [Dust to Dust](#) (album) by Teerath Majumder
- [What If](#) (album) by Dysnomia (Teerath Majumder and James Ilgenfritz)
- [Music from SEAMUS Vol. 34](#) (album)
- [la vida que vendrá](#) by Orlando Jacinto García
- [Human Capital](#) (album) by Scott L. Miller, Adam Vidiksis, and Sam Wells
- [Embrace](#) (album) by Lauren Sarah Hayes
- [Rat King \(or a rodent's funeral\)](#) by Eliza Gelinas

Enjoy!



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