NYCEMF
16th Annual Festival

New York City Electroacoustic Music Festival
June 19 - 25, 2026
The Sheen Center for Thought and Culture
www.nycemf.org

NEW YORK CITY ELECTROACOUSTIC MUSIC FESTIVAL

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JUNE 19-25, 2026

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FULTON J. SHEEN CENTER

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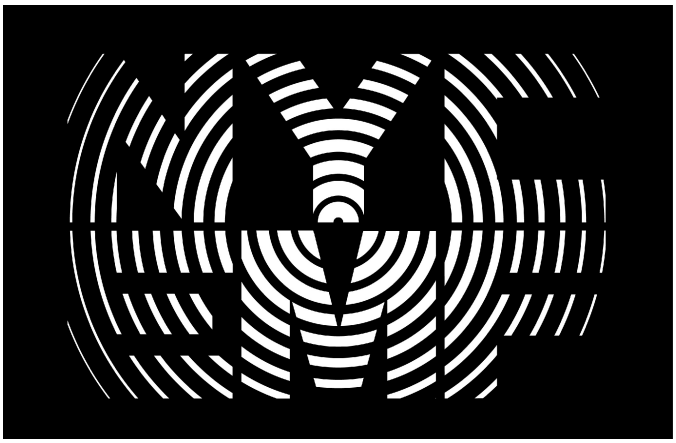

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ACKNOWLEDGEMENTS

SHEEN CENTER
FOR THOUGHT & CULTURE

Stimulate ourselves, Catholic and non-Catholic alike, intellectually, artistically, and spiritually. The Sheen Center, a project of the Archdiocese of New York, is a forum to highlight the true, the good, and the beautiful. At the Sheen Center, we seek to deepen, explore, challenge, and stimulate ourselves, Catholic and non-Catholic alike, intellectually, artistically, and spiritually.

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DIRECTOR'S WELCOME

Welcome to NYCEMF 2026. We are delighted to be able to present seven days of concerts as well as papers and installations over the course of the week. All events will take place at the Sheen Center for Thought and Culture.

We would like to express our gratitude to all of the following organizations and foundations who have contributed support for our festival this year:

- The Fulton J. Sheen Center for Thought and Culture

- The Alice M. Ditson Fund of Columbia University

- The Genelec Corporation, for providing us with loudspeakers enabling us to play all concerts in full surround sound

- Queens College of the City University of New York and the University of Central Missouri for lending us equipment, instruments and other facilities

- The STIM Forward Fund for providing travel support

We hope you will enjoy NYCEMF 2025!

Hubert Howe
Emeritus Professor of Music
Queens College and the Graduate Center
City University of New York

STEERING COMMITTEE

Ioannis Andriotis, composer and audio engineer. https://www.andriotismusic.com/

Angelo Bello, composer. https://angelobello.net

Nathan Bowen, composer, Professor at Moorpark College (http://nb23.com/blog/)

George Brunner, composer, Director of Music Technology, Brooklyn College C.U.N.Y.

John Dunlap

Travis Garrison, composer, Professor of Music Theory and Music Technology at the University of Central Missouri (http://www.travisgarrison.com)

Douglas Geers, composer, Professor of Music at Brooklyn College (http://www.dgeers.com/)

Michael Gogins, composer, Irreducible Productions, New York City (http://michaelgogins.tumblr.com)

Elizabeth Hoffman, composer, professor at New York University (https://wp.nyu.edu/elizabeth_hoffman/)

Emma Houton

Hubert Howe, Professor Emeritus of Music at Queens College (https://www.huberthowe.org/)

Ti Wen Hsu, violist, composer, New York City

Dante Hussein

Howie Kenty, composer, Assistant Professor of Studio Composition, SUNY Purchase College.
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Judy Klein, composer, New York City

Eric Lyon, composer, Professor of Music at Virginia Tech University (https://disis.music.vt.edu/eric/main/)

Daniel McKemie, composer, performer, Lecturer in Music at SUNY Oneonta.

Akio Mokuno, composer and performer, New York City. (www.akiomokuno.com)

Dafna Naphtali, composer, performer, educator, New York City (http://dafna.info)

Daniel Pate, percussionist (http://www.danielpatepercussion.com/)

Izzi Ramkissoon, composer and performer, New York City

David Reeder, composer, developer, installation artist, New York City (http://mobilesound.org)

Meg Schedel, composer, Professor of Music at Stony Brook University (http://www.schedel.net)

Madeleine Shapiro, cellist, New York City (https://www.madeleineshapiro.com/)

Joshua Tomlinson, composer (http://www.joshuadtomlinson.com/)

Kyle Vanderburg, composer in residence at the Challey School of Music at North Dakota State University (https://kylevanderburg.com/)

Matthew Yohn, composer, audio engineer, vocalist, New York City

Mark Zaki, composer, Professor of Music at Rutgers University (https://www.markzaki.com/)

REVIEWING

The New York City Electroacoustic Music Festival gratefully acknowledges the assistance of the following people, spread across six continents, who helped review the submissions to the festival:

Akio Mokuno
Angelo Bello
Beatrix Wagner
Chris Arrell
Christian Banasik
Clemens von Reusner
Daniel McKemie
David Dow
David Durant
David Reeder
Douglas Geers
Eleonora Claps
Enzo Filippetti
Eric Lyon
Esther Lamneck
Fred Szymanski
George Brunner
Gerald Eckert
Hubert Howe
Ioannis Andriotis
Izzi Ramkissoon
James Dashow
Javier Alejandro Garavaglia
Joel Gressel
Johannes Sistermanns
John Dunlap
Joshua Tomlinson
Judy Klein
Kari Vakeva
Kyle Vandenburg
Linda Marcel
Madeleine Shapiro
Maja Cerar
Mara Helmuth
Margaret Schedel
Marianne Gythfeldt
Mark Ainger
Mark Zaki
Markus Kaitila
Mary Simoni
Matthew Yohn
Maurice Wright
Michael Gogins
Nathan Bowen
Patti Cudd
Ragnar Grippe
Ronald Parks
Sever Tipei
Shiau-uen Ding
Stephanie Hsu
Travis Garrison
YuChung Tseng

NYCEMF logo designed by Matt and Jeremiah Simpson.

LOCATION

THE SHEEN CENTER FOR THOUGHT & CULTURE

18 Bleecker Street
New York, NY 10012

INSTALLATIONS

Nolan Miranda
UC Irvine

Catching Sparks

Location: Janet Hennessy Dilenschneider Gallery

Play is a powerful environment for lowering inhibitions. The suspension of consequences allows players to enter unfamiliar situations with lessened fear of a negative outcome. I've found games as magic circles (in the sense of Huizinga) to be a welcoming space for participants with differing or no musical backgrounds to feel comfortable in engaging with collaborative sound production, which summarizes my primary research interest. This interest in uniting performers of diverse musical experience led me to create Catching Sparks. Catching Sparks is an interactive, collaborative, improvisatory audiovisual installation. As attendees wander through the space, they might overhear the welcoming hum of the ambient soundscape. Once lured, participants sit down and attempt to catch sparks (go figure) emitted from a grinding wheel in the video projection sky. Up to three players control on-screen receptacles using relatively simple USB peripherals stationed at tables in the installation space. These sparks, which come in different colors and respective sonic palettes, can be consumed to initiate a short (20- to 30-second) improvisation environment in which the player presses buttons to "perform" the spark. Sparks can also be passed to other players, and there are sonic and visual incentives to spreading the wealth if the wheel favors one player more than another. The ultimate goal, discovered on purpose or by accident, is to have three improvisors playing different sparks at the same time, which yields a rich, vibrant visual and sonic display (however short-lived). This piece concretizes a metaphor I think about often for creative inspiration and its subsequent expression. One must be in the right place and have the bandwidth to "catch" these bits of inspiration, and it is often more fruitful to collaborate in many expressive situations.

Ivano Pecorini
University of Greenwich

Echoes of Lost Places

Location: Studio B

Echoes of Lost Places is an immersive audio-visual installation centred on transparency as both a material condition and a way of knowing: what we perceive is never complete, but layered, porous, and continuously rewritten by distance, movement, and atmosphere. The work does not present a single image to "read"; instead, it builds a permeable field where visibility is unstable, appearing, dissolving, overlapping, so that the viewer's attention is drawn to thresholds: between surface and depth, presence and trace, inside and outside. The installation is formed by a suspended, three-dimensional structure of four tulle layers (sizes depend on the exhibition's room), spaced to create a volumetric, quasi-holographic screen. Projections, developed in TouchDesigner, generate shifting geometric patterns and pseudo-3D topologies that travel through the veils, producing parallax and interference across layers. Because tulle is lightweight, porous, and responsive to air currents, micro-oscillations caused by ventilation and visitors subtly deform the projected geometry. Transparency becomes an active agent: the image is never fixed, but "breathes" with the space. Sound extends this logic. A quadraphonic electronic composition surrounds the audience with slow, low-frequency pressure, filtered harmonic bands, and intermittent high-frequency flashes; an evolving sonic haze that feels both intimate and architectural. The piece is conceived as a responsive environment rather than a linear track: shifts in density and resonance guide perception across the installation, encouraging small groups to linger and explore multiple viewpoints, where each position offers a different balance of clarity and disappearance.

PAPERS

Papers will take place in Studio A of the Sheen Center. They will also all be presented on Zoom.

Sunday, June 21

The Zoom link for Sunday's meeting is: https://us02web.zoom.us/launch/jc/83002471273.

11:00 AM - 11:30 AM

Jeff Morris
Tesas A & M University
Toward a Method Book for Novel Instruments

Established instruments have been taught to new learners by prescribed methods for millennia. European movements in the Enlightenment and in conservatories around the turn of the twentieth century solidified methods that are still standard today. For many novel instruments, approaches have framed them as derivatives of familiar ones. However, each of these approaches disregards the native affordances of the novel instrument, keeping learners stuck in their derivative nature until they venture out on their own. Meanwhile, NIME, NAMM, universities, and individuals continue to present more interfaces with novel ways to make music happen. Instead of relying on established instruments and their associated assumptions and literature, students can approach novel instruments through steps that are generalized enough to apply to any instrument and equip students with a framework for exploring an instrument's affordances and seeking musical outcomes that come most natively for the instrument in question, and also allow learners to build upon those findings toward discovering larger musical structures and develop a signature literature and playing technique for the instrument. Derivative pedagogy obscures native affordances; we propose a generalized, affordance-first method. We start by making sound, then by making it consistently repeatable, and then bendable in any way, for expression and to develop it over time. Then, making silence becomes important, and it is often overlooked. Meaningful exploration of ways to make and break silence, and whether that can be achieved on demand or via triggers or amplitude envelope generators, is a significant consideration and part of the instrument's identity. From there, students can create their own methodical studies, develop motifs, larger textures, gestures, and musical forms, and find their own respective voices by helping each specific music-making situation sing its own song most natively.

11:30 AM - 12:00 PM

Jon Forshee
University of Colorado at Colorado Springs
Shifting Attention: Hubert Howe's Inharmonic Fantasy No. 20

Hubert Howe's series of Harmonic and Inharmonic Fantasies articulate a sustained concern with a diversity of computer music techniques and compositional technologies. The latest work in the series, Inharmonic Fantasy No. 20, features a deep engagement with frequency shifting as a powerful approach to compositional design as well as the elaboration of unique timbres throughout multi-channel space(s). This talk highlights Howe's exploration of frequency shifting as a multi-modal creative musical resource in this Inharmonic Fantasy, and offers insights into the composer's evolving perspectives on time, sound color, and musical form.

Monday, June 22

The Zoom link for Monday's meeting is https://us02web.zoom.us/j/87450970503

11:00 AM - 11:30 AM

Victor Zheng
North Central College
Heirarchies of Control in Interactive Computer Music

In the fast-growing field of interactive music, human-computer interaction has become increasingly relevant to composers and computer music designers in facilitating interaction between performers and electronic sound that is both accessible and flexible during performance and also capable of musically meaningful impact. The live-time nature of performing music requires that all interaction between a performer and the computer be quick enough so as to not interfere with their performance, or integrated into the performance itself such as by capturing parameters drawn directly from performative actions. In turn, the computer's response must allow for varied and dynamic results in response to the performer's input. As such, this paper proposes a hierarchical system that defines interactions between a performer and computer and explores the implications that it can have for the creative process.

Tuesday, June 23

The Zoom link for Tuesday's meeting is https://us02web.zoom.us/j/85365309400.

11:00 AM - 11:30 AM

Berk Yağlı
University of the Arts London
The Cycle of Life and Decay: Composing the Cannibalistic Hybrid

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).

11:30 AM - 12:00 PM

Jingyu Luo
University of Cincinnati
College Conservatory of Music
Motif for Ono

This is an analysis of a creative project using bellplay~. I utilized its transcribe(), pitchmelodia(), query(), larm(), buildcorpus(), samplebpf(), pitchmelodia() functions, and so on, processed the audio using mathematical logic to use it as the original material for music creation. The philosophical methodology of Motif for Ono is based on Yoko Ono's "Discourse" form, combining power and knowledge.

Wednesday, June 24

The Zoom link for Wednesday's meeting is https://us02web.zoom.us/j/88042844731.

11:00 - 11:30 AM

Julian Stuart-Burns
Eastman School of Music
Gestures Toward Oneness: Dynamic Unity in Form, Pitch Language, and Timbral Transformations of Jonathan Harvey's Valley of Aosta

This paper argues that Valley of Aosta creates a sense of "dynamic unity," a key spiritual term for Jonathan Harvey, by dissolving barriers between crucial and recognizable figures while preserving their individuality. Through the erosion of borders between formal gestalts, symmetrical pitch spaces, and instrumental timbres, the piece arrives as if by meditation at a sense of immediacy and recognition in a coherence which, for Harvey, can only be revealed through music.

11:30 AM - 12:00 PM

Daniel McKemie
SUNY Oneonta
Signal Crate: A Deterministic Modular Framework for Real-time Sound Synthesis, Audio Processing, and Algorithmic Control

Signal Crate is a modular audio environment for macOS and Linux, built in C for real-time sound synthesis, processing, and control. Unlike traditional digital audio workstations or modular GUIs, it operates entirely in the terminal, emphasizing transparency, performance, determinism, and compositional precision. The system merges low-level DSP coding with the immediacy of modular synthesis, providing a controlled yet flexible platform for procedural and performance-driven sound design. At its foundation, Signal Crate implements a static audio graph: modules and their connections are defined in a plain-text patch file at launch and remain fixed for the session. Control and audio run in two sequential passes on a single real-time thread, meaning modulation is continuous and artifact-free giving no zipper noise, no stepped CV, and no block-rate quantization. This matches the behavior of analog hardware, which was the primary inspiration for the project. All modules follow a common C interface, making the system straightforward to extend. The framework exposes every module parameter internally and over a network via Open Sound Control and 14-bit MIDI. Each module automatically publishes its controls under unique OSC addresses, enabling remote manipulation from external controllers, scripts, or mobile devices via TouchOSC. This networked interface allows Signal Crate to be controlled remotely within larger hybrid setups combining hardware and software instruments. Beyond the real-time graph, a set of environment modules handles offline and production tasks such as multitrack recording, audio splicing, normalization, polywav unpacking, and a full Ambisonics A-to-B conversion and decoding workflow, to name a few. Together, these layers allow composers and sound designers to build complex modulation networks, spectral transformations, and generative control structures without code or low-level patching.

CONCERT PROGRAMS AND NOTES

Concert 1

Friday, June 19
1:00 PM
Loreto Theater

Program

works are fixed media unless otherwise specified

The Italian Scene -
Contemporary Music for Clarinet

Cesare Gallo
***Studio* (2009)**
for B♭ Clarinet and ribbon ca. 14:00

Giorgio Francesco Dalla Villa
Il grido della Terra ca. 6:00

Massimo Vito Avantaggiato
A Light Young Soul Can Catch the Wind ca. 8:00

Kathryn Vetter, clarinet

INTERMISSION

Boyi Bai
Fractured Ceremonies 6:21

Xiaogang Xiang
Call of Wilderness 7:35

Jude Duane
last saturday morning 6:26

Gustavo Chab
Flutervoice II 8:30

Paul Oehlers
Theraknis 6:33

Program Notes

Cesare Gallo, *Studio for B♭ Clarinet and ribbon*
Studio explores the expressive and sonic possibilities of the B♭ clarinet. The piece is characterized by a continuous transformation of sound material, moving gradually from breath and noise to fully resonant tones and back again. The work investigates the fluid boundary between gesture, timbre, and musical form.

Giorgio Dalla Villa, *Earth's Voices (2020) for B♭ Clarinet and ribbon*
Earth's Voices is conceived as an imaginative monologue of Nature, expressing concern over the threats posed by human pollution. The solo clarinet gives voice to Nature's thoughts and emotions, interacting with electronic transformations of environmental and urban sound recordings—the real "voices" of the Earth. By combining traditional instrumental writing with acousmatic elements, the work creates a powerful sonic narrative that reflects the fragile relationship between humanity and the natural world.

Massimo Vito Avantaggiato, *A Light Young Soul Can Catch the Wind for B♭ Clarinet* (2024)
A Light Young Soul Can Catch the Wind embodies the spirit of youthful freedom and boundless exploration. The work portrays a soul eager to embrace the world, soaring like the wind with curiosity, energy, and passion. Through lyrical melodies, dynamic contrasts, and expressive phrasing, the clarinet becomes the voice of this adventurous spirit, evoking both gentle breezes and powerful gusts of inspiration. The listener is invited on a journey of discovery in which every gesture conveys movement, hope, and the limitless potential of a young heart ready to take flight.

Boyi Bai, *Fractured Ceremonies*
This piece is based on a field recording of a drum and gong ensemble performance in Beijing's Forbidden City. In Chinese culture, such performances are traditionally associated with ceremonial events, including weddings, funerals, housewarmings, Lunar New Year celebrations, and dragon or lion dances. In my composition, I deconstructed the original recording, isolating specific elements, such as the cymbal strikes, and used granular synthesis to generate new sonic materials. This piece invites listeners to reconsider these sounds, exploring their intrinsic plasticity and uncovering the deeper potential within them.

Xiaogang Xiang, *Call of Wilderness*
Call of Wilderness explores the untamed territories beyond urban landscapes. Through the dynamic interface of a Wacom tablet and live electronics, physical gestures translate into evolving sound textures inspired by throat singing. The piece creates a dialogue between the primal and the digital, revealing how ancient human instincts find new expression through modern technology.

Jude Duane, *last saturday morning*
This piece was inspired by "Saturday Morning: Cartoons' Greatest Hits," a tribute album where 1990's alternative rock bands cover songs from children's shows of the 1960's and '70's. This combination of elements struck me as odd. The inclusion of alt rock groups is clearly designed to appeal to Generation X and older Millennials, while the choices of songs for the project are an appeal to the Baby Boomers who grew up watching the represented shows. I crafted this piece around this dichotomy. The material is broadly divided between two effects: distortion and reverb. Distorted samples reflect the abrasive, anti-conformist aesthetic espoused by many alternative groups of the early-to-mid '90s. This contrasts with sections that place great emphasis on reverb and vaporwave-esque cuts. These represent the album's attempts to play towards one's nostalgia. I find these efforts comparable to those of many vaporwave projects.

Gustavo Chab, *Flutervoice II*
There is the possibility of defining it as an acousmatic piece to be spatialized in 8 channels together with the original recording in stereo format, which includes the participation of the flutist Patricia García. Flutervoice II emerges from previous experiences that manage to redefine themselves. Different treatments of the material of the instrument such as air sounds, vocal and percussive sounds that are used through different procedures. There are actions that can be played inside or across the Instrument; air sounds with vowels and consonants are combined to achieve different colorations which are represented using abstract notation.

Paul Oehlers, *Theraknis*
Theraknis was completed in the spring of 2024. It employs resonant filters to both recorded sounds and synthesized sounds in the creation of the piece.

Concert 2
Friday, June 19
3:30 PM
Frank Shiner Theater

Program

works are fixed media unless otherwise specified

Jihyeon Jeong
Philosophieren mit dem Hammer 8:16

Matthias Hettmer
NoRi 7:40

Yuxin Chen and Lejun Min
Flow 4:05

Oğuz Usman
Corporeal Parasite [Void] 7:07

INTERMISSION

Bradley Robin
Barbed 4:34
video

Teerath Majumder
Ashes 6:47

Chui Ho Kwan
Subway Pulse 4:05

David Nguyen
The Gardens Between The Pillars 18:45

Program Notes

Jihyeon Jeong, *Philosophieren mit dem Hammer*
Metal began the moment Hepastos crashed from Olympus. It cools the boiling lava and hits it with a hammer. Those that were only hot liquids increase and become flat, forming the shape of metal. However, shape is only a temporary state that changes at any time. Let's try to melt the hard and hardened metal again. It loses shape, hits, stretches, and inhales repeatedly. Can a metal that returns to its original state be called a metal anymore? Hephaestus saw the gods above Olympus as mere idols and may have tried to destroy them with a hammer. How we can know if

there're the possibility that they might look like the first metal figure when they're beaten and hung down and flattened. As the title suggests, the song contains the philosophical content of hammering.

Matthias Hettmer, *NoRi*
Insistent events... line up, search for a way out, go in one direction, start again... have I been here before?

Yuxin Chen and Lejun Min, *Flow*
Flow is a fixed-media sound work in spatial audio that explores the transient nature of human experience through the sonic metaphor of water. It reflects both the cyclical patterns of life and the idea that one can never step into the same water twice. The piece weaves together layers of recorded vocals, synthesizers, and algorithmically stretched materials processed through ChucK, creating an immersive and fluid spatial environment.

Oğuz Usman, *Corporeal Parasite [Void]*
Corporeal Parasite [Void] explores the spatial articulation of microscopic sonic events within a high-order ambisonic field. The composition utilizes 3rd-order Ambisonics to deconstruct magnified hyper-proximate sonic materials, projecting tactile micro-frictions into a volumetric 16-channel architecture. These textures, derived from organic captures and hybrid synthesis, are repurposed as primary structural motifs. The work is structured around the tension between the physical density of the source and the entropic nature of the acoustic vacuum. Rather than treating space as a passive container, the piece employs spatialization as a primary compositional parameter where the transformation of granular layers dictates the temporal flow. The trajectory of sound is governed by a logic of gradual saturation and decay, blurring the boundaries between the visceral origin and its synthetic expansion. The piece invites an immersive investigation into the materiality of resonance.

Bradley Robin, *Barbed*
Abstract to concrete video, involving textual dance. All sounds created from the inside of a grand piano, processed, granulated, then sampled with the exception of some marching sounds at the end. Video footage includes live GoPro footage from my mountain biking adventures on the White Mesa Bike trails on the Zia Pueblo reservation in San Ysidro, New Mexico. Other footage from Nassau County, NYC and Auschwitz concentration camp.

Teerath Majumder, *Ashes*
Glistening sand on the banks of Padma, a distant thunder foreshadows the storm about to bring sorrow, ashes from the cremation of a once-lively human spread over the flowing river, near-voices attempt to communicate something but get interrupted violently by uninvited noise, the cacophony of a band playing at a wedding blends with the distorted sermon of an Ulama at a nearby Waz Mahfil. These rather arbitrary scenes are memories of my hometown—Rajshahi. I will not claim that this is a love letter to the place that nourished me, because there were many things about it I could not appreciate. But it is where my journey began, where I was assembled from dust. In moments of feeling alienated and isolated on a foreign land, even the imperfections of the place I used to call home seem appealing. This may not be a love song, but it is one of yearning.

Chui Ho Kwan, *Subway Pulse*
We often move through the city's underground tunnels in silence. We usually dismiss the sounds of our commute, such as screeching metal, humming motors, and clattering doors, as mere noise. This sound art project, created using Ableton Live and Max MSP, invites you to listen differently. My goal is to transform the "usual" into the "unusual," proving that even the most industrial environments have a hidden musicality.

David Nguyen, *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

Concert 3

Friday, June 19
7:30 PM
Loreto Theater

Program

works are fixed media unless otherwise specified

James Dashow
Full Immersion - octophonic electroacoustic music 11:29

Jason Bolte
M47 7:24

Joel Gressel
High and Inside 8:36

HsinYi Lisa Tseng
Him, in the City: Episode II
for Solo Violin, Electronics, and Light (2025) 10:40
Joe DeAngelo, violin

INTERMISSION

Daniel Warner
Frammenti No. 3 13:00
Daniel Warner, live electronics

Ragnar Grippe
La jJambe Levée 12:21

Paulo C. Chagas
Pune Metamorphosis: Shiva's Resonance 9:45

Akira Takaoka
PDLM: A Study of Harmony in Five Sections 9:25

Javier Garavaglia
Transitions 10:10

Program Notes

James Dashow, *Full Immersion - octophonic electroacoustic music*
Full Immersion started out as the last part of *Negli Angoli della Bottega del Suono,* but grew to much larger proportions than was appropriate for the latter. So, it became an independent piece. Some sounds clearly suggest "Angoli", but by and large it is a much more meditative work with its own timbral constructions. Space is the principal component. The timbres create a variety of spaces, space is made to generate timbres. The listener is >inside< the movement of the sounds, inside the spatial transformations, an aesthetic experience that is only possible in a concert hall, and that the composer feels is a genuinely new and revolutionary kind of experience, our contribution to the continuing development of art-music, characteristic of our times. Where music up to our time has been a question of What happens (the musical idea) and When (Time), music is now a question of What happens, When and WHERE. A (r)evolution indeed.

Jason Bolte, *M47*
M47 is an electroacoustic work inspired by an image of the Phantom Galaxy captured by the James Webb Telescope.

Joel Gressel, *High and Inside*
High and Inside was composed by Joel Gressel in 2016 and revised in 2025 on my home computer using an updated version of the Music 4BF program, an ancestor of CSound, that presumably no one else has used since the 1980s. All the sounds were digitally synthesized.

HsinYi Lisa Tseng, *Him, in the City: Episode II*
Him, in the City: Episode II is a contemplative work for solo violin, electronics, and light, situated between inner listening and the surrounding sound of New York City. The piece was inspired by a moment during the Columbia University protests, when I was standing in the middle of the street: On one side, I heard shouting and traffic, with the NYPD surrounding the area; On the other side, near a grocery store, everything felt unexpectedly peaceful, with the sound of people asking for food and children playing and laughing; At the same time, I became aware of my own inner sound, still and quiet, calmly observing everything happening at once, yet filled with a deep sadness while witnessing it. Behind a transparent curtain, and with a DMX lighting design connected to a Max/MSP patch, the performer becomes both present and distant. Electronics and spatialized speakers create an immersive cityscape, while a transducer attached to the piano extends resonance into the physical space. Light appears intermittently as a temporal signal rather than a visual spectacle, activating musical responses and shaping the form of the piece. These moments of illumination

create fragile connections between sound, gesture, and silence, offering the audience a deeper listening experience and subtly alluding to the inner sounds of the observer. The work meditates on loneliness, vulnerability, and courage in city life. What we hear, especially when we truly listen from the heart, can travel farther and touch more deeply than what we see, revealing a quiet emotional part hidden within the noise of the city.

Daniel Warner, *Frammenti No. 3*
Frammenti No. 3 (Fragments) are pieces are "electronic process" compositions that exist in two forms: hardware in the form of Eurorack patches; or software using the Max/MSP on my laptop. I work with tail-chasing, self-generative patches in which the various modules (real or virtual) are connected recursively, much like a feedback loop. The laptop version I present here uses time-pointed pitch/rhythmic processes, Brownian sample mangling, and a floating world of deconstruction and reconstruction of digital audio files. The improvisational possibilities are manifold--I can set up a sonic process and allow its parameters to "drift" as they will, or nudge them in different directions, gently or with more force. I am inspired here by the work of Edgard Varèse who envisioned a new music as the movement of sound masses, multiple strata, and flowing rivers.

Ragnar Grippe. *La jJambe Levée*1
Floating spaces
reference to instrumental
grains as in early electronic music
almost chamber music

Paulo C. Chagas, *Pune Metamorphosis: Shiva's Resonance*
Pune Metamorphosis: Shiva's Resonance explores the interplay between sacred and secular sound worlds within the urban landscape of Pune, India, focusing on sonic environments surrounding two Shiva temples on the city's outskirts. The work integrates ambisonic soundscapes and 3D video recordings made in 2019, creating an immersive audiovisual experience. The piece unfolds as a multidimensional soundscape in which human activity, animal life, environmental sound, and urban technologies coexist within an evolving spatial field shaped by architecture and temporal flow. A secondary sonic layer uses granular synthesis to transform the original recordings, foregrounding non-conscious processes of sound perception and interactions between human and non-human agencies. The visual component engages directly with the recorded locations, highlighting spatial movement, technical mediation, and human presence. The work is presented in binaural format and remains adaptable to ambisonic performance.

Akira Takaoka, *PDLM: A Study of Harmony in Five Sections*
PDLM: A Study of Harmony in Five Sections (Poisson-Distributed Lindenmayer Modulations) is entirely generated by a rule system implemented in a Java program I wrote. The piece consists of five sections, A-A'-B-A'-C, each of which comprises a series of transpositions of pitch-class sets, exploring the entire 12-tone pitch space in various ways. The frequencies, or the numbers of occurrences, of the types of transpositions follow Poisson distributions, and Lindenmayer systems regulate the patterns of their orders. The Java program wrote out RTcmix score files and MIDI files. The sounds are synthesized using RTcmix instruments of additive synthesis and IIR filters, as well as sampled strings sounds.
http://sites.music.columbia.edu/akira/
https://www.facebook.com/akira.takaoka.77

Javier Garavaglia, *Transitions*
The composition proposes a dialogue in space and time between two different sound worlds: one purely synthetic, the other made of concrete sonic events that can surround us in different situations. Sounds are presented continuously and without breaks. This sequence represents an intertwined strangeness of different worlds, between which there are "transitions" (implied in the title). Together they create a sense of disorientation, as Ethel Adnan states in "Shifting the Silence" (2021).Combined with field recordings recorded in tropical areas of Colombia, the sound material introduces sound synthesis and algorithmic sound design via Supercollider added to a version of Xenakis' GENDYN algorithm (génération dynamique stochastique) heavily modified in Max by the composer. The piece exists in 3x different versions: (i) stereo, (ii) octophonic [8.1] and (iii) a flexible version for HDLA (high-density loudspeakers array) for settings between 16x - 250x speakers (plus 1x or more LFEs).

Concert 4

Saturday, June 20
1:00 PM
Loreto Theater

Program

works are fixed media unless otherwise specified

Jong Gyun Kim
droplet 5:20

Rosario Di Rosa
abstrakt Baritone 10:21

Jun Mizumachi
a far cry 7:33

Stanley Summy
Rebirth No. 255 6:29

Seokmin Kang
Sleepless 9:53

INTERMISSION

Ashkan Tabatabaie
Reverie 5:00
Enzo Filippetti, alto saxophone

Alexander Bernhardt
Cryptwarbler 9:59

Maria Mykolenko
Autumn Falls 10:47

XuanLin Li
The Black Hole of Emotions 6:59

Program Notes

Jong Gyun Kim, *droplet*
This work is an artificial ambient soundscape centered on the sonic textures of water droplets. By integrating actual recordings of falling water with textures reconstructed through heterogeneous materials such as PET bottles, the piece juxtaposes natural and synthetic audio elements. It aims to capture the organically evolving rhythms and textures of liquids, while establishing a three-dimensional sense of perspective within the soundscape through the manipulation of auditory distance and variations in textural density.

Rosario Di Rosa, *abstrakt Baritone*
abstrakt Baritone is built from a single baritone saxophone recording treated as raw sonic material. Through fragmentation, buffering, and glitch processes, the physical presence of the instrument is preserved while its identity is progressively displaced. Rather than developing themes, the piece explores the saxophone as a body under stress, oscillating between dense presence and eroded traces. Acoustic source and electronic transformation merge into a hybrid form, questioning how much abstraction a sound can undergo while still retaining the memory of its origin.

Jun Mizumachi, *a far cry*
This music a memory of sitting for a day, a long afternoon recording until dusk alone on an African savanna. Late summer, the crickets like the cicada of Japan singing out the season. A changing song of wind, animals calling each other in the grass, birds, wind and dried leaves, everything revolving around a small water pool in the shade of hill. Then echoing this experience, a reimagined electronic lyric. A prose poem in music, as if God was listening to the symphonic movements of space and time as we to the grassland at the end of a day.

Stanley Summy, *Rebirth No. 255*
Rebirth No. 255 is a stereo fixed-media piece that explores organic rhythms created through the absence of conventional temporal structures and gradually evolving textures. The composition was recorded at Pachyderm Studios in collaboration with Dr. Michael Olson.

Seokmin Kang, Sleepless
The night is coming again and I'm lying down. I closed my eyes, but my night is loud with the echo and whispering from somewhere. Asking and answering questions about the shameful past and painful today is repeatedly whispered. The variation of time tickles the ears and rushes the head. The tossing and turning for atomorrow is getting bigger. Facing the dusky sun at confusing dawn is harsh cost of sleepless night.

Ashkan Tabatabaie, *Reverie*
Reverie is a fusion work for saxophone and electronics bridging Baroque precision with digital fluidity. Inspired by J.S. Bach's Chaconne in D minor, the piece balances logic and intuition, using stochastic processes automation to explore emotions traditionally removed from 18th-century forms. This duality is mirrored in the digital art, Leipzig 7500. The visual journey begins with the ribbed vaulting of the Thomaskirche in Leipzig, where Bach's musical logic reached its zenith. As the saxophone interacts with the electronics, the stone geometry dissolves, transitioning through Baroque sky-art into the Carina Nebula. Using AI-assisted tools, NASA deep-space photography is transformed into a kinetic 3D environment pulsing in sync with the score. The title reflects the 7,500 light-year span from a specific church ceiling to the "Cosmic Cliffs," a transition that collapses the distance between Baroque heritage and our digital world.

Alexander Bernhardt, *Cryptwarbler*
Vector for What Could Be (2026) by Alexander Bernhardt is a composition-improvisation which features quadraphonic sound generated by two circuit-bent Casio MT-240 synthesizers.

Maria Mykolenko, *Autumn Falls*
Autumn Falls is a sound representation of a multidimensional space. The components are time, space and several cultural spaces. They interact with each other as well as percussive sounds and the realities of current social and political factors to produce a sound space based in the perception of memory as well as the present.

XuanLin Li, *The Black Hole of Emotions*
The Black Hole of Emotions is a fixed-media electroacoustic work exploring emotional gravity—the feeling of being gradually drawn inward under extreme psychological states. It begins with lightly treated environmental sound and moves toward abstraction through pitch-based processes, spectral transformation, and spatial motion. Pitch may rise and motion may accelerate, yet the perceived direction is inward: a slow collapse and convergence toward a near-silent center. In the final section, tension persists through high-frequency residue and sustained resonance, presenting silence not as absence but as compressed energy that is felt as much as heard.

Concert 5

Saturday, June 20
3:30 PM
Frank Shiner Theater

Program

works are fixed media unless otherwise specified

Thom Blum
Resilience 10:24

Yun-Chen Chang
Sculpting 5:07

Moriah Stephenson
"Follow me home..." 10:00

Gerhardt Müller-Goldboom
Glitches II (no patterns) 9:33

INTERMISSION

Girilal Baars
Large Headroom Collider 8:20

Ming Yang
Melting II 9:29

Maria Pelekanou
Nach der Stille 8:12

Marcelo Conduru
cenas banais 6:10

Program Notes

Thom Blum, *Resilience*
Resilience (2025) is a fixed-media, electroacoustic composition. It was inspired by an injury I sustained in January 2025 and, more specifically, by the remarkable ability to heal and regain strength naturally. I was inspired firsthand by our physical resilience. The piece is a model of that process.

Yun-Chen Chang, *Sculpting*
Sculpting is an acousmatic exploration of how life takes form. Sound serves as the raw material, molded and refined by internal and external forces, eventually revealing a fundamental "prototype" of the self. The work unfolds through three stages: Pre-formation, where micro-elements gather into a nascent state; Molding, where textures are shaped by their surroundings; and Refining, a process of stripping away the superfluous to uncover the essence. Technically, the work utilizes morphing and granular synthesis to create "molecular fluidity," blending disparate materials into a cohesive clay. The spatial design features simultaneous layers of contrasting perspectives: intimate, dry textures coexist with processed sonic masses in a vertical stack. The composition also incorporates fragments from T.S. Eliot's "Marina," weaving sibilant textures and oceanic imagery into a reflection on existence.

Moriah Stephenson, *"Follow me home..."*
"Follow me home…" by Moriah Stephenson, weaves together field recordings gathered in Ottawa County, OK — by children, through the soundboard of a harp, and at "LEAD Agency's: Voices of Resilience Open Mic" (2025). The piece coalesces around the words of Mitch Walking Elk and Rosie Duvall who describe historical and intergenerational trauma and ongoing effects of boarding schools on Native communities. The piece also features flute performed by Stephanie Addis. All of the recordings were collected in collaboration with LEAD, an environmental justice non-profit that was initially founded to raise awareness about the Tar Creek Superfund Site, a former mining site labeled one of the most toxic places in the United States. "Follow me home…" entangles sounds of Tar Creek, sounds of children at play, and the words of survivors and elders to amplify themes of intergenerational trauma and to call on listeners to sit with the weight of colonial violence and to take action for Tribal sovereignty and healing.

Gerhardt Müller-Goldboom, *Glitches II (no patterns)*
Rhythm as a Function of Transposition. The different channels of *Glitches II* (no patterns) use an identical, continuous sawtooth pulse sequence. Numerous observations of sonic phenomena resulting from minimal transpositions of one channel using different algorithms have already revealed shifts in the temporal arrangement of the pulses, manifesting as varying degrees of blurring in the overall sound. Furthermore, the application of the over half-century-old transposition device "Publison DHM89" produced inherently flawed temporal shifts—glitches—that manifest as rhythmic groupings, appearing almost like short patterns. Thus, rhythm here is a paradoxical result of faulty pitch manipulation. In a second step the impression of patterns was enforced by additional transpositions and spacing of the different rhythmic elements delivering a sound dance which encircles the listener faster and faster until a final reeling of pulses.

Girilal Baars, *Large Headroom Collider*
Large Headroom Collider \is a composition about signal-to-noise ratio (SNR). In sound, headroom and distortion are familiar concepts and both are directly related to SNR. In information theory, SNR and distortion are far more tricky concepts, especially when applied to, for instance, verbal communication. How to measure the quality or quantity of distortion in historical texts, in news reporting, in personal communications? Headroom in advertisements? Perhaps the SNR of verbally conveyed information isn't too high at the best of times. Since any type of manipulation of the original sound is in fact a type of distortion, conceptualising the headroom of a signal becomes a moving target. This piece is my way of acknowledging that even in the world of sound, we may frequently overlook deeper readings of SNR. Arguably, that is as it should be - we are our own best aesthetic judges! Nonetheless, Large Headroom Collider is my way of exploring the SNR of communication through music.

Ming Yang, *Melting II*
Melting II grows out of my earlier electroacoustic work *Melting I*, which was inspired by the glass sculptures of Dale Chihuly. In that piece, I translated the physical process of glass—its softening, stretching, flowing, and solidifying—into sound. Instrumental tones, noise, and electronic textures were treated as molten material: pulled, deformed, thinned, thickened, and re-shaped through time. Sound was not something fixed, but something fluid, fragile, and constantly becoming. melting II carries this sonic idea of melting into a new and more urgent cultural space. Here, the material being melted is no longer only abstract sound, but also history, voice, memory, and political reality. The work draws on field recordings of Palestinian parades and protests, alongside instrumental sounds and the human voice. These sources are not presented as documentary, but as sonic matter that can be stretched, dissolved, and re-formed, just like glass in a furnace.

Maria Pelekanou, *Nach der Stille*
Nach der Stille is a piece of electroacoustic music for eight or four loudspeakers or stereo, based on several layers, moving sound objects - which alternate and create a different spatial perception in the audience surrounded by them. The main theme of the piece is the impression that exists in the modern western world about a war, on the bombing of Syria and for this reason it is made from the reflections of a basic sound. A recording was used as source material, as well as a draft (in Audacity) of a shooting simulation. Based on these two, a polyphony was created not only of sounds, images, but also of space. Objects are transformed so that one emerges from the other. Pitch shifting, time stretching, delay lines, but above all reverbs. In this piece, reverb is what shapes the content, connects, binds, and constructs a poetic result.

Marcelo Conduru, *cenas banais*
The border between objectivity and subjectivity can be an interesting thing to explore in electroacoustic music. Here, even in the scenes that could be clearly recognized, the purpose is to extract music from triviality. So we can listen to speeches with no semantics senses but intonations. Children playing, machines, nature, many types of noises are all here to make music. Recognition here could be just the first step along the way thru the pleasure and deepness of hearing.

Concert 6

Saturday, June 20
7:30 PM
Loreto Theater

Program

works are fixed media unless otherwise specified

Momilani Ramstrum and Girilal Baars
"Leaping Collisions" 9:56
Momilani Ramstrum and Girilal Baars, voice

Mara Helmuth and Esther Lamneck
Wind Blown Rain 7:26
Mara Helmuth, computer music
Esther Lamneck, Tárogató and real-time composition
Alfonso Belfiore, video

David Dow
Meta Morpheus 7:45
David Dow, live electronics

John Gibson
Slipstream 5:30
Drew Neal, percussion

Alejandro Colavita
Emergence 7:29
Esther Lamneck, Tárogató

Judith Shatin
Adventure on Mt. Hehuan 8:55
I-Jen Fang, percussion

INTERMISSION

Freida Abtan
Rivulets 5:28
Enzo Filippetti, tenor saxophone

Keith Wecker
Heavy Gestures 6:55
Keith Wecker, laptop

Jonathan Wilson
The Hungering 9:00
Esther Lamneck, Tárogató

Miguel Chuaqui
Evocaciones (Evocations) for bass clarinet and live and recorded electronics 14:20
Laura Grantier, bass clarinet

Sarah LeMieux
we are all one luminous fractal thing 11:44
video

Josh Berg
Terminal Habitat Collapse -
The New Pastoralism 15:26
Trever Hagen, trumpet
Josh Berg, electronics

Program Notes

Momilani Ramstrum and Girilal Baars, *"Leaping Collisions"*
The composers are the vocalists, programmer, and instrument designer. All sounds are created live in the performance, and the voice is recorded in up to 12 tracks using Momilani's patented wireless MIDI glove - designed and created to trigger real-time vocal recording and digital signal processing in Pure Data. The piece is a collision of forces - first a dense landscape of sound, exploring time and memory and then evolving into a gentler kaleidoscope of waves. *Leaping Collisions* is an examination of how we navigate relationships in the world.

Mara Helmuth, *Wind Blown Rain*
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.

David Dow, *Meta Morpheus*
The Greek god Morpheus, was known as the god of dreams. His father Hypnos was the god of sleep. As time went on, Morpheus became associated with both sleep and dreams. When I first stepped into the Metaverse, it reminded me of a place between sleep and dreams. What often appears as a colorful world where we meet vague people who are really familiar yet maybe to exactly the person we thought they were. Where technology functions differently than the real world. Meta Morpheus is composed and performed in Virtual Reality via a Meta Quest 3 headset that creates a world that is 360 degrees in all directions and you are suspended about 5,000 feet above the ground. In this environment, the performance will be in the Csound Meta program. The performer interacts with objects that are driven by Csound code which create the sounds you will hear. Some objects are generative and create sound the whole time, while others require the performer to strike them with a virtual mallet.

John Gibson, *Slipstream*
My first musical instrument was the drum set, so I've always been fascinated by drumming. We usually think of the drummer in a band as playing a supporting role, laying down a steady beat while other instruments or voices handle melodic lines or chords that may be more memorable. But it's the specific characters of these drumbeats that intrigue me. Their styles are infinitely variable, and a drummer's way of pushing and pulling the pulses by tiny amounts can make the difference between a bland beat and an exciting groove. *Slipstream* features a lot of grooves — those are the streams. But now and then they slip, skidding into a new tempo before snapping back.

Alejandro Colavita, *Emergence*
*Emergenc*e is the first work on the new album, *Refractions* for Biwa, Tárogató and Electronics by Kazuyuki Shiotaka, Esther Lamneck and Alejandro Colavita. The album is a sonic exploration of the original folk instruments, the Japanese Biwa and the Eastern European Tárogató. Working with electronic scores created by Alejandro Colavita, the artists have used threads of traditional sounds of the Biwa and Tárogató interwoven with avant-garde gestures and colors.

Judith Shatin, *Adventure on Mt. Hehuan*
Adventure on Mt. Hehuan (Mountain of Joy in Chinese), named for a mountain in Taiwan, was composed for, and is dedicated to the briliant Amercian-Taiwanese percussionist I-Jen Fang, my colleague, friend and teacher at the University of Virginia. It is scored for solo bass drum and optional interactive electronics and was composed after extensive study of the instrument as well as a wide variety of mallets and placements. The decision to include interactive electronics grew from the dramatic timbral universe these added, as well as the adventure of the performance collaboration between the percussion and electronics performers. Rather than choose between the purely acoustic and electroacoustic options, I wanted both, as they offer different sonic experiences. The Max program was created by

composer Maxwell Tfirn in consultation with me. Adventure on Mt. Hehuan speaks to the joy of the journey.

Freida Abtan, *Rivulets*
A liquid state is a developing suite of works for saxophone and tape or live electronics written for Jeffery Kyle Hutchins by Freida Abtan. The first movement, *Rivulets,* features material improvised by Hutchins under Abtan's guided direction. Abtan manipulated and transformed the material through digital processing to create new music, deconstructed and re-scored for live performance. rivulets was premiered at Virginia Tech's Cube Theatre in October 2024 where it was spatialized over a 140-speaker array.

Keith Wecker, *Heavy Gestures*
During my first year of graduate studies, my research focused on the application of minimal and non-linear compositions for immersive speaker arrays. Inspired by the works of Morton Feldman, La Monte Young, and Yoshi Wada, amongst many others, and the writing of Jonathan D. Kramer, I began composing audio works based on this academic research. Using analog, granular, and generative synthesis algorithms, I created a vast environment for the saxophone and piano improvisations to roam through. This research and composition resulted in the Willard North Graduate Research Award and the Lobe Sound Studios residency in 2024.

Jonathan Wilson, *The Hungering*
The Hungering originated from an interest in exploring Hungarian folk instruments or melodies. Most fixed media and live electronics were based on recordings of Hungarian musical instruments that were taken into Max/MSP and transformed through granular synthesis and other pitch/time transformations. *The Hungering* is a play on the physiological sensation of "hunger" as well as the sensation of the very music that can be suggestive of Hungarian music, whether it be its folk music or other kinds of music that might be associated with that nation.

Miguel Chuaqui, *Evocaciones (Evocations)*
Evocaciones is a musical work for bass clarinet and live and recorded electronics, written in 2025 and dedicated to Laura Grantier, who premiered it at the LIPA Festival at Iowa State University in October 2025.Growing up in Chile, one of the first songs I learned was "Chile Lindo," a very popular folk song ("tonada") written by Clara Solovera in 1948 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*, I use references to the song to convey a mixture of nostalgia and unease connected to my upbringing in Chile during the dictatorship. "Chile Lindo" appears at first as if remembered from a distance, but later on in a jazzy, aggressive, brassy 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.

Sarah LeMieux, we are all one luminous fractal thing
we are all one luminous fractal thing is a wordless poem; an acousmatic sound composition and experimental film about the inextricable connection between humans and the Earth, filtered through the life cycle of a magnolia tree. The score weaves together field recordings of ocean waves, wind through trees, and scattered rain into a song with evolving harmonies, human breath, and flute. Blossoms, bark, stone, skin, and sea blend and blur until they become indistinguishable from one another. If you focus on the sound of your own breath as you watch and listen, you can collaborate in this experience, and feel the deep connection between the rhythms of nature, the cycles of your body, and all living things. original score and sound design by Sarah LeMieux, featuring flute by Steve Peckman. Official Selection, SEFF -- Smaragdni Eco Film Festival (Hrvatska Kostajnica) 2025 and ArteScienza Festival at Centro Ricerche Musicali (Rome) 2025; MOXSonic Festival 2025 (Kansas City)

Josh Berg, *Terminal Habitat Collapse - The New Pastoralism*
The New Pastoralism sonically narrates the anthropocene. From bucolic beginnings to a poisoned present and into a disparate future of engineered survival, the three-act composition presents an immersive soundscape of ecological change. Performed in quadraphonic sound, each act represents an epoch of this story, an entropic journey from melody to mechanical rhythms driving into a startling finale. The piece seeks to activate a collective psycho-somatic response to the complete collapse of human habitat by renovating the aesthetic framework of pastoralism and escalating the rhetoric of ecological change.

Concert 7
Sunday, June 21
1:00 PM
Loreto Theater

Program

works are fixed media unless otherwise specified

Danilo Dawson
Un Atardecer 5:23

Luca Pavan
Serenade 2:34

Maximilian Yip
Nature 4:58

Courtney Brown
Ebb & Hue 5:00
Courtney Brown, Nha-Y Duong, and Maria Murad
live electronics

Juan Carlos Vasquez
Recursive Radiance 9:00

Ceciia Suhr
Glitch Hymn 6:55
Ceciia Suhr, voice

INTERMISSION

Julian Green
Again 8:21
Julian Green, live electronics

Chung Eun Kim
Toys' Dream 5:20

Julian Stuart-Burns
Climbs and Crumbles 6:58

Jacob Frost
ACME 8:00
Yuma Ueskak, soprano saxophone

Sunhuimei Xia
Vanishing in Winds 7:49
Sunhuimei Xia, live electronics

Program Notes

Danilo Dawson, *Un Atardecer*
Un Atardecer is a scene of reflection. Reflection serves as the second fundamental form of this journey, the first being the substance found in breathing: its rhythm, suspension, and intensity. In this narrative, thoughts crystallize as sonic ideas; some remain, while others fade away, with the meditative state remaining constant. When a thought is sufficiently insistent and imbued with vital force, we leave one world to appear in another. The sunset is us, passing through the veil of one reality into the next.

Luca Pavan, *Serenade*
Serenade is a serial-style piece written with Csound based on a series of 10 microtones. The sounds used are those of the instruments of a string orchestra, which are read at different speeds to simulate the frequencies of the notes. The idea is to create a modern interpretation of a type of music typical of classical composers, namely the serenade for strings.

Maximilian Yip, *Nature*
The samples of the composition *Nature* were created by water drops, rain, thunderstorm and bird sounds
The resulting sounds were processed using Metasynth and Cubase. Additionally, atmosphere was created by frequently changing rooms.

Courtney Brown, *Ebb & Hue*
Ebb & Hue is a work that explores the interaction between water, color, and sound. We were particularly inspired by the common childhood experience of making 'potions', and this work expands upon this idea of joyous play. Hydrophones are used to capture water sounds, which are processed using software written in ChucK. Parameters and effects are altered in real-time in an improvisatory manner. As the colors disperse and blend, they will influence the sonic landscape, creating a unique and ever-evolving musical experience. Please enjoy this journey through the fluid harmony of water and color.

Juan Carlos Vasquez, *Recursive Radiance*
Recursive Radiance, done in collaboration with Zhonghao Chen, explores the intersection of tradition and modernity through a four-channel acousmatic soundscape. The composition draws its material from the guqin—a Chinese zither revered for its meditative and philosophical depth—using recordings of Cai Zhen You (Wandering in True Essence) and guided improvisations. Daoist concepts of “wandering” (you) and “divine radiance” inspire its fluid, organic structure. Through advanced techniques like Fab synthesis, granular processing, and spatial sound diffusion, the piece transforms the guqin’s raw acoustic textures into intricate, immersive soundscapes. The composition

unfolds from unmodified guqin recordings to densely layered sonic abstractions, culminating in a return to its acoustic roots imbued with digital resonances.

Ceciia Suhr, *Glitch Hymn*
Glitch Hymn is a real-time audiovisual work for soprano voice, live and fixed electronics, and AI-generated visuals. It addresses the haunting threshold where machine systems begin to signal care and emotional responsiveness, exploring an eerie cultural phenomenon: AI sounding increasingly "human" even emulating human affect—while human behavior grows increasingly systematic and procedural. The work unfolds as a narrative inquiry, where the soprano voice moves through lyrics and non-verbal sound to question the machine's simulated emotions. This live vocal line interacts with a pre-recorded layer of voice and electronics that introduces stutters, distortions, and fragmented gestures. The two layers remain distinct, mirroring an ironic reversal: the machine surfaces with unsettling moments of emotional signaling, while the human presence navigates a patterned, digital architecture. As the field of address evolves, the voice turns toward a final, insistent call.

Julian Green, *Again*
Again is a live electroacoustic performance structured as a stream of consciousness, in which repeated physical gestures function as both material and form. The performer cycles through a limited set of recurring actions intended to “cradle” a fleeting, beautiful moment; over time, this repetition shifts from preservation toward compulsion, foregrounding the tension between holding on and letting go. These gestural loops accumulate and cross thresholds that trigger new sonic layers, including processed vocal statements, musical textures, and environmental sound events. Rather than presenting discrete movements, the work unfolds through gradual intensification and release, emphasizing how replay can simultaneously comfort and erode, as memory morphs with each return. In the latter portion of the performance, a recorded spoken message introduces an explicit reflective frame, calling for interpersonal awareness of desire and a move away from reliance on possessions in recognition of life’s ephemerality. Again uses repetition as a performative engine to examine attachment, impermanence, and the unstable fidelity of remembrance.

Chung Eun Kim, *Toys' Dream*
Toys’ Dream is an electronic music work that draws its primary sound materials from toy piano and various toy instruments. The piece is conceived around the dual notion of a “dream,” in which toy instruments imagine themselves as professional performers. In the opening section, repetitive toy piano textures create a mysterious and immersive sound world, gradually drawing the listener inward. This atmosphere later gives way to a more animated and rhythmic energy centered on keyboard-based materials, suggesting a playful yet intensified sense of motion.

Julian Stuart-Burns, *Climbs and Crumbles*
Climbs and Crumbles was the first piece I constructed using only digital synthesis techniques. It is a complete iteration of a work whose sections sound slightly different on each generation, as various parameters—especially the spectra of the inharmonic sounds introduced by glissandi—are left up to chance. The form of Climbs and Crumbles consists of one extended rising motion, with the significant exception of an extreme breakdown that occurs around the center of the piece. The ramping up, preservation, and shattering of momentum in music had been one of my most significant interests in the last year at the time of writing, and this piece crystallizes that fascination.

Jacob Frost, *ACME*
Here at ACME™ Corporation, it is our pleasure to meet all your audio processing needs! We pride ourselves on our quality products, built to last and made by hand right here in the United States of America! Upgrade your effects rig TODAY with an ACME™ MAX PATCH perfectly designed to do EVERYTHING you could EVER want a Max patch to do! Get your groove on with our ACME™ Looper, lag-free and meticulously quantized to synchronize to your click track! Soar into the clouds of sonic bliss on top of our ACME™ Reverb, perfect to subtly enhance your sound in ways the audience won’t even notice! Playing through an ACME™ Harmonizer is like having an on-demand duet partner, which we PROMISE will not gain sentience and ruin your set purely out of spite. With ACME™ by your side, you can be ABSOLUTELY sure that NOTHING will go terribly, horribly wrong. That’s the ACME™ Guarantee!

Sunhuimei Xia, *Vanishing in Winds*
Vanishing in Winds is a musical composition dedicated to Wuhan. The reading of the first half of the poem Yellow Crane Tower formed the primary musical material, together with the sound of ancient musical instruments, the bianzhong and guqin, which are the perfect representatives of the sounds of Wuhan with their historical meanings. The prototypes and deformations of these sounds create a majestic scene as if one is on the Yellow Crane Tower overlooking the endless Yangtze River with the mountains, along with the visual scene of the three towns in Wuhan. The Gametrak controller is used as the performance interface for the composition.

Concert 8
Sunday, June 21
3:30 PM
Frank Shiner Theater

Program

works are fixed media unless otherwise specified

James Roeber
The Not Yet Impossible 12:12

Ivano Pecorini
Vara 4:18

Timothy Gmeiner
Do You Smile In Your Dreams? 9:00
video

Hubert Howe
Inharmonic Fantasy No. 20 8:03

INTERMISSION

Timothy Crist
leaves of a forgotten notebook 8:44
Timothy Crist, live electronics

Varun Kishore
Collapse 3:48

Ariadna Alsina
Fragile (triptych) 7:12

Monica Duncan and Senem Pirler
Tears for Lost Frequencies 9:43
video

Soheil Zarrinpour
Resurrection 5:30

Program Notes

James Roeber, *The Not Yet Impossible*
My *Not Yet Impossible* series of compositions uses computer tools to combine sounds made by traditional instruments into ensembles/pieces with harmonic, timbral, temporal, and spatial relationships that might be challenging to score and/or perform. While creating these pieces, I've abdicated agency when possible, outsourcing decisions (e.g., note selection on occasion; instrument placement almost always) to my compositional partner's random-number functions. That said, these pieces are true partnerships; and, for better or for worse, they bear the strong imprint of my tastes and tendencies. I'm grateful to my partner for their help in co-creating concrete and, for me, often surprising sonorities that would otherwise have remained hypothetical/unknown. I'm hopeful that someday this music may be scored and played by real musicians, in real spaces, as an embodiment of the beautiful discipline of musicians, and their commitment to the not-yet-impossible whims of composers.

Ivano Pecorini, *Vara*
Vara is a 16-channel Ambisonics electroacoustic work exploring the seam between instrumental presence and electronic illusion. Extended string techniques: harmonics at the edge of intonation, unstable bow pressure, friction-noise, percussive contacts, meet electronic materials with intentionally similar fingerprints. Through layering, micro editing, and resonant processing, acoustic gestures gain synthetic doubles, while electronic figures inherit the grain and volatility of touch. The form drifts between recognition and doubt: pitch and resonance surface, then break into broadband surges; textures tighten into pulses, then thin into hovering bands where timbre becomes the melodic line. Space is compositional: sounds are placed, rotated, and dispersed, turning timbre into trajectory—filaments, halos, scattered points. Vara invites listening through the sound, as matter slides into signal and back. As sounds migrate, identity shifts: never fully acoustic, never fully electronic.

Timothy Gmeiner, *Do You Smile In Your Dreams?*
Do You Smile In Your Dreams? is a spatialized audiovisual live-performance capture that journeys through a mind with dementia to paint the walls with sound: music and words that poke through fog and isolation to invite brief but powerful moments of colorful memory and human connection. In this story, indistinguishable murmurs from strangers in a hospital room heard by the patient are interrupted by a loved one's voice which cuts through the confusion. This voice, presented in the piece as a Cherokee recitation of "The Lord's Prayer", provides the basis for recollection by communicating messages to the patient's mind through improvisational vocals, trumpet

and modular synth which act as memory retrievers, intended to help establish the fleeting connection. This interaction is synesthetically represented by colorful reactivity in the patient's 3D fMRI brain scan every time it's heard. These moments of connection end with the patient's retrieval of a series of meaningful memories.

Hubert Howe, *Inharmonic Fantasy No. 20*
When frequencies of a harmonic spectrum are shifted up, the pitch of the shifted partials gets less and less the higher you go, Nevertheless, this process puts the partials of very high notes into the range exceeding the limits of human perception, so you cannot use these. The inharmonic partials in this work are shifted up by a ratio of 2/5, which is almost a tritone for the fundamental, but by the 24th partial nearly the same as the harmonic frequency. Nevertheless, because of the inharmonicity, the partials never create the sensation of pitch. 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 around the room from where they began back to where they started.

Timothy Crist, *leaves of a forgotten notebook*
leaves of a forgotten notebook is an improvisatory piece using Atelier software by GRMTools and MIDI control via Max and desktop controllers. Numerous textures appear juxtaposed and overlapped, competing for supremacy, cancelling one another, and unapologetically tearing each other apart. The music's fabric evolves as a complex network of control signals combine to charge and direct the music in unexpected directions. Atelier software is a powerhouse for spatial audio and automatically scales its audio outputs to be compatible with any house system.

Varun Kishore, *Collapse*
Collapse \draws on aesthetic influences from Brutalist architecture, the large-scale concrete and metal artworks of Anselm Kiefer, Urs Fischer's excavated gallery floors, and Mark Fisher's *Capitalist Realism.* Sonic materials include field recordings of metal drums, pipes, cinderblocks, concrete slabs and other detritus; these were used to generate a collection of phrases via a performable Max patch (a "drunken" Euclidean sequencer of my own design). These phrases were heavily and meticulously chipped away at, like a sculpture emerging from a solid block of concrete, forming gestures that transport the listener through sonic ruins falling apart around them. Additional materials include judiciously filtered electric guitar and noise textures, modular synthesis, and a single drum machine sample. "There is no punctual moment of disaster; the world doesn't end with a bang, it winks out, unravels, gradually falls apart." - Mark Fisher, *Capitalist Realism*

Ariadna Alsina, *Fragile (triptych)*
Fragile (triptych) is an electroacoustic music piece for fixed medium, composed by three electroacoustic miniatures, each of them working with sound energies, gestures and timbres composed under the inspiration of the concept of fragility. In the context of nowadays catastrophic and dystopic situations that we face, it is difficult to feel hope in the human condition. Working with different meanings and interpretations of this notion with musical ideas allows me to approach poetically some characteristics of materials like crystal (fragile and hard at the same time) and ecosystems (vulnerable and resistant). It is a way also to metaphorically suggest resilience, endurance, and reactivity versus indifference.

Monica Duncan and Senem Pirler, *Tears for Lost Frequencies*
Tears for Lost Frequencies (2024) is an audiovisual work (HD video and 8-channel audio) that explores our complex relationship with plastic through 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 grief of one's grieving moment, such as hearing loss, and accompany us in a tumultuous world of change towards speculative healing. Microplastics in tears become our companions; they are the "other" coexisting within us, disrupting us, and becoming our kin. While the nature of grief over change is ambiguous, something static remains—plastic permanence. This project is an outcome of practice-based research situated in the field of queer ecologies, which questions the sterilized narratives built around understandings of "nature."

Soheil Zarrinpour, *Resurrection*
Resurrection is a quadraphonic electronic composition inspired by the theme and development approach. The theme comes back after passing through change. As the piece moves forward, the music passes between different sound worlds. Each world has its own character, its own color, its own way of breathing. The changes between them are sudden and full of contrast, and the synthesized quality of the new sound gives an emotional sense of moving toward a different space, both in sound and in feeling. Sudden changes in sonority also happen inside the sound worlds themselves, pulling the listener away from the space they were just in. After this break, the music gives a sense of fast travel into a new sonic space. The theme moves through these worlds, fading away in one and coming back in another. This shift from one sound world to another is itself a kind of sonic resurrection.

Concert 9

Sunday, June 21
7:30 PM
Loreto Theater

Program

works are fixed media unless otherwise specified

Yingting Liu
Lin Chong's Night Escape 15:00
Markus Kaitila, piano
video

Giovanni Costantini
Unveilings 5:40
Fiorenzo Santoboni, cello

Sever Tipei
Ghioc 13:00
Enzo Filippetti, baritone saxophone

Donguyun Lee
ASIA 5:40
Markus Kaitila, piano

INTERMISSION

Christian Banasik
Echoes of Time 10:06
Enzo Filippetti, tenor saxophone
Maja Cerar, viola

Nicolas Chuaqui
Born as Water 8:15
video

David Mecionis
Tessuto non tessuto 5:45
Fiorenzo Santoboni, cello
Enzo Filippetti, tenor saxophone

Jeff Morris
Plastic 13:30
Virginia Figueiredo, clarinet
Margaret Wiss, choreographer, dancer

Program Notes

Yingting Liu, *Lin Chong's Night Escape*
Lin Chong's Night Escape is a work for fixed media, video, and piano inspired by Lin Chong from the classic Chinese novel Water Margin. The piece unfolds in four sections—Prologue, Wrath, Revenge, and Escape—each reflecting a different emotional stage of the character's journey. Rather than narrating the story literally, the work reimagines it through sound. Cyberpunk textures, 8-bit arcade aesthetics, traditional Chinese operatic percussion, techno, chiptune, and Black Noise hip-hop7 are combined to create a rhythm-driven, sensory sonic environment. While the surface may appear playful and theatrical, a tragic undercurrent remains. The piano part draws inspiration from the yangqin solo *Lin Chong's Night Escape* and functions as an equal counterpart to the electronics. Pedal resonance and natural decay interact with electronic delay, reverb, and synthesized textures, blurring the boundary between acoustic resonance and electronic space.

Giovanni Costantini, *Unveilings*
The cello slowly uncovers itself and reveals its many voices, gesture after gesture, color after color. With each breath, the electronics paint a new time and a new space: a different soundscape, in which the intimacy of the live instrument is placed and expands, permeating it, in symbiosis with it yet always recognizable.

Sever Tipei, *Ghioc*
Ghioc is a seashell used by professional fortune tellers to listen to the noise inside the hull in order to predict the future – and to deceive their customers. The instrumental part and the fixed media part are two independent collections of uneven sections that can succeed each other in a variety of ways. *Ghioc* is a manifold composition and the randomness embedded in the electro-acoustic part at all levels is mirrored in both the structural and detailed decisions made by the human performer. The two entities have multiple strategies at their disposal while being engaged in a dialogue of the deaf. During this process, the live instrument seems to try to decipher the unconcerned computer-generated sounds: another "unanswered question"..

« Ce monde en lui-même n'est pas raisonnable […] Mais ce qui est absurde, c'est la confrontation de cet irrationnel et (du) désir éperdu de clarté dont l'appel résonne au plus profond de l'homme ».

("This world in itself is not reasonable […] But what is absurd is the confrontation between this irrationality and the desperate desire for clarity, the call of which resonates in the deepest recesses of man.")

Albert Camus

This work used Delta HPC cluster at National Center for Supercomputer Applications through allocation HUM230003:DISSCO from the Advanced Cyberinfrastructure Coordination Ecosystem: Services & Support (ACCESS) program, which is supported by U.S. National Science Foundation grants #2138259, #2138286, #2138307, #2137603, and #2138296.

Donguyun Lee, *ASIA*
Technically, computational processes such as pitch shifting, vibrato, and reverb serve to imbue the piano—a Western equal-tempered instrument—with the subtle nuances of traditional Asian instruments. By triggering composed electronic events and engaging in real-time interaction, the performer enters into an organic communion with the electronics, continuously shaping the morphology of the electronic soundscape through the live performance. Musically, the computer part is not a separate layer detached from the piano. Rather, it functions to amplify the piano's resonance across multifaceted dimensions and directions. This sonic expansion dissolves the binary boundaries between tradition and modernity, and the East and the West, exploring a new musical narrative that emerges from the spaces in between

Christian Banasik, *Echoes of Time*
Echoes of Time (written for Enzo Filippetti) is a work that explores the temporal and spatial dimensions of sound. The composition aims to highlight the interplay between live instruments and electronic sounds, incorporating both conventional compositional approaches and AI techniques. This piece is structured into flowing and clearly divided parts, each shedding light on different facets of the interaction between saxophone, viola, and electronics. My selection of these instruments (+ electronics) and the exploration of distance, positioning, reaction, and spatiality are integral to the compositional concept. The development of individual motifs takes place in connection with and interaction through freely accessible as well as partially commercial AI applications. Integrating AI systems into specific aspects of the workflow has proven to be an exciting and promising extension of my last works. This process has allowed me to gain further experience and refine my own creative workflow.

Nicolas Chuaqui, *Born as Water*
Born as Water is a video piece that uses footage of rock, water, and trees. These elements are not symbols to decode but are rather direct evidence of something we already sense but keep forgetting: meaning is not a destination we arrive at, but a quality of attention we bring to what's already here. We spend most of our lives constructing narratives to make the world legible, to feel like we're getting somewhere, and in doing so we skip past the very texture of being alive. Born as Water suggests that the meaning we're looking for might not be something we find but something we stop obscuring. This meaning has been present all along in the unedited, unhurried surface of the world, and that the real work isn't searching but learning to look without needing what we see to add up.

David Mecionis, *Tessuto non tessuto*
Tessuto non tessuto is an attempt to create an expressionistic yet non-narrative music, high in contrast, incorporating multiple emotional states from active to meditative. The use of two live instruments as close in sound as tenor sax and cello is intentional. Their affinity is essential to the core meaning of the piece as they combine to express singular musical ideas such as thickened melodies and multi-note shapes. In keeping with the title, the instruments are not woven together but are rather pressed together; they interpenetrate to form single identities and are divided into their own characters only toward the end. All electronic sounds were designed using only an Akai AX60 analog subtractive synthesizer. Thanks to my friend David J. Gereg for introducing me to this wonderful and temperamental instrument. Thanks to Enzo Filippetti and Fiorenzo Santoboni for their hard work and to Riccardo Santoboni and Linda Marcel for presenting the opportunity to compose this piece.

Jeff Morris, *Plastic*
Plastic by Jeff Morris refers both to synthetic material and to shaping—of objects, art, and thought itself. Plastic ultimately asks: how do we respond when every solution generates new problems, and paradigms shift faster than policy? In an age of disruption, perhaps progress lies in recognizing how little we know—and choosing to act anyway.

Concert 10
Monday, June 22
1:00 PM
Loreto Theater

Program

works are fixed media unless otherwise specified

Guanjun Qin
FMVP! 6:04

Yixuan Zhao
Coming and Vanishing 7:02
Ann Stimson, flute

Cooper Corcoran
Portrait of Hannah 4:33

Adam Wilson
The Fourth Man, for Fretless Guitar and Real-Time Electronics 5:00
Adam Wilson, guitar

Zihao Yin
Escape 4:59

Mary Simoni
terzetto 6:16
Ann Stimson, flute
Madeleine Shapiro, cello
Marey Simoni, piano

INTERMISSION

Beth Wiemann
Eroded Lions 6:31
Katrina Clements, clarinet
Spencer Brand, trumpet

Ronald Parks
...over 2000 pulsars... 8:52

Hyun Jeonghun
Crown Shyness 5:38

Nikolai Margulis
95 Deeper 7:12

Linda Marcel
Beacons of Sound 7:04
Fiorenzo Santoboni, cello

Program Notes

Guanjun Qin, *FMVP!*
FMVP! is an electroacoustic work built from the sounds of basketball. Through transformed bounces, impacts, and resonances, the piece traces an athlete's emotional journey from doubt to determination. Dedicated to Stephen Curry, it explores the shared rhythm of athletic struggle and artistic creation—persistence, precision, and belief.

Yixuan Zhao, *Coming and Vanishing*
Coming and Vanishing is an Audiovisual work for solo flute and electronics that explores a transient and unstable phenomenon. The flute interacts closely with the electronic layer through air sounds, breath tones, and extended techniques. The electronic part is primarily built from processed human whispers and breaths, materials detached from linguistic meaning. Acoustic and electronic sound exist in a continuous state of mutual negotiation, shaping and destabilizing one another in real time. The visual draws inspiration from traditional Chinese landscape painting while incorporating a surrealist sensibility. Through gradual transformations of light and shadow, the imagery reveals and amplifies microscopic details within the sound. Sound and visual are not merely layered media, but revealing a dynamic process, existing only within the persistent tension between appearance and disappearance, presence and loss, immediacy and dissolution.

Cooper Corcoran, *Portrait of Hannah*
Portrait of Hannah was composed in Fall 2025 for fixed media. The piece explores transformations of the human voice using filtering, delay, and layering to create an evolving texture. The work is created from recordings of a close friend, Hannah, who generously contributed her voice to the piece. Samples of her singing, speaking, and breathing are processed and used to create a portrait that reflects her personality and aura. Through the abstraction of initially recognizable sounds, *Portrait of Hannah* invites the listener to consider ideas of transformation, ambiguity, and character.

Zihao Yin, *Escape*
When style, sound, and technique are no longer confined by themselves, but are guided by the core elements of a composition, they can interact freely, shaping emotion and storytelling. Escape represents such an exploration, a personal project created during Zeo Yin's time at Berklee College of Music, beyond his formal studies in sound design, electroacoustic composition, and contemporary music writing. While the piece employs Foley recordings, modular synthesizer textures, jazz piano improvisation, and modern music production techniques, the true driving element behind

its creation is emotion. Escape leads listeners to wander between safety and uncertainty, fantasy and reality. For Zeo, the most effective combination of style and compositional tools comes from identifying the shared essence of the materials and letting emotion and narrative guide their integration.

Adam Wilson, *The Fourth Man*
The Fourth Man builds on a prior work, *The Third Man,* in which accompaniment for a live improvisor is generated in real-time by traversing a factor oracle representation of the improvisor's performance. *The Fourth Man* introduces a novel bit packing algorithm to rapidly identify repeated motives in the performer's improvisation. In addition to the factor oracle, a set of compositional heuristics is used to develop accompaniment from an evolving database of motives.

Mary Simoni, *terzetto*
terzetto is a capricious experimental work for piano trio with video projection that explores alternative approaches to ensemble interaction and musical notation. Rather than performing from a fixed score, each performer independently selects one of several modes of performative engagement: improvisation guided by musical gestures, improvisation motivated by video projection of score elements with musical gestures, or free improvisation in dialogue with the video. The instrumentation is flexible and may consist of any trio, provided that one part is associated primarily with the treble clef (color-coded red), another with the bass clef (blue), and a third with a grand staff (green). By integrating jazz-derived improvisational practices with flexible notation and fixed media, the work foregrounds performer agency while interrogating contemporary models of ensemble coordination and musical authorship.

Beth Wiemann, *Eroded Lions*
Eroded Lions is a work written for the 'Vive Ensemble (Spencer Brand and Katrina Clements) based on a poem by Joan Wickersham from her book *No Ship Sets Out to be a Shipwreck.* Images from the Vasa Museum in Stockholm illustrate the poem in the accompanying fixed media, set along with electronic sounds built in Roli synthesizer blocks.

Ronald Parks, *...over 2000 pulsars...*
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 sky and map the pulsars to trigger slices of audio samples?

Hyun Jeonghun, *Crown Shyness*
This work is inspired by crown shyness, a natural phenomenon in which tree canopies maintain distance without contact, and explores social relationships and the attitudes required to sustain them through sound. Section A depicts an individual tree using low-register piano notes and layered sounds derived from natural harmonics to symbolize the ground, trunk, and the growth of branches and leaves, evoking the natural environment. Section B focuses on the forest formed by multiple trees and the spaces between them. Through spatial processing, this section articulates expanded space and a state of coexistence in which individual entities do not encroach upon one another. In Section C, the forest metaphor extends into a social dimension, expressing coexistence, understanding, and mutual respect within human relationships. Through this framework, the work reflects on distance, respect, and attitudes of coexistence within a social context.

Nikolai Margulis, *95 Deeper*
95 Deeper is an acoustmatic exploration of harmony and corruption told through an electric banjo, a faucet, a balloon, and some other junk. The piece would not exist without the guidance of Hans Tutschku and Darcy Copeland and the endless generosity of Gabe Hirshfeld.

Linda Marcel, *Beacons of Sound*
Beacons of Sound, for cello and electronics, explores the sonic experience of aircraft navigation and flight through the sounds of aviation signals, humming engines, ground-to-air communications, and selected “Very High Frequency Omnidirectional Range” (VOR) Morse-coded identifiers. The work translates functional navigational data into an expressive soundscape. Morse code signals associated with particular airports—Ormond Beach Municipal Airport (OMN), --- -- -. Charlotte Douglas International Airport (CLT), -.-. .-.. - and LaGuardia Airport (LGA), .-.. --. .- . serve as points of departure for rhythmic patterns in dialogue with the cello. The acoustic cello establishes a “pitch of gravity” while employing extended techniques expanding timbre, and rhythmic movement that blend and complete the soundscape. Electronic sounds developed with MAX software combine and manipulate fragments of MHz frequency data to create evolving sound timbres. Through this interplay of signal, resonance, and acoustic cello, *Beacons of Sound* reimagines a sonic landscape that blurs the boundary between technological function and musical expression.

Concert 11

Monday, June 22
3:30 PM
Frank Shiner Theater

Program

works are fixed media unless otherwise specified

Kyle Shaw
Vidi Aquaam 5:42

Akiko Hatakeyama
sawa 2:12

Karl F. Gerber and Karina Erhard
Four Strings not For Strings 9:00
video

Yein Shin
four hours 5:11

Claudia Robles-Angel
Ripples 13:00

INTERMISSION

Marta Gentilucci
entangled 15:00
video

Jintong Liu
Beneath the Dome 17:10

Serkan Sevilgen
Nophesis 5:05

Fred Szymanski
RAKE 8:10

Program Notes

Kyle Shaw, *Vidi Aquaam*
Vidi Aquaam ("I saw water") is an antiphon in Christian liturgy using imagery from the book of Ezekiel. This piece reimagines the submersion in water alluded to as a surround sound experience exploring the acoustical properties of water.

Akiko Hatakeyama, *sawa*
It's neither close nor far, neither happened nor never happened. This is a short piano-and-electronics piece that captures a moment in an unfamiliar place.

Karl F. Gerber and Karina Erhard
Four Strings not For Strings
A video documentation of the premiere. We develop an improvisation for two players with PlayStation 2 controllers. This creates live electronics with prepared sounds from digital and analog sources. Movement data is generated by pulling and tilting the cords. In their interplay, the two performers react to each other both sonically and physically. This results in wide arm and hand movements that have a strong gestural effect and speak directly to the audience. The visible connection between sound and movement has been a central feature of Karl Gerber's work for many years. Technically, the project is deliberately simple: GameTrak pedals have been rediscovered, adapted for our artistic purposes. The preparatory composition process includes the adaptation of the hardware as well as the selection and optimization of sound material and algorithms. The result is a performance that offers a dense and intense experience with simple means, both technically and artistically.

Yein Shin, *four hours*
This piece was created as an exploration of what kind of music can be produced within strict limitations of time and sound material. By composing under a constrained time frame and using a highly limited set of sound sources, the work focuses on constructing a composition through repetition, expansion, and transformation of minimal elements. Throughout the compositional process, I was able to quickly identify my own preferences in sound, techniques, and formal development. Working within these constraints clarified my decision-making and revealed tendencies that might remain less apparent in a more open-ended environment. As a result, my compositional style emerged naturally and distinctly over a short period of time. This work functions not only as a completed composition, but also as a condensed reflection of my musical approach and aesthetic, discovered through an intensive and time-limited creative process.

Claudia Robles-Angel, *Ripples*
Ripples is an octophonic composition which, by using field recordings of diverse origin, evolves evoking a ripple effect such as the movement of waves in water. The acousmatic piece is based on a similar composition for an installation sharing the same title, which applies cymatics phenomena to 10 sound sculptures in surround sound.

Marta Gentilucci, *entangled*
entangled is a multidisciplinary collaboration between a composer and a photographic artist. Rooted in the sonic and visual residues of abandoned spaces, the project explores entanglement as an interweaving of past and future, presence and absence, materiality and imagination. Over the course of nearly three years, the composer explored the sonic possibilities of an abandoned railway coal depot in the center of a European metropolis. The composer compiled an extensive archive of field recordings from the train platform and the surrounding nature that had slowly reappropriated the site—sonic snapshots echoing a forgotten past. These sounds constitute the sole material for the electronic part. The photographer worked in the English countryside, capturing a derelict home reclaimed by woodland and transforming ruin into shifting, uncanny visions. Drawing on ancient incubatory practices, *entangled* creates a space in which alternative dimensions and futures can emerge. The collusion of sound and image produces a slowly evolving sonic landscape, inhabited by plants and leaves, pieces of wood, stones, metal objects, and fences. To ground these ethereal explorations, the visuals oscillate between the real and the imagined, reminding us that even as boundaries dissolve, our navigation of the unknown remains intimately connected to the bodily experience of sound.

Jintong Liu, *Beneath the Dome*
Beneath the Dome is a 17-minute, eight-channel electroacoustic work that guides the listener through the architectural structure of Manchester Central Library (first floor) from a first-person perspective, treating the building itself as an active acoustic instrument. The piece uses sound symbolism—distinct sound materials are mapped to different building materials—and these are shaped through frequency response, reverberation, and echo to convey how each space “answers back.” Field recordings (human activity, exterior ambience, operational sounds) are combined with synthesized elements to evoke both the everyday life and historical character of the library and its collections. This eight-channel ‘walk-through’ in which materials, reflections, and memory will become compositional agents.

Serkan Sevilgen, *Nophesis*
Nophesis explores the sonic architecture of Istanbul, blurring the boundaries between its organic life and urban machinery. The piece is constructed from two opposing sound archives: the biophony of local bird populations and the anthropophony of human-made noise. Through algorithmic processing, these distinct audio worlds are not merely layered but chemically fused. Using spectral analysis and resynthesis, the piece maps the frequency of nature onto the amplitude of the machine (and vice versa), creating a cross-synthesized hybrid reality. The result is a shifting soundscape where birds sound like mechanics and traffic dissolves into chirps—a digital hallucination of the city's memory.

Fred Szymanski, *RAKE*
RAKE is an acousmatic work for multichannel sound. In its presentation is a world of vibrational interactions of a non-linear process. The properties involve the instrument play as well as the potential generator of a vibroacoustical structure. This will be the New York premiere of *RAKE.*

Concert 12
Monday, June 22
7:30 PM
Loreto Theater

Program

works are fixed media unless otherwise specified

Eric Chasalow
The Wings That Bear the Night Away 9:43
Maja Cerar, violin

Heinz-Josef Florian
Dream Flow 7:12

Mara Helmuth
Night Shimmer 7:50
Patti Cudd, percussion

Joel Hunt
Modular AV 4:00
video

Hubert Howe
Inharmonic Fantasy No. 21 10:20
Fiorenzo Santoboni, cello

INTERMISSION

Tom Armstrong
The Gramophone Played 15:20
Madeleine Sjhapiro, cello

Riccardo Santoboni
Shape Memories 7:00
Maja Cerar, violin

Jason Palamara
Overmatching 11:28
Jason Palamara, performer
video

Madelyn Byrne
In A Winter Landscape 5:36
Fiorenzo Santoboni, cello

Riccieri Paludo
The Weight in Gold 6:31

Shunhang Huang
Ripple 5:10
video

Program Notes

Eric Chasalow, *The Wings That Bear the Night Away*
The Wings That Bear the Night Away is based on an imaginary mythology derived from the story of Daedalus and Icarus, but in this retelling, Icarus flies out of time, reaching toward the sun and coaxing the earth's orbit to continually bring light to the world. The electronic part granulates the string quartet stems from my song, Ghosts of Our Former Selves, refracting them - stretching and transposing the samples to remix my record into an entirely new piece for live performance. It appears on a forthcoming album from New Focus Records.

Heinz-Josef Florian, *Dream Flow*
In today's world, many people are confronted with the challenges of the climate crisis, violent conflicts, increasing aggression in both speech and action, and a pervasive sense of insecurity. Amidst these struggles, mental health demands moments of rest, joy, play, laughter, and communication. However, restful sleep has become increasingly rare. Yet, dreams possess a unique healing potential for our mental well-being. In dreams, different realms often converge in surprising and unexpected ways. Dream Flow could be seen as a manifestation of such a dream. The sound materials used in this record consist of sounds generated and processed with CSound, personal field recordings, selected Freesound samples, and AI-generated voice samples. Sound objects with calm, threatening, communicative, or friendly characteristics meet in shifting constellations, overlapping, dissolving, and reestablishing relationships—just as unpredictable and multifaceted as dreams themselves often are.

Mara Helmuth, *Night Shimmer*
Night Shimmer (vibraphone and stereo fixed media), was inspired by a Leprechaun story about a girl who was so drawn in to dancing to fairy music, that while she thought she had been dancing for only twenty minutes, she was actually missing from her family for twenty years. The process of composing often leads into many unanticipated ideas or questions, and this engagement with sound can consume one for inordinate amounts of time.

In the forest the faraway fairy music tinkles, calling you,
you may hear the sounds of leprechauns tapping on tiny boots
If you find the shimmery clearing with sparkling lights, dancing and magic music
you might not return for a long, long time...

Joel Hunt, *Modular AV*
Modular AV immerses the viewer in the inner mechanics of modular synthesis, where harmonically rich tones and interlocking rhythmic loops continuously evolve. Subtle variations in voltage and timing generate shifting textures, blurring the line between composition and emergence. In parallel, modular video improvisation directly responds to the audio signal, with live parameter manipulation translating sound into motion, color, and form. Visual structures pulse, fragment, and reassemble in real time, mirroring the music's internal logic. Together, sound and image engage in a generative feedback loop, creating a dynamic, unified audiovisual experience.

Hubert Howe, *Inharmonic Fantasy No. 21*
This work employs frequency shifting down by a ratio 17/24 of fundamental frequency. The amplitude of each partial is controlled separately, so that there is a continually shifting timbre. The cello represents a fixed element over this continually changing backdrop of sound components fading in or out. In the middle part of the piece, the inharmonic components change from continually fading in and out to being attacked individually. When playing long notes, the cello plays the "fundamental" of the inharmonic sounds, but when playing pizzicato notes in the middle of the piece, it plays inharmonic components that line up with equal temperament. The work was composed in the winter of 2026, and the fixed media part was generated by Csound.

Tom Armstrong, *The Gramophone Played*
The Gramophone Played was inspired by the works of the British poet Edward Thomas (1878-1917) and by the writings about him in Robert Macfarlane's book 'The Old Ways', in particular a fictionalised account of his final months at the Western Front where Thomas, serving as an artillery officer, was killed during the battle of Arras. The cello part is improvised in response to readings of two Thomas poems and fragments from 78 rpm recordings of late Edwardian popular songs. The recordings and the singers who perform on them - Billy Williams, Peter Dawson, Adelina Patti - are auditory windows onto a time long distant lending our piece something of the character of a threnody. During the epilogue the poems and recordings are replaced by layers of recited texts from the Armistice and the Treaty of Versailles; these flawed attempts to secure a lasting peace babble around the cello as a poignant, troubled reverberation of the previous music.

Riccardo Santoboni, *Shape Memories*
Inspired by Salvador Dalí's The Persistence of Memory, *Shape Memories* explores the plasticity of time and the materiality of sound. The title alludes to "shape-memory alloys"—metals capable of recovering their original structure after being deformed. In this piece, the violin represents the solid form: an acoustic identity struggling to resist dissolution within a fluid, dream-like electronic environment. Through spectral freezing and granular synthesis, the instrument's sound is stretched, liquefied, and transformed into metallic "clouds," creating a continuous tension between the persistence of memory and the inevitable deformation of time.

Jason Palamara, *Overmatching*
A cautionary tale about the sins of pride and arrogance, set on the high seas! *Overmatching* is a three-movement work for solo performer that navigates the turbulent waters of a long and harrowing encounter with an abusive narcissist. The unnamed antagonist is a figure driven by pride, inflated self-mythology, and the destructive tides he himself unleashes. Rather than staging a heroic conquest, the piece charts a more nautical truth — that some foes, like Captain Ahab, ultimately founder under the weight of their own obsessions. Each movement corresponds to a phase of the struggle and is written in the score with deliberately nautical language, a playful but pointed reminder that this voyage unfolds on stormy symbolic seas. "Movement I: Do not think overmuch to overmatch…" opens as a senza-misura improvisation for amplified melodica. "Movement II: We have not yet begun to overmatch!" switches to electric violin as the conflict intensifies, the performer taking on the role of a lone vessel against an encroaching gale. "Movement III: a grand ungodly god-like man…" moves to electric guitar, shaped by my years improvising and composing for modern dance, but beaten against hard rocks. The battle escalates to its inevitable conclusion: like the mythical Captain Ahab, the antagonist is undone not by force but by his own fatal momentum. The accompanying video was created with Maddie and Margo Korn and their dancers. Their choreography traces the cycle of pursuit and self-inflicted wreckage that defines encounters with narcissism. *Overmatching* is a cautionary tale: that evil carries with it the seeds of its own destruction...and that the survivor's task is simply to keep the ship afloat until the storm consumes itself.

Madelyn Byrne, *In A Winter Landscape*
In A Winter Landscape evokes an austere post-storm environment in which clarity and openness allow expressive gestures to emerge with heightened intensity. Rather than functioning as a study in reduction, the piece draws on sustained resonance, timbral nuance, and dynamic shaping to create a vividly expressive sound world. The composition unfolds through the interaction of sustained sound contrasted with expressive lines, with pacing and register playing an active role in articulating form. Influences include the music of Arvo Pärt and John Cage, particularly their attention to resonance, duration, and listening as compositional parameters, as well as the expressive inflection and breath-based phrasing characteristic of traditional Japanese shakuhachi music. In A Winter Landscape invites focused listening in which spaciousness amplifies emotional presence, allowing sonic events to register with clarity and depth within an environment shaped by openness and transformation.

Riccieri Paludo, *The Weight in Gold*
The Weight in Gold transforms an object of minimal value, a single coin, into the origin of an entire sonic landscape. Just as a coin's sound can expand into a world of frequencies, the piece reflects on how small things can evolve into complex situations, and a single sound, word, or action may weigh more than expected. Every sound in the work is derived from coins. In the opening, all material comes from a brief fragment of a spinning coin sample at the instant it touches a table. The next portion expands this gesture through the sound of the coin in motion, while the remainder unfolds freely, leaving space for the listener to trace the transformation. Ultimately, the piece invites attentive listening and reflection on how these small materials evolve. The Weight in Gold suggests that valuation lies not in the object itself but in its subjective weight, redefined by perception and context. Even the smallest fragment can carry significance and, perhaps, its own weight in gold.

Shunhang Huang, *Ripple*
An interactive audiovisual performance piece created for the Leap Motion motion controller.

Concert 13
Tuesday, June 23
1:00 PM
Loreto Theater

Program

works are fixed media unless otherwise specified

Jonathan Corzo
Bloodlines condemned to a hundred years of solitude 9:12

Francesco Evangelista
Controtempo 7:08
video

Berk Yağlı
False Awakening on a Mediterranean Island 8:54

Navid Bargrizan
Authoritarian Personality 6:45
Quintin Malette, percussion

INTERMISSION

Dimitris Papageorgiou
/nin/ for violin and electronics 10:00
Dimitris Papageorgiou, violin

Takumi Harada
might have seen 9:00

Michael Wittgraf
Salmagundi 7:52
video

Jingyu Luo
Motif for Ono 4:27
video

Yu Xu
October 4:35
Siyuan Zhang, performer

Program Notes

Jonathan Corzo, *Bloodlines condemned to a hundred years of solitude*
The piece evokes the telluric, celestial, human, and natural forces that, since time immemorial, have shaped the diverse identities and countless ways of inhabiting the vast Latin American territory. These forces, manifested in the earth, the skies, the waters, and the cycles of everyday life, become the guiding thread of a sonic experience that seeks to capture the continent's essence. The composition takes inspiration from the magical and profound atmosphere of Cien años de soledad by Gabriel García Márquez, reinterpreting its landscapes, characters, and mythologies through a sound palette that blends acoustic and electronic elements. In this way, the piece becomes a sensory journey, where each sound suggests a fragment of the Latin American imaginary, from its mythical origins to its contemporary reality, creating a dialogue between the ancestral and the modern.

Francesco Evangelista, *Controtempo*
Controtempo is an acousmatic audiovisual work born from research on time as a sonic, perceptual, and existential matter. The project reflects on the nature of time as an invisible and continuous flow crossing every aspect of existence: life, progress, evolution, and change. Within this vision lies the concept of Nankurunaisa, an Okinawan Japanese term meaning "with time, things will find their place," viewed not as passive resignation but as deep trust in time as a force of transformation and realignment. The composition builds its sonic universe from a plurality of materials—concrete sounds, electronic synthesis, and electroacoustic matter—reshaped into a temporal dramaturgy. Moments of tension and accumulation emerge alongside zones of suspension where the flow seems to stop. Audiovisual loop sequences create a progressive loss of linear perception, challenging the very sense of time. In Controtempo, time is no longer just a measure or direction; it becomes plastic matter, space, density, and breath. It is compressed, stretched, fragmented, and at times immobilized, creating a continuous friction between movement and stillness, between becoming and permanence. The title refers to a displacement from functional and productive time, suggesting the possibility of another balance and another way of listening and existing. The visual dimension, created through the author's filming and editing, is not illustrative but actively participates in constructing the temporal form. Image and sound are intertwined in a single perceptual device, sometimes synchronous and sometimes in tension, reinforcing the feeling of slippage and discontinuity. Controtempo takes shape as an immersive experience that invites the viewer to inhabit time rather than measure it, opening a space in which time itself becomes experience, matter, and thought.

Berk Yağlı, *False Awakening on a Mediterranean Island*
This piece is a personal journey through the experiences of being born and growing up on an island with complex cultural, political, and historical roots. An identity crisis, the hegemonic competition among political actors over culture, political narrative, and the collective subconscious, with its consequent decay, contrasts strangely with the beauty of the island and its warmth. After leaving the island at 18, this became further problematised through the questions of what home is. I felt strong connections and disconnections between where I grew up and where I lived afterwards, realising that identity and belonging can continue to evolve in subtle ways. Making every moment of interaction with the space and culture dynamic, as the individual affects the space, and in turn, it affects the individual.

Navid Bargrizan, *Authoritarian Personality*
This piece is a homage to Bebe and Louis Barron's groundbreaking soundtrack for the 1956 motion picture Forbidden Planet, as well as The Authoritarian Personality—a 1950 sociology book by Theodor W. Adorno, Else Frenkel-Brunswik, Daniel Levinson, and 7Nevitt Sanford, researchers working at the University of California, Berkeley, during and shortly after World War II. A particularly meaningful quotation from this book constitutes the visual part of this piece, along with a sound structure constructed from 13 hours of improvisations on a MIDI keyboard, then digitally manipulated. This audio-visual fabric intends to sonically address and reinforce the message hidden in the aforementioned quotation: "Intolerance of ambiguity is the mark of an authoritarian personality."

Dimitris Papageorgiou, */nin/*
/nin/ — from the Greek ‘vuv’ (nun), meaning ‘now, at this time’ — is an ongoing performance research project exploring the practice of free improvisation for solo violin and bespoke live electronics. The project examines improvisation both as a relational performance practice and as a research method that engenders and is enacted as sound. In performance, the violinist interacts with a live electronics environment incorporating T/ensor/~, a prototype system in Max integrating adaptive DSP and generative processes. Developed in a funded artistic research study titled, ‘Improvisation Technologies and Creative Machines: The Performer–Instrument Relational Milieu’, T/ensor/~ explores the intersection of improvisation, digital augmentation, and machine agency. Each performance of /nin/ is a unique exploration of ‘improvisation-as-research’: a co-drawing in sound between people, instruments, and technologies, and a mindful inhabiting of the ‘now’ as a performative present in its unfolding.

Takumi Harada, *might have seen*
This work is composed using sound materials obtained through field recordings made in Nagasaki Prefecture, Japan, in 2025. The recorded sources include urban environmental sounds, ocean waves, and pedestrian signal tones. Although these recordings are geographically confined to a single prefecture, the individual sounds initially present themselves as disparate and heterogeneous fragments, lacking an obvious contextual relationship. Through processes of transformation and manipulation using Max/MSP, the conventional sonic characteristics of the materials are dismantled. In doing so, latent commonalities and shared resonances inherent in the sounds emerge, generating connections among them and forming a unified sonic continuity across the work. Building upon these emergent relationships, the piece seeks to articulate, as a continuous sonic flow, elements that may have gone unnoticed during the composer's visit—latent presences and processes subtly embedded within the local environment.

Michael Wittgraf, *Salmagundi*
Salmagundi is an audio/video reworking of previous material used in the HASCO Duo's Imperfect Information project. See Hascoduo.com. The word Salmagundi means a mixture, or miscellaneous collection. Often the word refers to a mixture of foods in a salad. What we have here is a video salad.

Jingyu Luo, *Motif for Ono*
Jingyu Luo has created the electroacoustic work *Motif for Ono,* drawing inspiration from Yoko Ono's conceptual art and Foucauldian discourse theory. The piece is realized using the bell programming language and the bellplay~ environment. Vocal source material is processed through methods such as audio slicing, FFT-based granular synthesis, pitch quantization, and corpus organization—all governed by database-driven parameter control. The project further incorporates interactive visual components developed in TouchDesigner, their behavior driven by real-time audio analysis. Overall, the work embodies an artistic approach that merges electronic music programming with conceptual and interdisciplinary frameworks.

Yu Xu, *October*
This work is for a solo performer with fixed electronics and a real-time audiovisual system. The performer's gestures generate sound through interaction with objects, which feeds into a continuously evolving sonic and visual environment shaped by both fixed and live processes. Within this system, responses are unstable and unpredictable; gestures are sometimes ignored, sometimes transformed, and occasionally amplified through sound and image.

Concert 14
Tuesday, June 23
3:30 PM
Frank Shiner Theater

Program

works are fixed media unless otherwise specified

Yoonjae Choi
Troy 6:10

Cristian Argento
Odradek 5:00

Yunfeng Li
Die Grenze des Bewusstseins 9:42

Ken Paoli
Ghostly Tails 8:56

Jan Jacob Hofmann
Oscillation Of Life 10:44

INTERMISSION

Giovanni Crovetto
Comfortable Distance 8:26

Julius Bucsis
Blue 3:00

Hyun-Jin Yoo
Light of Water 4:31

Nicole Carroll
The Firebricks Drown 6:51

Elsa Justel
Alerta Roja 10:50

Program Notes

Yoonjae Choi, *Troy*
This project was created to document the time I spent with my late uncle's family in Troy after coming to the United States for my studies. The title Troy comes from the name of the town in Michigan where they live. The piece incorporates various sound objects connected to my memories of the family. I used recordings of voices and events captured on my phone, then divided and restructured these moments through different synthesis techniques to recreate and reimagine scenes from my past. This work is dedicated to my late uncle and his family in Michigan.

Cristian Argento, *Odradek*
Odradek is a reflection on growth as transformation through mutation. The piece is composed exclusively from a single sonic organism: Valse Sideral (1962) by Jorge Antunes. This source was subjected to extreme AI-based cleaning processes, not to clarify the signal, but to harvest what was left behind: the residual noises, the erased interference, the discarded fragments. From this paradoxical gesture—a search in the margins—emerges a timbral proliferation: unstable, shifting, where the material fragments and regenerates into constantly changing forms. Like a living being adapting to survive, the sound grows not by accumulation, but through distortion, error, and adaptation. Far from a linear model of development, *Odradek* enacts dysfunctional growth: glitch like persistence, a rhythm that emerges and dissolves, an identity that loses itself to become something else. The title refers to Kafka 's enigmatic creature—an unclassifiable entity with no clear function and no end—a metaphor for a sonic lifeform that resists categorization and complete intelligibility. Ecologically, *Odradek* offers a sonic metaphor for biodiversity. From a single source, it generates an ecosystem of micro-events—competing, overlapping, coexisting. It is not a representation of biodiversity, but its enactment: through the multiplication of differences, through tension between form and disintegration. In a time when growth is often misunderstood as unchecked expansion, *Odradek* explores a model of growth rooted in ambiguity, instability, and crisis. It grows not by colonizing space, but by making it fertile for new perception. A sound that thrives by becoming less legible, more complex—an auditory organism evolving through entropy.

Yunfeng Li, *Die Grenze des Bewusstseins*
Die Grenze des Bewusstseins (The Boundary of Consciousness) is an electroacoustic composition that explores the ontogenesis of consciousness. The work shifts the focus from technical execution to the fluid boundary between the conscious (Bewusstsein) and the unconscious (Unbewusst). As a composer with a background in Electronic Information Engineering, I utilized advanced Digital Signal Processing (DSP) and granular synthesis to manifest the "silence and tremors" of consciousness. By employing particulate noise, fractured currents, and frigid metallic spectra, the piece investigates the intersection of human awareness and machine intervention. Sound here is not a mere representation, but a dynamic auditory threshold reflecting the emergence and decay of subjective states.

Ken Paoli, *Ghostly Tails*
The idea for *Ghostly Tails* originated with an installation called *Remnants* by Higgs Whatever (Miller Puckette and Kerry Hagen). The installation dealt with the notion of remnants of sound that remained in a space as the sound died away. This served as an inspiration to compose a piece that used reverb tails as the sole sound source…a type of remnant. Reverb tails from various instrumental samples were deconstructed into Sine, Noise and Transient components and then turned into synthesizer "patches" that could be manipulated via MIDI. The pitch material to play the "synths" was generated algorithmically using a patch designed by the composer. This was ported to a DAW for further processing and editing.

Jan Jacob Hofmann, *Oscillation Of Life*
This is a piece about the generating forces of nature. About the idea of an underlying universal power that gives shape and energy to all living beings. What if there was a yet undiscovered oscillating energy beyond acoustic and electromagnetic oscillation, that gave shape, energy and interconnection to all living beings? That enabled/guided/facilitated the organisation of molecules and cells to higher organisms, beyond genetic chemical reactions and metabolism, opposed to the common increase of entropy? That creates shape like symmetry up to far more complex mathematical order, beauty out of chaos by transmitting harmonic information? What would that oscillation sound like, if we could perceive it? Would we listen? Would we be able to tune in? The piece is spatially encoded in 7th order Ambisonic, height included. The sounds and the spatial design were created exclusively with the sound synthesis program "Csound". Other programs were "Cmask" and the composition editor "Blue".

Giovanni Crovetto, *Comfortable Distance*
Comfortable Distance emerges from a perceptual position shaped by mediation and detachment. The piece reflects on how distant wars, mediated by images, screens, and fragmented information, are experienced at a remove, producing a sense of emotional suspension rather than involvement. This condition is expressed through opposing states of remoteness and intimacy, predictability and rupture. Veiled, distant sonic masses are interrupted by close-up gestures, producing shifts in perspective that resist continuity and identification. The work focuses on the space between exposure and understanding, where listening becomes a metaphor for a broader condition of protected

observation. *Comfortable Distance* reflects on a Western condition, the sense of comfort that comes from watching catastrophes from afar, protected by a geography of privilege.

Julius Bucsis, *Blue*
Blue developed from a feeling which can be described as having a calm, meditative, and soothing quality. It was composed in 2011 and is the second movement of a four-movement composition, A Glimpse beyond the Event Horizon. When I composed the longer piece, I considered each movement to be a complete composition. Blue has been accepted into the CICTeM 2013 held in Buenos Aries, Argentina, Soundwalk 2013 held in Long Beach, California, Electroacoustic Barn Dance 2013 held in Fredericksburg, Virginia, a Composer's Voice Modern Dance Concert held in New York City in 2014, MUSLAB 2014 held in Mexico City, Mexico, the ICSC 2015 held in St. Petersburg, Russia, and the VU 2 2017 Symposium held in Park City, Utah. Blue has been included on the Electronic Masters Volume 6 CD released by Ablaze Records in 2018.

Hyun-Jin Yoo, *Light of Water*
It is said that water always moves according to the amount of energy and the amount it reaches. This work was created by collecting and manipulating the sound of water from the stream. The sound of water was recorded through the contact microphone and illuminated. When the sounds in and out of the water intersect in real time through the earphones, I felt like I was in a different dimension and space. Also, when the light was shining into the water, new living things were seen in the water. I wanted to express these momentarily intersecting new senses through music while listening to various sounds through recording. Water has no sound, but it can make various sounds depending on the medium. And it flows. I want to pay attention to the various characteristics of the sound of water. "one of the sound source samples used cited samples recorded at Kat Austen, In Search of the Wilderness," (2023) curated by Seungah Lee"

Nicole Carroll, *The Firebricks Drown*
The Firebricks Drown (2026) is realised through a bespoke modular system that brings together digital fabrication, custom code, and analogue electronics. Originally developed for audiovisual performance, the system consists of tessellating boxes that either generate electronic sound directly using the infamous 40106 CMOS chip, or function as custom controllers. These interfaces incorporate knobs, buttons, photocells, touch points, and accelerometers, enabling both direct sound production and interaction with Ableton Live and Max. For this fixed-media work, improvised performances with the system are interwoven with underwater recordings of air escaping from submerged firebricks. Sounds from the modular instrument and the field recordings are sampled, looped, and recontextualised through live manipulation, before being carefully edited and spatialised for presentation in an eight-channel format. For more information see: https://www.nhojelocin.com

Elsa Justel, *Alerta Roja (Red Alert)*
A sharp, high-pitched, piercing sound—like my arthritic knee—persisting, traversing luminous valleys, penetrating dark, viscous tunnels—like my asthmatic throat. Again and again, shattered surfaces attempting to emerge from the void. I picture it—silent, crouching amidst barely sprouted seeds on beds of tarry sand. Other new meadows of ephemeral shoots, sustained by an anguished moan, pierced by the cries of an improbable animal. Even as it persists—interwoven through rocky ravines and damp riverbeds, black and yellow, red and blue—the pathological object reappears by turns furtively and furiously, amorous, gradually sprouting within tangled roots until it fades away, exhausted and languid.

Concert 15

Tuesday, June 23
7:30 PM
Loreto Theater

Program

works are fixed media unless otherwise specified

João Pedro Oliveira
The Mechanics of Nails 9:00
Jonathan Collazo, percussion

Clemens von Reusner
fleeting experience 8:11

Joel Hunt
In Case of Emergency 9:30

Marc Ainger
A Hatful of Feathers for Alto Flute and Computer 11:00
Ann Stimson, alto flute

INTERMISSION

Youngmi Cho
Jinogui for Flute and Electronics 9:45
Ann Stimson, flute

Chi Wang
Refractions: Paths of Knowing 4:30
Chi Wang, data-driven instrument

Mikako Mizuno
Resilient Islands 9:50

Sean Bailey
AFL (Allusive Funky Lines) 10:00
Sean Bailey, tenor saxophone

Gerald Eckert
Verschränkung - ins Offene II 9:34

Program Notes

João Pedro Oliveira, *The Mechanics of Nails*
The Mechanics of Nails \is for drum set and electronics and is a study in energy, precision, and sonic interaction. The percussion writing alternates between explosive virtuosity and tightly controlled repetition, while the electronics extend the instrumental sound into a broader acoustic space. The title evokes a world of striking, pressure, resistance, and assembly, as if each gesture were part of a larger hidden machine.

Clemens von Reusner, *fleeting experience*
electroacoustic, fixed media
spatialization: ambisonic, 8-channel

Joel Hunt, *In Case of Emergency*
In Case of Emergency is an acousmatic palindrome composed entirely from recordings of breaking glass. Inspired by the phrase etched onto fire alarms—"Break Glass in Case of Emergency"—this work functions as both a sonic alarm and a metaphor for the ecological, political, and societal ruptures of our time. The piece unfolds in symmetrical temporal form: it progresses and then reverses, creating a mirrored structure that explores the possibility of undoing damage. Through micromontage techniques, minute shards of glass are transformed into texture, rhythm, and narrative—destruction becomes music. This fixed-media composition offers no resolution, instead placing the listener in a suspended state of crisis and reflection. *In Case of Emergency* is both a warning and a question: can we reverse collapse, or are we trapped in cycles of irreversible fracture?

Marc Ainger, *A Hatful of Feathers*
A Hatful of Feathers creates a music in realtime that is informed by expanded possibilities, using traditional and extended flute techniques. The computer analyzes the pitch, amplitude, and spectral content of the flute playing (including all of the sounds created by the mechanism of the flute, such as the sound of the keys), interacting with the live sound in various ways (stretching/contracting and/or spatializing various spectra, retuning spectra, granulating and creating micro-glissandi, etc). This is done with a custom Max/Msp patch using some well-known spectral and spatial techniques, along with some extensions of these techniques. *A Hatful of Feathers* is a work in the growing body of works that builds from Willian Sethares' research into spectra and tuning.

Youngmi Cho, *Jinogui*
The title, *Jinogui,* refers to a ghost to guide dead spirits, and the piece is performed by the flute melodies, a percussive rhythm tape, and live electronics. Jinogui was derived from a kind of gut, taking many ceremonial steps for several hours, through the stages to exorcise evil spirits, to guide souls to the afterlife, and then to pass into heaven, and signifies people's wish for the salvation and happiness of the dead spirits. In this work, it consists of three scenes: the demon(dokkeabi) part standing for obstacles inside and outside of life, the second part overcoming those obstacles to move forward, and the last part reaching the gate of the afterlife and finally ascends to the ranks of heavenly peace. The main materials of the work are some melodies and rhythms used in Korean gut and Japanese traditional music. This composition was premiered by Shakuhachi in September 2025 and arranged for flute for this concert.

Chi Wang
Refractions: Paths of Knowing
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. 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.

Mikako Mizuno, *Resilient Islands*
Resilient Islands was composed for Disklavier and 8 channel audio. Because the Disklavier part was completely controlled by midi data, which means that it was not live-performance, the piece has been revised to 8 channel fixed audio. Nevertheless, the piano part is outstanding and relieved from the other sound movements. The piano part includes notes that cannot be played with a human's ten fingers and two arms, rapid and short keystrokes within the physical limits of the keyboard's operation, precise timing control adhering to the notation, and equal velocity across all notes within a chord. So we hear the timbre of piano but it's not a real piano. The title of the work, resilient islands, refers to a state where opposing elements—passivity and activity, numerical values and human balance, psychological distance and physical perspective—interact with flexibility.

Sean Bailey, *AFL (Allusive Funky Lines)*
AFL (Allusive Funky Lines), for tenor saxophone and electronics, is a companion work to PFL *(Pretty Funkin' Legit)* for trumpet and electronics. The work combines strictly composed material with sections requiring the performer to improvise both in the abstract sense and within specific idiomatic contexts. From a technical standpoint, the novel process employed in this work is the capturing of unpitched sounds from the solo instrument during practice sessions (and potentially in performance), which are then organized—by a feature reduction process from the neural network toolkit FluCoMa—in order to facilitate a stochastic "drum" machine, built on these unpitched sounds. From a conceptual standpoint, this accumulative modality of interacting with the computer invites contemplation about the ways electronic pieces might leverage "user profiles" or otherwise invite the performer into the process of preparing a corpus of audio data that will eventually become part of the musical realization in performance.

Gerald Eckert, *Verschränkung - ins Offene II*
("Interlocking into the Open") Sound complexes, as compositional building blocks subjected to different transformation processes and partially functioning as a structural level in another work, are used as starting elements in *Verschränkung - ins Offene II*. This time initially in the opposite way by removing and changing individual basal layer levels into unfinished (initial) core elements, they are again subjected to various transformation and modulation processes and thus ultimately overwritten. This means that the elements follow a new orientation, palimpsest-like sound traces are created, which, in relation to their original properties, become elements removed from their origin, distantly formed remnants of their own past. In the end, these acquired rudiments are superimposed in their own time levels and different densities, modulate each other and thus move completely beyond the initial horizon.

Concert 16
Wednesday, June 24
1:00 PM
Loreto Theater

Program

works are fixed media unless otherwise specified

Kel Smith
Searching the Sky For Gods 5:15
Kel Smith, live electronics

Michael Lukaszuk
Impossible Dust 9:39

Antonio Argentieri
Hammerklavier 4:54

Simon Hutchinson
Mental Upgrade 6:35

Kyle Grimm
Loud Above, Soft Below 11:00
Kyle Grimm, Modular Synthesizer
Daniel Martin Minogue, Tenor Sax and Electronics

INTERMISSION

Myles Ortiz-Green
Chinmoku 9:53
Kosuke Matsuda, Taiko Drum

Kristin Hauge
Rings of Memory 5:08
Kristin Hauge, live electronics

Mengmeng Wang
So far, yet so close 9:00

Dimitrios Bakas
AI - Piano Dialogue 15:37
Markus Kaitila, piano

Program Notes

Kel Smith, *Searching the Sky For Gods*
In its simplest form, a myth is a story about gods—a personification of the natural unknown. In ancient times, the sky was considered to be an indicator of Nature's temperament expressed through light and moisture. Western Christianity considers Heaven to be a place "up above," and many native North American cultures worship by gazing upward toward the sky. The sky also plays a part in the humanities: anthropogenic semiotics is the study of natural bodies as "surfaces," upon which humans "write" their narratives in order to ascribe personal significance. The sky played a large part in the 1839 introduction of the daguerreotype, for example, as everyone with a camera took a picture of the sky from their rooftop—the only way to capture sufficient light to make a passable image. These efforts represent not only technological intervention but also humankind's quest to reduce everything to scale. This work similarly explores mythical formalism via the simulacra of refactored image and sound.

Michael Lukaszuk, *Impossible Dust*
This piece reflects on the idea of dust as a metaphor for the afterlife. From biblical texts to its presence in great literature, there seems to be something about dust that leads artists to think about fragility and human life. To create an immersive setting for reflection, the sounds are entirely generated using synthesizers and software, but use algorithmic approaches to simulate real world sounds that relate to the theme (for example, morphing the timbre of synths to resemble Gregorian chant).

Antonio Argentieri, *Hammerklavier*
Hammerklavier is an acousmatic composition that reimagines the piano's sonic potential through extended techniques and digital processing. Constructed entirely from non-traditional piano gestures—scraping, striking, and manipulating strings, frame, and body—the work reveals hidden resonances, percussive attacks, and spectral textures beyond conventional pianistic expression. Custom Wolfram Language algorithms deconstruct and recontextualize raw piano samples, generating intricate timbral mutations and gestural transformations. This computational intervention creates an organic sound evolution where boundaries between the instrument's acoustic identity and its digitally abstracted counterpart become fluid. The result is a dynamic, percussive soundscape merging human intuition with algorithmic recomposition, offering an immersive and unpredictable listening experience.

Simon Hutchinson, *Mental Upgrade*
Timothy Morton writes “Thinking ecologically about global warming requires a kind of mental upgrade, to cope with something that is so big and so powerful that until now we had no real word for it.” On one hand, this could be interpreted as a reason for despair—we are not prepared to conceive something so large. We can, however, decide to focus on the hope of this statement instead, that a “mental upgrade” will help humans better engage with this challenging hyperobject. As Morton remarks: “… we need philosophy and art to help guide us, while the way we think about things gets upgraded."

Kyle Grimm, *Loud Above, Soft Below*
Loud Above, Soft Below is an exploration of timbre of texture through live granular processing and FM synthesis. The collaboration was conceived by composer-performers Kyle Grimm and Daniel Martin Minogue through regular jam sessions that shifted to focused rehearsals. The tenor saxophone is processed through a Hologram Microcosm effects pedal, the output of which is also bussed to a modular synthesizer for additional processing through a Mutable Instruments Beads effects module. Additional voices are provided by Bastl Pizza fm oscillator, and Noise Engineering Basimilus Iteritas Alter drum synthesizer.

Myles Ortiz-Green, *Chinmoku*
Chinmoku explores silence as political oppression through immersive soundscapes and taiko drumming. The title references a Japanese conception of silence-the quiet imposed by power that determines who speaks and who is heard. Three ambisonic field recordings by Charles Deluga anchor the work: a wind turbine's industrial cavity, a police helicopter chase, and an Oakland public park. These overlooked sonic environments become central characters, their high-fidelity rendering positioning audiences as uneasy witnesses. Kosuke Matsuda's taiko performance punctuates these spaces, while Myles Ortiz-Green's multichannel processing system captures and redistributes the drums across eight speakers, creating recursive layers that fragment in real-time. The piece deliberately unsettles-using spatial audio's documentary power not to dissect but to implicate. *Chinmoku* asks listeners to confront their role in systems of attention and silence.

Kristin Hauge, *Rings of Memory*
Rings of Memory explores different ways of conceptualizing time, using tree rings as thematic material. The piece opens with a melody representing the tree's life; the melody is made up of small units, each representing one year. Then, the piece explores the tree's life as a collection of layered melodies. Time progresses linearly, but the tree rings accumulate concentrically. The music begins with the innermost ring and adds each successive ring, creating a progressively rich texture of looping sounds that eventually encompass the tree's life. Over time, the melodies of years past become quieter, but are still audible to represent the fact that the tree's life is comprised of all of its individual years and the memories that come with them. Once all the melodies are playing, the performer can revisit different years from the tree's life. An image of the tree rings features prominently; tracing around the rings with a controller causes corresponding changes in surround-sound panning.

Mengmeng Wang, *So far, yet so close*
There is a presence that cannot be seen or touched, yet it is always there — vibration itself. This work portrays a frequency as a traveler who perceives the world through its own first-person experience – inviting the question: what is sound when it is not just heard? The piece was conceived as an interplay of video, audio, and text. The electronic sounds originate from a transformed cello recording, serving as the instrument’s shadow, constantly merging and diverging from its acoustic self. This piece explores how perception shifts when image and sound are experienced simultaneously. The text, in addition to the content, describes the frequency in another way through fading in and out. Sound itself is a fluctuation of frequency; beyond expressing frequency itself, it also serves as a medium of communication between video and text, linking the frequencies and rhythms generated through the intermixing of textual and visual transitions. The video, sound, and text interpret, complement, and intertwine with one another. However, as the roles of video, audio, and text continually shift and interact within the work, the perception of time becomes increasingly unpredictable. Within this fusion, frequency as a traveler in some sense, is perceived across different media. It also embodies my ongoing exploration of the interrelation between sight and sound, as well as an alternative way of thinking about sound.

Dimitrios Bakas, *AI - Piano Dialogue*
Composed for Piano on Finale the piece consists of 15 parts. Each one of them is saved as midi file and fed into Machine learning Tool in Max/MSP. The result was another 15 parts that are placed in sequence in between the Piano Parts. The result is a sort of dialogue between the human composed piano and the AI composed parts (based on the originals).

Concert 17
Wednesday, June 24
3:30 PM
Frank Shiner Theater

Program

works are fixed media unless otherwise specified

Francesco Galante
Metafonie 7 11:49

William Turner-Duffin
Vrångö 2:32

Fabio Fabbri
Impact 6:54

Bike Öner
Waves 4:30
video

Sami Seif
Can a Canaanite put a qanun in a canon? 5:00

Zoe (Yi-Cheng) Lin
Dream Voyager: A Pilgrim of the Infinite 9:28

INTERMISSION

Kasey Pocius
Life Moves Quickly//Live Moves Slowly 13:00

Ayako Sato
430-+ 10:32

Hugo de Armas
Life 8:11

Salvatore Siriano
Plight of the Monarch 7:00
video

Carlos Toro-Tobon
Outbursts and Statements 7:50

Program Notes

Francesco Galante, *Metafonie 7*
Metafonie 7 explores auditory perception through electronic synthesis, specifically focusing on a "gestaltic" approach to synthetic sound forms and their inherent ambiguities. Utilizing FM synthesis, the work recalls some 20th-century musical contexts by "forcing" the synthesis to evoke an imaginary instrumentation or gestures linked to a non-traditional "instrumental memory." The technical framework consists of two FM instruments controlled via probabilistic organizations to generate complex, automated sound sequences. Developed within a Csound environment and finalized in a multitrack setting, the piece is structured as a sequence of seven sound panels. The work is dedicated to Maestro Giorgio Nottoli on the occasion of his 80th birthday.

William Turner-Duffin, *Vrångö*
Vrångö by William Turner-Duffin is a synthesised acoustic ecology that reconstructs the sonic environment of Vrångö, the southernmost inhabited island in the Gothenburg archipelago. The work combines field recordings captured during a storm in September 2019 with a series of imitative synthesis patches designed to abstract and reconstitute these environmental sounds. Rather than directly reproducing the source material, the piece treats synthesis as a descriptive palette: blocks of coloured noise, linear transformations, and controlled spectral processes are layered and sculpted to approximate the behaviour of natural sound phenomena.

Fabio Fabbri, *Impact*
Impact is a six-channel electroacoustic composition based on an autobiographical experience: a scooter accident lived by the composer. The work explores the altered perception of time in the suspended instant between impact and fall, when bodily sensations and consciousness expand. The sonic material is generated from two main sources: the bowed string of a piano and the unconventional sounds of the trumpet, the composer's instrument, employed through extended techniques of a percussive, blown, and rilled nature. Electroacoustic processing and multichannel spatialization transform these materials into a gestural and physical timbral narrative. The form unfolds in five interconnected sections shaped by processes of sound continuity and transformation, based on anticipation, timbral memory, and different levels of surrogation. Elements related to gesture and breath gradually come to the foreground, leading to the final revelation of the generating sound.

Bike Öner, *Waves*
Waves is structured around the dialectic of compression and release across electronic processing, spatialization, form, and expression. The work originates from the physical behavior of waves, which propagate through cycles of compression and rarefaction. As pressure zones oscillate and accumulate, they form the ocean itself and everything it contains. This principle appears through granular processing, time-stretching, and the spectral diffusion of the cello within ambisonic space. Dense sonic accumulations intensify tension before abruptly dissolving into spatial release. The form mirrors this process, with phrases building toward extreme intensity and collapsing into relief. Acoustic and electronic layers interact to create a dynamic environment across texture, form, and space. Anchored by water imagery, the piece functions as a sonic reflection of a living organism: the space itself.

Sami Seif, Can a Canaanite put a qanun in a canon?
A qanun, an Arabic zither, serves as the main sound source for this piece. The instrument is time- stretched, reversed, fragmented, and reshaped through layered processing. The recording retains much of the instrument's original tuning, including its microtonal inflections, which are further refracted through transformation. From this material, a mensuration canon emerges. The result is a shifting, spatial texture where repetition fractures and refolds across the field. Like many of my pieces, it reflects how memory often resists sequential recall, how recollection can loop, collide, or fold in on itself even when lived experience moves forward. The form follows that logic.

Zoe (Yi-Cheng) Lin, *Dream Voyager: A Pilgrim of the Infinite*
The piece portrays a journey of the soul through a lucid dream—a state in which consciousness remains fully awake within the dream, perceiving reality with radiant clarity, even to the point of leaving the body. The music begins at the threshold of sleep, gradually descending into deeper layers of awareness beneath a starlit sky. The soul then rises swiftly beyond the firmament, gazing down upon the dreamlike Earth, awed by its vivid presence and driven by a longing to understand its essence. A distant bell resounds, symbolizing ancient wisdom dwelling within the heart and calling the voyager toward cosmic truth. Guided by textures of light and ice, the pilgrim descends to touch the mud and stone of forgotten lands, entering memories of an ancient civilization—serene yet mysterious. It soon reveals itself beneath the ocean's depths, magnificent but ephemeral, its rise and fall exposed as a dream of the cosmic mind. As time and space dissolve, the pilgrim senses the universal breath—the cosmic inhale and exhale uniting all beings in a single living rhythm. When the celestial bell sounds again, layers of golden light, like lotus petals, guide the soul back to waking reality. What returns is not merely memory, but awakened insight—an expanded vision that perceives the world through a cosmic lens. Employing ambisonic spatial techniques, the electronics articulate vertical and immersive motion: sound ascends, drifts, expands, and finally resurfaces, mirroring the soul's movement through space and awareness. While the work may evoke a cinematic sense of narrative, it is entirely independent of visual imagery. All spatial perception, emotional meaning, and narrative continuity arise solely through sound, demanding a high degree of sonic precision and expressive depth, allowing the music itself to become a complete sensory and contemplative journey.

Kasey Pocius, *Life Moves Quickly//Live Moves Slowly*
I'm often taken by how quickly life moves these days. However, when I'm feeling things in the moment, things often feel like they crawl. There's joy in this, in the small details of a daily walk, in the warmth of the sunshine between the big things, in getting lost in a synthesizer patch. This piece plays with the contrast of two winding structures, a quickly paced digital synthesis in contrast to slow-moving analog synthesis controlled by soundscape recordings. Loosely inspired by a couplet from Louise Moyes' docu-dance "The Comedy of Care".

Ayako Sato, *430*-+
The fundamental pitch of the 15th bamboo tube of the Shō, "kotsu," corresponds to the current standard pitch of 430Hz in Gagaku. This acousmatic piece involves listening to 430Hz, its harmonics, the sounds that deviate from it, and unreliable text about the Shō generated by AI. Perhaps. Sho performance by Deguchi Miki

Hugo de Armas, *Life*
"We talk about life as if we know what it means, but as soon as we try to define its meaning, the concept of life disappears." Horace Bernard
This piece contains quotes from "Las cartas de Guadalupe" by Félix Luna and Ariel Ramírez and Aves empetroladas by Fernando de Armas. Some of the sounds used in this work were recorded in Sierra de la Ventana, Argentina during January 2022. This material then went to various types of synthesis and procedures. Dedicated to my dear loved ones that are no longer present in this physical plane.

Salvatore Siriano, *Plight of the Monarch*
Monarch butterfly populations face compounding pressures from habitat loss, pesticide exposure, invasive species, and the decline of milkweed. Since the mid-1990s, eastern migratory monarch numbers have fallen far below historical levels. This work traces stages of the monarch lifecycle using population data from the Monarch Joint Venture and the U.S. Geological Survey mapped to sound through additive and FM synthesis. Long-term ecological trends shape the evolving density, dynamics, and rhythmic behavior of the audio. Filmed footage from the Fox River Valley in Illinois is transformed through point-cloud and depth-camera processes. Humanand environmental

forms appear as shifting particle fields that reflect the fragility of monarch habitats. The work concludes with documentation of a community-based artwork distributing milkweed seeds. Because monarch butterflies lay their eggs exclusively on milkweed, its presence directly shapes their ability to reproduce.

Carlos Toro-Tobon, *Outbursts and Statements*
This piece is constructed from sounds derived from everyday metallic objects, transformed through digital processes and organized within an octophonic configuration. The original sonic material is treated as active matter: frictions, squeaks, and noises are transformed into textures, masses, and gestures that shape a non-narrative sonic discourse articulated through a polarity between two modes of sonic emergence. On one hand, outbursts: abrupt, frictional, and excessive emissions that evoke cries, threats, or energetic overflow. On the other hand, statements: more measured, stable, and restrained gestures that suggest a reflective and confident voice, which at certain moments takes on an almost soloistic character, implying the presence of an entity that irrupts into the acoustic space with imposing and enigmatic statements. The piece unfolds through sections separated by sonic thresholds that transform the perception of space and prepare the listener for new acoustic configurations.

Concert 18
Wednesday, June 24
7:30 PM
Loreto Theater

Program

works are fixed media unless otherwise specified

Wilfried Jentzsch
Dreaming Man 9:40
video

Fernando Laub
Delforus 6:29
Fernando Laub, performer

Hiromi Ishii
Echolocators 6:27

Kari Vakeva
p (B) 10:20
Madeleine Shapiro, cello

INTERMISSION

Ann Stimson
Triptych 15:00
Shiau-uen Ding, piano
Patti Cudd, percussion
Ann Stimson, flute

Riccardo Mazza
Sonic Earth: A Real-time Journey Through Environmental Data 12:00
Alina Tamborini, soprano

Douglas Geers and Maja Cerar
Handful of Bees 8:00
Maja Cerar, violin

Yao Hsiao
Daiyu 4:30
video

Johannes S. Sistermanns
We are only the present 8:31

Program Notes

Wilfried Jentzsch, *Dreaming Man*
The music for this audiovisual composition was commissioned by GRM Paris to celebrate the 60th anniversary of “Musique concrète” and premiered on Radio France in June 2008 under the title Dream of B. The sound material for this composition is based on samples I recorded during my study trip through Bali and Java. The audiovisual version Dreaming Man was created in 2024. Presented as a torso, the dreaming man moves slowly and takes on different forms. His feelings are symbolized by moving bands of color flowing through his inner self. Color and timbre and the flow of time are two forms of design that unite both media into a single entity: visual music.

Fernando Laub, *Delforus*
The aim of this work was to make an electroacoustic live performance, played by an ensemble of musicians through which the music meets gestures. Composed with acoustic and synthetic sounds along with live electronics, using a balanced mixture between algorithms and human touch. Disposed in such a way that invites the listener to scratch surfaces, perceive perspective and go through it. Crafted to hear the structures, feel the volume, sense the space and submerge in its deepness. Appealing to the power of sound to evoke a myriad of images and colors, like a synesthetic exploration. Taking the hearer out of his comfort zone to transport him to a new scenario, plenty of uncertainties. But at the same time giving the audience a solid framework that will keep them afloat.

Hiromi Ishii, *Echolocators*
Echolocation is a technology that uses sound to recognise the surroundings. The animals use this technology to catch their prey. The starting-point for this composition was a recording of a canal investigation with the echolocation system. As it was very interesting, I recorded these complex sounds. The musical concept was developed from this to create a sound fantasy of the Echolocators. Not only humans, but but also dolphins, whales, bats, and various other animals use echolocation for spatial awareness to survive. Or rather, humans have learnt the echolocation technique from such animals and apply it in different areas. The recorded materials were processed with Granular Synthesis and Convolution mainly, then structured by using ZKM’s Zirkonium with spatial movements. The characteristics of sounds, such as going-up and -down portamenti (glissandi), are related to the vertical movements in space.

Kari Vakeva, *p (B)*
p(B) is a concerto for Violoncello and electronics. The piece is based on material from earlier projects by adding a new soloist part for violoncello. The composition may also include an optional (improvised) solo cadenza at its marked place on the coda page of the score. Note that the total duration, 10' is without solo cadenza. The electronics part of the work *p(B)* is written with C++ and a synthesis software built by the author.

Ann Stimson, *Triptych*
Triptych is an ensemble piece with live computer processing using a variety of spectral processes and machine learning software. The score contains a combination of graphic and traditionally notated elements.

Riccardo Mazza, *Sonic Earth: A Real-time Journey Through Environmental Data*
Sonic Earth is a live exploration of how planetary conditions shape musical expression in real time, creating a dialogue between live electronics, environmental data, and optional acoustic performers. The system continuously acquires live environmental information—temperature, humidity, atmospheric pressure, and pollution indices—through APIs such as OpenMeteo. This data is processed algorithmically via custom software built in SuperCollider and Max/MSP, generating evolving electronic soundscapes and, when acoustic performers are present, adaptive real-time scores. The performance unfolds as a navigational journey across the globe. Using an interactive visual interface projected to the audience, the composer/performer traverses different geographic regions. Each location's environmental conditions directly influence the sonic material: fundamental frequency derives from Earth's rotational dynamics at that latitude; spectral texture responds to wind, humidity, and pressure; harmonic content maps to regional musical scales and cultural timbres. The work can be performed as a purely electronic piece or extended with acoustic performers (such as voice or flute) who interpret dynamically generated notation incorporating extended techniques and improvisation. When present, acoustic performers interact with the electronic system through real-time visual cues, creating a living sonic ecosystem where computational processes, ecological signals, and human agency coalesce. Rather than presenting fixed or symbolic sonification, the piece offers a hybrid performative experience—a sonic landscape where nature, technology, and culture intersect, revealing hidden patterns and tensions between planetary realities and human interpretation. The compositional architecture is rooted in live coding and real-time algorithmic processes using Supercollider and Max.

Douglas Geers, *Handful of Bees*
This piece is an exploration of instability and response. Both violin and computer parts include improvisatory choices by the performers that shape the flow of the piece. In uncertain times and amid stresses, individuals must choose how to act.

Yao Hsiao, *Daiyu*
Daiyu draws inspiration from the traditional Yue opera *The Dream of the Red Chamber,* unfolding a tragic love story. Due to familial interests, Baoyu was deceived into marrying another girl on the wedding day, deeply hurting his beloved Daiyu. In response, Daiyu burns all memories of their relationship, including jointly created poems, manuscripts, and a scarf gifted by Baoyu. The destruction of each memory prompts reflections on their shared moments, culminating in her sorrowful demise. Daiyu, a renowned character in Chinese literature, is characterized by her sensitivity, virtuous demeanor, fragile health, and literary talent. In this composition, I integrate the singing style and the theatrical performance of Yue opera with live electronic music techniques, relating hand performative actions on an iPad to Daiyu's connection with drafts and books.

Johannes S. Sistermanns, *We are only the present*
When i write this abstract, the moment i type it in
i write thoughts of the past
when you read it, it quotes any past
you who is listening in it lays in future
what you will hear internally when you read this
is any of your future
when you read my abstract while the piece is played
you are not in listening
you read it later or earlier, is past is future
if you have decoupled from thought
imagination, association
detached from any brain activity
we might meet in one's own present

Concert 19
Thursday, June 25
1:00 PM
Loreto Theater

Program

works are fixed media unless otherwise specified

Willyn Whiting
Fae 2:30
Kathryn Vetter, clarinet

Amble Skuse
All Ye Who Are Weary and Heavy Laden I Will Give You Rest 11:00

Giuseppe Taffi
Adhesive Tape 9:31

Carlos Román
Listening with Hippos 5:00

Monica Lim
Lit 10:00
Monica Lim, piano

INTERMISSION

Michael Rothkopf
Six Haiku for Soprano, Clarinet in A and Computer 7:30
Kathryn Vetter, clarinet
Alina Tamborini, soprano

Seongah Shin
Dang 8:01

Jinwoong Kim
Coalescence and Dissipation 7:05
video

Casey O'Neal
Miracle of Life 7:30
Casey O'Neal, saxophone

Program Notes

Willyn Whiting, *Fae*
Fae (2025) is a work for solo clarinet and electronics which quotes clarinet excerpts from Tchaikovsky's Dance of the Sugar Plumb Fairy (1892). The other sonic elements in the electronics are associations I made between Fairies (Faeries) and the natural world, technology, etc. The excerpts themselves also have a life of their own as the Nutcracker is one of those gigs that musicians annually depend on and compete for.

Amble Skuse, *All Ye Who Are Weary and Heavy Laden I Will Give You Rest*
This 8 channel audio and video work delves into themes of exhaustion, interdependence, and mental health through a collaborative lens. Artists Boško and Amble engage in a unique interplay where Boško's movements generate data that blends audio and video on Amble's soundscape, highlighting their reliance on one another to create a cohesive work. The narrative explores the connection between wellness and the burdens of modern life, touching on masculinity and the implications of physical limitations. It interrogates how added weight can destabilise existing structures, emphasising that balance is not anathema to disability but a form of interdependence and care. The piece challenges viewers to consider the societal infrastructures that support or hinder individuals, and how we perceive strength and resilience in the face of such challenges.

Giuseppe Taffi, *Adhesive Tape*
Adhesive Tape is an octophonic electroacoustic composition based on a gesture as ordinary as it is universal: the tearing of a simple piece of adhesive tape. A daily action, usually perceived as purely functional and acoustically insignificant, is isolated, magnified, and transformed into musical material. The tearing sound, characterized by friction, instability, and discontinuity, becomes the generative core of the work. The piece is founded on the idea that an ephemeral fragment of reality can acquire new relevance when subjected to focused listening. Through compositional processes, a sound that normally lasts only an instant is expanded in time and projected into space, revealing unexpected textural and dynamic complexity. Close-microphone recordings emphasize the physical interaction between material and gesture, exposing microscopic variations and noise-based structures. Adhesive Tape was conceived and constructed specifically for an immersive eight-loudspeaker listening system, in which spatialization plays a structural role. Sound functions not merely as an acoustic object, but as a surrounding event that envelops and orients the listener. The composition unfolds through phases of emergence, transformation, and return, moving from recognizable gestures to dense textures and back to the original sound.

Carlos Román, *Listening with Hippos*
Listening with Hippos is a sound-based research project grounded in ethnographic fieldwork conducted in Colombia's Magdalena River Basin, where non-native hippopotamuses have transformed local ecologies. Field recordings from rivers, lakes, rural settlements, and tourist sites, including hippo vocalizations, underwater sound, and environmental ambiences, are organized as spatial sound objects shaped by geography. The work unfolds through two speculative listening scenarios: one explores the environment from the perspective of the hippo, and the other imagines a future ecosystem shaped by a dramatically expanded hippo population. The piece invites audiences to engage listening as an active, situated practice through which ethnographic meaning and speculation emerge together.

Monica Lim, *Lit*
I have long been interested in extending the piano beyond the bounds of the classical piano recital, to work out how it can continue to surprise and engage with contemporary technology, aesthetics and ideas. In this work, I trained a multi-agent AI with a custom dataset based on composers Ravel and Debussy to respond in real-time to my improvisation with electronic sounds and interactive lighting. Ravel and Debussy were chosen because of the fluidity of their harmonies. This gives me a freedom to roam across changing chords and harmonic structures within my improvisation while still maintaining an echo of diatonicism, in the same way that the multi-agent AI gives me the freedom to explore emergent ways of performance while still maintaining an echo of the past.

Michael Rothkopf, *Six Haiku for Soprano, Clarinet in A and Computer*
Six Haiku for Soprano, Clarinet, and Computer draws inspiration from the traditional Japanese haiku. The first, third, fourth, and sixth songs make explicit reference to the four seasons—autumn, winter, spring, and summer—creating a structural arc that traces the turning of the year. The second and fifth movements, by contrast, are deliberately ambiguous, offering moments of reflection existing outside of time.

In autumn twilight, upon a bough now withered; rests a single crow. -Bashô
I turned back to see, the man I passed was shrouded in the misty fog. -Shiki
Quietly and still this weighted snow now merges, slowly with the sea. -Sazanami
As with its flowers a slender path here opens, into the valley. -Fukoku
In the silences, my heart at once calm and still. I now know this place. -Bashô
On the summer grass, a luminous moon remains, by rains in passing. -Shôu
Translation: Michael S Rothkopf

Seongah Shin, *Dang*
Dang-oreum is one of the oldest oreums located in the western part of Jeju, and because it lies close to the sea, it also serves as a breeding ground for birds. When you visit the surrounding area, you can hear the sounds of many migratory birds as well as countless insects. These sounds, which cannot be heard in urban environments, differ from typical birdsong and gradually began to resemble the sounds I had imagined and created. This work began as a process of tracing the sounds heard in nature through electronic music practices. The sounds at the beginning and the end are field recordings captured on site, while the rest is a collection of sounds created by following and transforming those recordings.

Jinwoong Kim, *Coalescence and Dissipation*
Coalescence and Dissipation is an audiovisual performance exploring the morphological transitions of digital "moisture" and its vertical kinetic energy. Driven by a custom integrated algorithmic system, the work manifests a stark structural tension between two systemic states: Architectonic Rigidity and Atmospheric Fluidity. The piece centers on monolithic "turret" structures representing points of Coalescence, where abstract data streams solidify into dense sonic and visual nuclei. These rigid forms act as the environmental source, synthesizing low-frequency structural foundations. In contrast, ephemeral textures break away from these cores, ascending through the virtual space as stochastic Vapors. This process of Dissipation transforms solid data into fluid, high-frequency sonic grains. By juxtaposing these states, the work creates an organic narrative where sound and image are born from the same computational phase transitions.

Casey O'Neal, *Miracle of Life*
Miracle of Life is about the significance of our first heartbeat. Before we even look like humans and before we are born, our heart starts beating. From that moment on it never stops beating. Through our pain, joy, tears, laughter, loss, and life that heart keeps on beating. We are fortunate enough to be able to hear that heartbeat when a baby is still in the womb. That sound and moment is what I would like you to picture during the piece. The initial sound of a baby's heart beating, the emotion of watching a child grow up, and that never ending heartbeat through it all. The piece uses a max patch to send sound to 8 speakers around the room. As the performer plays, the sounds surround the audience and textures build. The performer controls the duration of the sound moving around the space and also how fast it moves from one speaker to the next. There are ideas written out, but the piece is mostly improvised off of those ideas.

Concert 20
Thursday, June 25
3:30 PM
Frank Shiner Theater

Program

works are fixed media unless otherwise specified

Benjamin Fuhrman
Languid and Liminal 10:00

Jon Bellona
Let It Rip 5:42

Neil Crispin Aldridge
Nothing Left to Listen to 7:17

Hector Bravo Benard
Broken Hourglass 8:54

INTERMISSION

Epameinondas Epa Fassianos
Echoes In Ascent 7:00

Bokki Jeon
RAW DATA for 8ch Fixed media 7:41

Nikolas Valsamakis
Mikra Matta 9:40

Joshua Tomlinson
Uisge Beatha 5:00

Mirjana Dokic
Sonic Dialogues Between Past and Future 3:58

Program Notes

Benjamin Fuhrman, *Languid and Liminal*
Between waking and sleeping, between the real and the unreal, exists the uncanny valley where the constructed starts to resemble the natural in a middle state of being. Created using physical modeling synthesis (Max4Live, and the ContinuuMini's DSP accelerated EaganMatrix) and spatialization in third order Ambisonics, this is a depiction of the transitory state just at the point of un/consciousness. What is real and what is still a dream in this state of in-betweenness?

Jon Bellona, *Let It Rip*
My son enjoys playing BeyBlades, which are spinning toys that bang and smash into one another within a plastic made arena. I spent countless hours with my son spinning away, where he often cajoled me into playing as a second whenever his friends were not available. Easily enough, I found myself immersed in his imagined world of Beys. Typical play pits two Beys against each other in a "battle", where the longest standing wins. Recording sounds from these toys during game play and descriptions my son gave of imagined sound worlds, I curiously followed his interest and the dichotomy between the real and the imaginary. These threads helped form the backbone of the piece, in which I travel back and forth between realistic game play and constructed hyper real sound of cinematic action/tournaments. "Let it Rip" intertwines the playfulness, competitive nature, and the theatre of these toys and their action.

Neil Crispin Aldridge, *Nothing Left to Listen to*
Distant futures echo, wavering between static memory and shifting presence, recalling a world.
Shaped sound evokes abandoned architecture and weathered technology.
Nostalgia surfaces.
The melody of footsteps in hallways long collapsed, beneath the ruins of language.
A haunting of lives vanished, and futures that refuse to arrive.

Hector Bravo Benard, *Broken Hourglass*
Fixed media piece, originally produced in 7th order Ambisonics, and presented here for 16-channel diffusion. The piece explores the transformation of sound through filtering, chaotic synthesis, and electromagnetic field recordings. Its sonic palette includes heavily processed acoustic textures, glitch-like bursts, and resonant harmonic material, all evolving within a dynamic spatial environment. The work unfolds as layers of filtered instrumental sounds interact with electromagnetic recordings captured on a train journey, gradually giving way to glitchy, unstable bursts generated by chaotic circuits. Over time, new rhythmic elements emerge, accelerating and shifting in texture, before culminating in a dense, immersive climax. The piece concludes with a fragmented decay, leaving behind traces of its earlier gestures. The title reflects the way time can feel distorted, rushing forward or slipping away unnoticed. Through granular textures, pulsing rhythms, and spectral transformations, the piece evokes a world where time fractures and dissolves, much like the hidden sounds it reveals.

Epameinondas Epa Fassianos, *Echoes In Ascent*
Echoes in Ascent (2024) is a stereo electroacoustic journey that contemplates the dynamic relationship between engineered sound and organic elements. At its core, the piece is built upon reimagined mechanical recordings, transformed into resonant, tonal shapes that breathe with a sense of vitality. These tonal elements, in synergy with piano and orchestral strings, invite listeners to experience a space where synthetic and natural tones harmonize. Throughout the piece, the grounded textures of stone and the fluid murmurs of water introduce a counterbalance, evoking the timelessness of nature against the fleeting, often transient nature of modern technology. These contrasting elements combine to suggest that human invention is not a disruption to the natural order but a harmonic extension of it, like an evolving dialogue between humanity and the natural world.

Bokki Jeon, *RAW DATA for 8ch Fixed media*
RAW DATA is a fixed-media electroacoustic work that renders imperceptible electromagnetic environments into a visceral auditory experience. The piece poses a fundamental question: does a "negative" environment necessarily produce negative sound? While electromagnetic waves exist beyond human perception, they form an essential, latent layer of contemporary technological space. All sonic material is derived exclusively from electromagnetic noise captured with the SOMA Ether v2. Treated strictly as raw data, these signals are analyzed and reorganized into an evolving sonic architecture. *RAW DATA* reframes noise as an emergent order, inviting listeners to reconsider whether "negativity" resides within the environment itself—or within the limits of our perception.

Nikolas Valsamakis, *Mikra Matta*
Mikra Matta (2025) by Nikolas Valsamakis is a micro-sound composition for 8 channels. The title refers to the shared origin of "matter" and "mother" from the Latin "materia". Matter as the common source of beings. It is also a reference to small events, those that are sometimes invisible from common experience but fundamental for the constitution of existence. A movement from small events to large ones, from bottom to top. All audio material has been produced with a personally designed, non-standard, special algorithmic procedure for the direct waveform computation and the synthesis of sonic microforms, layers of stochastic micro-rhythms and various chromatic noises.

Joshua Tomlinson, *Uisge Beatha*
"[Scotch] is the real holy water" – Pope Francis
You don't have to be pope to recognize the divine. The Scots have known it for centuries, which is why *Uisge Beatha,* Scottish Gaelic for whisky, literally translates to "water of life." My first experience was somewhat accidental. Drinks were complementary, so I ordered what I thought a fancy person would (I was wearing a sports coat). The flight attendant asked if Glenlivet 12 would be alright. I feigned intelligence on the matter and indicated that it would by offering a subdued, but confident "sure." It was fantastic. A sweet, fruity aroma, pungent on the tongue, a satisfying burn, and is that a hint of something floral? Being that it was only 6:30 (a.m.), I had a second. I'm not fancy, nor am I the pope, but I knew this was sanctified. Moses had his burning bush, Paul the road to Damascus, I had Glenlivet 12. Please listen responsibly.

Mirjana Dokic, *Sonic Dialogues Between Past and Future*
As a form of transcultural music, this electroacoustic composition represents a dynamic process of encounter, transformation, and creation. Instead of placing musical cultures side by side, this composition integrates them on a deeper level, where different musical identities meet and blend into new musical forms. The composition is based on the idea that in the world of globalization, cultural identities are in a permanent state of flux. The elements of music are translated into electroacoustic processes which allow them to transcend their cultural contexts and assume new cultural meanings. Thus, this music emphasizes unexpected affinities where different sound cultures encounter surprising connections, and emotional resonance.

Concert 21
Thursday, June 25
7:30 PM
Loreto Theater

Program

works are fixed media unless otherwise specified

Rob Mackay & Paty Lorena Solórzano 11:30
"memoria entre alas III: dueto telematico"
Rob Mackay, flute, video, laptop
Patricia Lorena Solórzano, dancer

Martina Claussen 6.59
The Little Red Suitcase 3

Washington Plada 6:45
Entre el Mar y el Muro // Juego de Pelota

Michael Gogins 8:26
Julia Suite

David Gedosh 8:20
Guitar Construction #4: A Luthier's Dream

INTERMISSION

Éva Csonka 7:33
The Most Dangerous Games We (Might) Play - „Reloaded"- Psychedelic version

Howie Kenty 8:30
Nobody Likes Me

Daniel McKemie 6:00
Echo Organism
Daniel McKemie, live electronics

Sanjay Majumder 6:00
Crystal Pulse

Program Notes

Rob Mackay & Paty Lorena Solórzano, *"memoria entre alas III: dueto telematico"*
“memoria entre alas III: dueto telematico” by Rob Mackay is a hybrid eco-acoustic and eco-dance telematic performance between Paty Lorena Solórzano (live-streamed dance, choreography, poetry) and Rob Mackay (flute, electronics, live soundscape streaming). The duet invites the public to contemplate the natural and cultural phenomenon of the migration of the Monarch Butterfly through a dynamic and captivating interaction between poetry, dance, music, and ecology. The work features improvisation and choreography developed from research conducted at the Monarch sanctuaries with music that interweaves sound transmitted live from streamboxes installed along the Monarch migration route. In this performance Mexican dancer Paty Lorena Solórzano is projected via livestreamed video onto video footage of monarch butterfly reserves in Mexico, USA, and Canada.

Martina Claussen, *The Little Red Suitcase 3*
The Little Red Suitcase 3 is a multichannel composition that explores immersive three-dimensional sound spaces. Through a contemporary electroacoustic language, it engages with themes of war, displacement, otherness, and hope, while incorporating autobiographical elements of the composer. The title functions as a metaphor for transition, memory, and identity. Rather than following a linear narrative, the work unfolds through dynamic spatial sound movements. The human voice plays a central role, interwoven with transformed field recordings, AI-generated vocal elements, and electronic textures.

Washington Plada, *Entre el Mar y el Muro // Juego de Pelota*
Entre el Mar y el Muro // Juego de Pelota grew out of a visit to the ruins of Tulum. Walking through the site, I was struck by the contrast between the openness of the sea and the weight of the stone walls. The piece unfolds as a slow journey through that space, using layered textures and resonance to suggest movement, distance, and presence, lingering between freedom and enclosure. Juego de Pelota is inspired by the Mesoamerican ballgame, approached through its physical and ritual qualities rather than its history. The music focuses on rhythm, gesture, and breath, moving through cycles of tension and release. Percussive energy and suspended moments reflect the sense of preparation, confrontation, and offering that surrounds the game.

Michael Gogins, *Julia Suite*
This piece arises from my interest in what I call parametric composition. The piece is realized in the cloud-5 system, and for synthesis uses Csound and the Pianoteq and Organteq software synthesizers. I wrote a Mandelbrot-set explorer in JavaScript accelerated with WebGPU. The user can zoom in and out of the Mandelbrot set. Whenever the user clicks on a point in the Mandelbrot set, the software displays the corresponding Julia set. The user may then lasso an interesting region of the Julia set. From that region the software generates a score that can be performed using the embedded Csound synthesizer or an external MIDI synthesizer. Various parameters can be tweaked to thicken or thin the scare, change tempo, arrange instruments, etc. In this piece nine movements alternate between Pianoteq, Organteq, and Csound.
My term "parametric composition" reflects the idea that pieces may be composed by exploring the Mandelbrot set as a parametric map of musical material.

David Gedosh, *Guitar Construction #4: A Luthier's Dream*
The sounds of changing strings - the friction of winding metal, the sigh of tension released, metallic resonance, fragile silence before renewal, permanence and impermanence. From the guitar’s voice, dreaming itself into existence, the instrument becomes subject rather than object. Not just mechanical gesture, but intimate confession. Expressive of its own transformation, loss and renewal, the memory of resonance to come. Hovering between presence and absence, opening space for desire and reflection.

Éva Csonka, *The Most Dangerous Games We (Might) Play - „Reloaded“- Psychedelic version*
Instead of using fully capable industrial robots and refrain to construct self-made models instead, I utilize only the most basic forms of movements. In order to gain the performative potential of these robots and their musical character, I assemble various raw materials into new instrumental bodies and deconstruct them to their very elements. I start by playing with the shape, the dimensions and the height of the monochord, and with the distance between the instruments body and the bow. I am interested in features such as gravity and (im)balance, as well as how far the boundaries can be pushed and indeed what are they? By bringing these instruments together in different scenarios and settings, I aim to explore their physical presence and relationships as a whole. I play one or two electric-guitars, and or e-cellos by myself manually as I am orchestrating the robotic ones during the concert.

Howie Kenty, *Nobody Likes Me*
Nobody Likes Me serves as a companion piece to *Everybody Loves Me,* both pieces setting the words of the man himself and using them as compositional seeds to explore his strange psyche. *Everybody Loves Me,* written during his first administration, traces a path

from his insatiable need for validation and extreme sense of entitlement through to the fear, intolerance, and violence that he attempts to stoke in others. Looking back in 2026, with all that's transpired and our current state, I've wrestled with the benefits and meaning of revisiting this idea; can these pieces elucidate, change anyone's mind, serve as cathartic repudiations, or something else? Ultimately, it feels right to do so now. *Nobody Likes Me* takes as one of its sources his oddly poetic description of the heroism of others in the midst of an actual disaster, juxtaposed against his expression of aggrievement at innumerable perceived slights. The contrast is striking, and the musical setting is significantly more contemplative and dejected than “Everybody Loves Me”’s raucous swirl of aggression. The mournful tone of this reflection is ultimately less for a bitter, unknowable man than for the rest of us, caught in the wake of his terrible fear and chaos.

Daniel McKemie, *Echo Organism*
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 if 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.

Sanjay Majumder, *Crystal Pulse*
Crystal Pulse is a generative, quadraphonic composition that explores the intersection of algorithmic precision and harmonic emotion. Utilizing pure Frequency Modulation (FM) synthesis and additive waveforms, the work eschews noise-based percussion in favor of polyrhythmic tonal structures. The piece is built upon a "glass clockwork" engine, a procedurally evolving system where distinct rhythmic strata (bass, mid, high) orbit the audience in opposing spatial trajectories. Through a dynamic "ABABC" arrangement structure, the work investigates how rigid mathematical time (Euclidean rhythms and 3:4 polyrhythms) can give rise to organic, driving musical forms without the use of samples or pre-recorded material. As the piece unfolds over six minutes, the listener experiences the "opening of the filter"—a slow timbral metamorphosis where dull, submerged tones gradually brighten into piercing, crystalline clarity. The music breathes through distinct phases, alternating between a steady, hypnotic "Base" state and a driving, four-on-the-floor "Climax," challenging the listener to find the emotional center within a strictly algorithmic machine.

BIOGRAPHIES

Freida Abtan is a Canadian audiovisual composer and multi-disciplinary artist with a keen interest in immersive media. She works between fixed and real-time computational technologies in sound and video for concert diffusion, installation, and large-scale multimedia performance situations. Her music ranges from acousmatic composition to more industrial and pop-influenced experimental performance. Both as a solo artist, and as a floating member of the renowned experimental music group Nurse with Wound, she has toured her music and visuals internationally. Her compositions, performances, and installations have been featured at ICMC, the Spark Festival of Electronic Music, Mutek, The Elektra Festival, and Cap Sembrat amongst many others. She is an Associate Professor of Electronic Music Composition at Carnegie Mellon University.

Marc Ainger (USA) is a composer and sound artist/performer who creates concert music, computer and electronic sound and music; and music for film, vr/xr, dance, and theater. He has developed an idiosyncratic body of work that embraces a wide range of music/sound and music/sound-making. He is interested in the relationships between the real and the imagined - the ways in which the visceral world of sound and sound production inform our imagined worlds of sound, and the ways our imagined worlds, in turn, inform our concrete experiences. Performances of Ainger's works have included the New York Philharmonic Biennial; the INA/GRM; the Royal Danish Ballet; CBGB; Late Night with David Letterman; the Goethe Institute; the American Film Institute; SIGGRAPH; the Palais de Tokyo (Paris); FolkwangWoche NeueMusik(Essen); Gaggego! (Gothenburg); the Joyce Theater (New York); Guangdong Modern Dance; and New Circus artists. Awards include the Boulez/LA Philharmonic Composition Fellowship, the Irino International Chamber Music Competition, Musica Nova Prague, Meet the Composer, and the Esperia Foundation. Josef Woodward (Los Angeles Times) wrote "Closing the program with an invigorating coda, Ainger's Spoonbenders was at once a compelling curiosity and a medium-oriented send-up… Flutist Stimson once again provided the live sound source. Sultry, smart-alecky flute and voice parts were refried by Ainger's machinery - but with a refreshingly rough-hewn quality. Disjointed shifts in the sound spectrum were reminiscent of Godard's jerky jump-cut approach to film editing - viewing events from different angles and different temporal attitudes. Pregnant pauses spilled into sudden densities, and the jumbled whole was graced with a sort of ironic suspense factor..."

Neil Crispin Aldridge is an innovative passionate New

Zealand-based music producer, sound artist, sound designer, recording and mix engineer. His sound art creates intricate, intimate soundscapes that confuse distinctions between composition and sound design.

Ariadna Alsina studied violin and sonology in Barcelona and composition, instrumental and electroacoustics in Helsinki, Paris, and Geneva. She studied with J. M. López López, H. Vaggione, Martin Matalon, Hector Parra, Christine Groult. In 2015-16, she completed the Composition Cursus at IRCAM, Paris and simultaneously enrolled in the Master's program in Mixed Music Composition at the HEM (University) in Geneva, Switzerland studying with Luis Naón, Pascal Dusapin and Michael Jarrell. She is interested in the poetics and malleability of sound, in the research on timbre and its transformations, and in the interactions and dialogues between acoustic instruments and electroacoustic music, as well as in interdisciplinary projects. She holds a PhD research (Paris 8 University) on the writing of time in mixed music. Her compositions have been performed by talented musicians and ensembles like Trio KDM, Ensemble Contrechamps, Orchestre de chambre de Genève, l'Ensemble Vocal de Lausanne, Plural Ensemble or Ensemble Sillages, in several European countries, in Chile, Brazil, USA, Canada, Taiwan, at venues like Victoria Hall, Festival Archipel (Geneva), Festival Mixtur, Gran Teatre Liceu, (Barcelona), Festival Ensemble(s) and Manifeste (Paris), Diversonics (Taipei). In 2015, she received a special mention from the jury of the Russolo Prize for her electroacoustic composition Dis-Till-Action. In 2025, she received a Pulsations Contemporaines prize (prize Pierre Wissmer) by SACEM. She teaches at the Master's Degree "Composition and technologies" at ESMUC (University) of Catalonia, Spain.

Antonio Argentieri (b. 1997) is an Italian composer and pianist specializing in electroacoustic music and algorithmic composition. He began studying piano at age six and graduated with highest honors in Classical Piano from the Niccolò Piccinni Conservatory of Bari, where he is currently pursuing second-level studies in Electronic Music under the guidance of Maestro Francesco Scagliola. As a performer, Argentieri has appeared in concerts throughout Italy and Europe, including performances in Spain and Germany. His artistic development has been enriched through masterclasses with leading Italian and European performers and composers, deepening his understanding of contemporary performance practices and composition techniques. His compositional work explores the intersections between acoustic instruments, algorithmic processes, and electroacoustic transformation, integrating extended instrumental techniques with digital sound manipulation to create immersive, process-driven sonic environments. In 2023, he was selected as a jury member for the Conservatories section at the 67th International Festival of Contemporary Music during the Biennale Musica in Venice—an experience that deepened his connection to the international contemporary music scene. In 2025, he participated in the 50th anniversary of the International Computer Music Conference (ICMC 2025) in Boston, where his work was selected for the Best of Listening Rooms album, released in collaboration with PARMA Recordings. His artistic focus lies in integrating extended instrumental techniques and digital sound manipulation to create immersive, process-driven compositions.

Hugo de Armas. Composer, cellist, and sound artist focused on electroacoustic music and contemporary practices in digital experimentation. His work explores the organization of sound as a dynamic structure, integrating electronic processing, spatialization, and timbral design as central elements of his artistic language. His output is characterized by a rigorous approach to form and a particular attention to the perception of sonic space, developing works that engage with current musical thought and the technological possibilities of the 21st century. From 1988 to 2020, he was a cellist with the Orquesta Sinfónica Provincial de Bahía Blanca in Argentina. As an acousmatic composer, he has received several international awards, including the First Prize in Electroacoustic Music awarded by the Government of the City of Buenos Aires.

Cristian Gabriele Argento, Italy, Electroacoustic composer. Born in Catania in 1998, Cristian started to make music as a self-taught at the age of 14. His interest in new technologies applied to music was born in high school, studying subjects such as electronic and computer science; during this period he did some extra school courses about new technologies and electronic music. After his high school studies he decided to make of electronic music his future so he decided to enroll at the conservatory of Palermo. Currently he attends the second year of the Master course of electronic music at the conservatory of Palermo in the class of Giuseppe Rapisarda.

Tom Armstrong is a composer and senior lecturer in music at the University of Surrey. He uses collaborative methods to pursue a number of compositional interests: revision/recycling, borrowing, composing/arranging hybrids and curatorial composition/programming. CD releases include Dance Maze (Resonus Classics) and Late Music (Delta Saxophone Quartet).

Girilal Baars is a composer, musician and performer based in Uppsala, Sweden. He works in the fields of electroacoustic music, improvisation and performance, often with elements from traditional vocal folk music. Baars has a PhD in composition from the University of Huddersfield, UK, where he studied with Monty Adkins. He has also studied composition at EMS in Stockholm and voice at the Sibelius Academy in Finland. He has collaborated with many artists, including working in Marina Abramovich's performance at the Museum of Modern Art in Stockholm in 2017 and writing his own part in a production of Puccini's Turandot (Folkoperan,

Stockholm, 2017). In September 2022 he was the visiting artist at the KEAR residency in Bowling Green, Ohio. In recent years he has toured Southeast Asia twice, as well as regularly touring Europe. In the last 5 years he has released 15 albums on 5 different labels. www.girilal.org

Boyi Bai is a composer and sound artist specialising in field recording, soundscape composition and interactive VR spatial audio. His practice-led works transform environmental sound into immersive auditory spaces while exploring the intrinsic relationships between place, memory and media. His works have been widely presented at internationally acclaimed festivals, art exhibitions, and radio programmes, including ICMC 2026, Forum Wallis, BBC Radio 6, MA/IN Festival, SOUND/IMAGE Festival, MANTRA, PAYSAGES | COMPOSÉS Festival, and San Francisco Tape Music Festival, building an extensive exhibition profile in the global fields of sound art and electroacoustic music. Recognised for his distinctive artistic approach, he has been awarded the Gold Award in the Electronic Acousmatic Music category at the 6th Denny Awards Electronic Music Competition, a shortlist for the Sound of the Year Awards 2024, and other internationally recognised professional honours.

Sean Bailey, Ph.D. enjoys an active, interdisciplinary musical life in the Philadelphia area, engaging with the field of musical creativity in ever-evolving contexts: including roles as an audio engineer, composer, educator, performer, and technologist—making music at the intersection of technology and the creative spirit.

Born in Katerini, Greece in 1975, **Dimitris Bakas** is an acclaimed composer and sound artist whose work explores the intersection of acoustic and electroacoustic composition, spatial sound, and site-specific art. He studied Composition with Theodore Antoniou and continued his postgraduate studies at Goldsmiths, University of London, earning both an MMus and a PhD under the supervision of Roger Redgate. During his doctoral research, he also attended the Master's Programme in Electroacoustic Composition at Goldsmiths. In 2009, he was shortlisted by Sound and Music (UK), and in 2010–2011 he was invited by Tristan Murail as a Visiting Scholar at Columbia University, New York. His works have been widely performed in the UK, Greece, and the USA, and featured in international competitions, residencies, and conferences. As a Sound Artist, Bakas collaborates extensively with museums and cultural institutions. He received a Certificate of Artistic Achievement from the Luxembourg Art Prize 2024, recognizing the exceptional artistic quality of his sound installations. His works include commissions for the Museum of Greek Traditional Costumes V. Karelia, the Tower of Giannitsa, the Ethnological Museum of Macedonia and Thrace, the Archaeological Museum of Thessaloniki, and the Museum of the Acropolis (Athens), among others. His sound art has also been exhibited internationally, including at the Museo Nacional Centro de Arte Reina Sofía (Madrid).

Christian Banasik is a Dusseldorf (Germany) based composer and lecturer. He studied composition with Gunther Becker and Dimitri Terzakis at the Robert Schumann University of Music and Media in Dusseldorf and with Hans Zender at the University of Music and Performing Arts in Frankfurt. His instrumental and electronic works have been featured in festivals throughout Europe as well as in the Americas, Asia, Africa and Australia. Banasik is a lecturer for Audio Visual Design (media composition / sound) at the University for Applied Sciences / Peter Behrens School of Arts. He is a member of the Institute for Image and Media at the PBSA and artistic director of the Computer Music Studio of the Clara Schumann Music School in Dusseldorf. Besides live electronics and instrumental music he has produced fixed media works, radio plays, music theater and film soundtracks.

Navid Bargrizan. I am a musicologist and composer and I serve an Assistant Professor of Music at East Carolina University and a Goethe-Institut-certified instructor and examiner of German language at Dallas Goethe Center. His research projects are published internationally and will include an upcoming article in The Opera Journal. He has frequently presented his research at conferences such as Society for Music Theory, American Musicological Society, German Studies Association, Society for American Music, and has received awards such a DAAD Postdoctoral Research Fellowship. Bargrizan's compositions have been staged at numerous venues across the North American and Europe and are released, among others, under Navona, Ravello, and Neuma labels. American Prize for Composition chose Bargrizan as a finalist in 2017, 2020, and 2023, and Neuma Records will release an album of his electronic music in 2026. He holds degrees in musicology, composition, and art history from Universität Hamburg and University of Florida.

Jon Bellona is a sound artist and award-winning educator who specializes in transforming data into sound. 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.

Hector Bravo Benard. Originally from Mexico City, he studied philosophy and music at the University of Victoria (Canada), and later at the Xenakis Centre (France), the Institute of Sonology and the Royal and Rotterdam Conservatories (Netherlands), the National Autonomous University of Mexico, the University of Washington's DXARTS Center (USA), and the University of Birmingham (UK), where he received his Ph.D. He composes sound-based music for acoustic instruments, live electronics, and fixed media, with a focus on timbral and spatial elements, and natural phenomena such as non-linear dynamical systems. Some of his main teachers over the years include Agostino Di Scipio, Julio Estrada, Scott Wilson, Clarence Barlow, Paul Berg, Gilius van Bergeijk, René Uijlenhoet, Gérard Pape, Carla Scaletti, Michael Longton, Christopher Butterfield, Andrew Schloss, and Alex Dunn. His works have been presented internationally at events such as ICMC, BEAST FEaST, MA/IN, Ars Electronica, SEAMUS, Gaudeamus, Sonorities Belfast, Espacios Sonoros, ACMA, FIMNME, Sound/Image London, and the Kyma International Sound Symposium. He currently lives in the Netherlands and Germany, working as an independent artist, researcher, and music software developer.

Alex Bernhardt. Cryptwarbler is a music and electronics project that asks two questions: "How far can I circuit-bend a synth?" and "What music can I make with it?" Using a system of homemade controllers, a Casio MT-240 synthesizer is transformed into a unique instrument capable of weaving data into evocative digital soundscapes. Their unusual sound comes from the unusual dynamic between composer and instrument, one of curation, limitation, and negotiation. A custom electronic-musical system of notation is used to facilitate this dynamic for live performance, where the evolution of sounds and constraints shape the form of a piece. Alex Bernhardt, the artist/tinkerer behind Cryptwarbler, has been experimenting and performing since 2019, at venues including the Boston Metropolitan Waterworks Museum alongside Jan Jelinek (2025), the ICMC (Boston, 2025), and Ende Tymes (NYC, 2024). Josh Berg - soundscape, spatialization, unseen performance Grammy award winning audio engineer and producer with a knack for wrangling large scale productions and hybrid creation/performance/recording situations. Technical Audio Director for artists and collectives such as PEOPLE, Mac Miller, Kanye West, and Sunday Service.

Thom Blum (b. 1954, Columbus, Ohio USA) has been composing electroacoustic and computer music since 1973. He is primarily self-taught but counts as his earliest mentors Curtis Roads, James Tenney, Earl Howard, and Ingram Marshall, most of whom he met while studying composition and classical guitar at California Institute of the Arts in 1972. He has lived in San Francisco, California since 1978 and composes out of his studio In Situ. He is co-founder of The International Computer Music Association, served as Associate Editor of the M.I.T. Press Journals Computer Music Journal (1987-1996), and is a member of the eight-person San Francisco Tape Music Collective (2000-present). Some recent musical activities include an invited talk about his music at CREATE, at the University of California, Santa Barbara (https://www.create.ucsb.edu/events/), and at "Art-talk Salon" of Project Artaud, San Francisco. He is an Artist-in-Residence at the Prelinger Library (https://prelingerlibrary.org/home/artists/), where he has created, installed, and improvises regularly on a twelve-channel, interactive musique concrète sound system embedded in the stacks. The system, known as "the Instrullation", interacts with and sculpts the Library's space, reflecting its content and the visitors browsing the Library at any moment. His music is available through Bandcamp's "sfSoundLabel" (http://sfsound.bandcamp.com/), with additional works at, "Music by Thom Blum" (http://thomblum.bandcamp.com/).

Jason Bolte is a composer and educator. He currently resides in Bozeman, Montana with his wife Barbara, their two beautiful daughters, and friendly dog Allie. Jason teaches music technology and composition at Montana State University where he serves as the Director of the School of Music. Jason's music explores the North American mountain west, modular synthesis and live performance, intersections of music, art, and science, and spaces he finds compelling.

Courtney Brown is a performer/composer, Argentine tango dancer, and researcher combining music with paleontology, dance, and engineering. Her work has been featured globally including Ars Electronica (Austria), National Public Radio (NPR), Diapason Gallery (Brooklyn), CICA Museum (South Korea), the Telfair Museums (Savannah, USA), Athens Digital Arts Festival Online (Greece), Royal Alberta Museum (Canada), Wired.com, and VICE among others. Her work has won multiple awards including two Fulbright Awards (Buenos Aires, AR, Edmonton, Canada) and a Prix Ars Electronica Honorary Mention. She is an Associate Professor at SMU where she is also the co-director of the Southern Methodist Live Ensemble (SMILE).

Julius Bucsis is a multiple award-winning composer, electric guitarist, and visual artist. His compositions span a range of genres and include works for acoustic and electric instruments as well as computer generated audio and video. His works have been presented at hundreds of events across the world. His compositions have been included on CDs released by Ablaze, PARMA, RMN Classical, and Soundiff. He received a Doctor of Arts degree from Ball State University.

Madelyn Byrne is an active composer of both acoustic and computer music. Some recent compositions

include Navigation (Craig Ketter), Flow (The New York Composers Circle), and Awakening (Cal Poly Pomona Piano Ensemble, directed by Nadia Schpachenko). Earlier works include In A Winter Landscape (for bass flute and computer, commissioned and recorded by Peter Sheridan for MOVE Records), Arrival (computer music with video art by Lily Glass, recorded to DVD for Everglade Records), and Northern Flight (for piano and computer, recorded by Peter Gach for Innova Records). Madelyn's music has been presented in a variety of venues in throughout the world. Some recent performances include The Composers Concordance, The New York Composers Circle, San Diego New Music, The New York City Electroacoustic Music Festival, The Society of Composers, Inc. (National Conference), The International Computer Music Conference, The Australasian Computer Music Conference, College Music Society, and Electronic Music Midwest, among others.

Dr. Nicole Carroll is a composer, performer, sound designer, acoustic ecologist, and builder working with audio, video, and tangible objects. Her work spans installation, improvisation, and fixed media performance across noise, soundscape, and acousmatic genres. She is active as a sound designer and composer in theatre, performs electronic music under the alias “n0izmkr,” and builds custom synthesizers, controllers, and performance sensor systems. Nicole is half of the Nhoj Elocin duo with John R. Ferguson, whose work includes fixed media, installation, and live audio-visual sets utilizing bespoke systems. Her research focuses on generative systems that merge analog and digital technologies to create musical performance systems from non-musical sources. Additional research areas include acoustic ecology with a focus on aquatic ecosystems, soft circuits and wearable sensors, augmented acoustic instruments, AV synthesis on mobile devices and embedded systems, and western esotericism, which informs her compositional and performance processes.Themes found in Nicole’s work derive from reflections on nature, occult philosophies, literature, and the human psyche. Nicole’s works have been performed internationally in the USA, Mexico, Wales, Germany, the Netherlands, Greece, Macedonia, Australia, South Korea, and China, including at SEAMUS, ICMC, TEI, and NIME conferences. Nicole holds an M.M. and B.M. in Composition from Bowling Green State University and Arkansas State University, respectively. She received an M.A. and Ph.D. in Computer Music and Multimedia from Brown University in Providence, RI, USA and is currently Sr. Lecturer in Music at Queensland University of Technology (QUT) in Australia. www.nicolecarrollmusic.com

Maja Cerar is a violinist whose repertoire ranges from the Baroque to the present, including performances with live electronics, theater and dance. Since her debut in the Zürich Tonhalle in 1991, she has performed internationally as a soloist with orchestras and given recitals with distinguished artists. She has played at festivals such as the Davos "Young Artist in Concert," the Lockenhaus Festival, the ISCM World Music Days, the ICMC (Singapore, Barcelona, etc.), SEAMUS, "Viva Vivaldi" in Mexico City, Diffrazioni (Florence), etc. Maja Cerar has premiered and recorded numerous works written for and dedicated to her. She has worked with many composers, including Jean-Baptiste Barrière, Sebastian Currier, R. Luke DuBois, Beat Furrer, Elizabeth Hoffman, György Kurtág, Alvin Lucier, Katharine Norman, Yoshiaki Onishi, Morton Subotnick, and John Zorn. A featured performer at NYCEMF since 2016 (then an event of the NY Philharmonic Biennial), collaborative works involving robotics and wearable motion sensors have been featured at "Re:New Frontiers of Creativity" (Columbia), "Listening in the Sound Kitchen" (Princeton), the Metropolitan Museum’s Balcony Bar and fostered by The Tribeca Film Institute and by the Future Music Lab at the Atlantic Music Festival. www.majacerar.com

Gustavo Chab, Argentina-Spain (b. Buenos Aires, 1964). Composer of mostly electroacoustic works that have been performed in the Americas and Europe. In the musical field, he can mention his studies with Daniel Montes, with whom he acquired his musical knowledge (harmony, counterpoint, piano and composition); and can also mention his studies in musical analysis with Francisco Kröpfl. In 1993, he worked as a guest at the LIPM (Musical Research and Production Laboratory in Buenos Aires), where he composed his first electronic piece, specializing in electroacoustic composition techniques. He is currently an active member of SADAIC (Argentina society of authors and composers) to which he has been an associate since 1993. His compositions include instrumental, acousmatic, and electroacoustic works as well as performances. He frequently explores the spatialization of sound using mixed media and computer-generated sounds. His compositions have been performed at numerous festivals and received, among other awards: Ras (Author recognition-SADAIC 2025); Call for score winners-The vibraphone project (2024); an honorable Mention of the concours International de musique multipiste immersive de Montréal (AKOUSMAtique 2022); Exhibitronic Prize 2018/International Festival of Sound Arts (Strasbourg, France); First Prize of the FNA /Juan Carlos Paz (Buenos Aires, Argentina); a special Mention of the Municipality of Buenos Aires (1995), (2014/2015) and an honorable Prize- Residence of the International Competition of Electroacoustic Music GMEB (Bourges-France, 1993) /Artist in Residence CCMIX, Center for the Composition of Music Iannis Xenakis (France).

Paulo C. Chagas is an internationally renowned composer and Professor of Composition at the University of California, Riverside. With an impressive catalog of over 230 works spanning orchestral, chamber, electroacoustic, audiovisual, multimedia, and telematic music, Chagas’ innovative approach integrates advanced technology in composition and performance. A survivor of torture by the Brazilian military, his music powerfully embodies themes of

healing and resistance. Chagas studied at the University of São Paulo (Brazil), the Conservatoire Royal de Musique in Liège (Belgium), and the Cologne Academy of Music (Germany), earning his PhD in Musicology from the Université de Liège. In the 1990s, he served as the sound director and composer-in- residence at the WDR Electronic Studio in Cologne. His works, including large-scale audiovisual and telematic music projects, highlight his commitment to technological innovation and its expressive potential in the arts. A member of the board of directors of the International Computer Music Association (ICMA), Chagas' compositions have been widely performed at international festivals, conferences, and concerts across the USA, Europe, Asia, and beyond. These performances underscore his global influence and showcase his unique ability to blend traditional musical elements with electronic and digital innovations, pushing the boundaries of musical expression. Chagas is also an accomplished author, having published extensively, including the books Unsayable Music (2014) and Sounds from Within (2021). His work has garnered numerous international awards, including the prestigious Fulbright Research Award for his residency in Berlin (2022-23).

Yun-Chen Chang is a composer and sonic explorer whose work focuses on the fluid movement of sonic masses and intricate textural variations. Her compositional language is deeply informed by her extensive background as a cellist and pianist, having served as cello principal and concerto soloist in National Taiwan University Symphony Orchestra. This orchestral foundation manifests in the rich, multi-layered textures of her music. After shifting her focus to composition, she earned her Master's degree from National Taiwan Normal University under Professors Ching-Wen Chao and Ching-Yu Hsiau, where she was twice awarded the Outstanding Graduate Student Scholarship. Recently, her works Alchemy and Sculpting were performed at the 2025 C-LAB Sound Festival: Diversonics. Her upcoming projects include a collaboration with the Ju Percussion Group for their 2026 creative initiative.

Eric Chasalow is a composer, sound artist, multi-instrumentalist, record producer, teacher, and advisor to non-profits. He is well known for works that combine instruments with electronic sound, but has collaborated on a wide range of projects with Guido Arbonelli (Perugia), Tony Arnold (NYC), Lucia Bova (Rome), Tim Brady (Montreal), Bruno Schneider (Basel), Vicki Ray (LA), Talea Ensemble (NYC), Musicatreize (Marseille), New York New Music Ensemble, Network for New Music (Philadelphia), Boston Modern Orchestra Project, and many others. In 1996, along with his wife, Barbara Cassidy, he established The Video Archive of Electroacoustic Music, an oral history project chronicling the pioneer electronic music composers and engineers from 1950 to the present. Interviewees include Bebe Baron, Milton Babbitt, Mario Davidovsky, Pauline Oliveros, Max Matthews, Morton Subotnick and many others. The Archive is now part of the collections of the Library of Congress.

Michelle Chen (also known as Morning Close, or Yuxin Chen) is a composer and interactive-media artist whose work spans installations and soundtracks for VR, game, animation, and film. Among the projects she worked on as lead, indie game "Displacemen" was nominated as the Best Student Game at GDC IGF 2025. Michelle is currently a master's student at the Center for Computer Research in Music and Acoustics (CCRMA) of Stanford University, where she explores the interplay of text, visual music, and a humanistic approach to AI as a creative tool. Her practice is characterized by nonlinear storytelling and a poetic sensibility that runs through both her music and interactive media works. Across these pieces, she often constructs a serene, contemplative world that gradually reveals an underlying contrasting or dual nature.

Youngmi Cho is a composer based in Seoul, Korea, teaching at Chonnam National University. She also serves as editor of the Korean computer music journal Emille. Her works has been performed in Singapore Asian Composers Festival, Young Asian Musicians' Connection in Taiwan, SoundSCAPE Festival in Italy, HighScore Contemporary Music Festival in Italy, Etchings International Contemporary Music Festival in France, International Forum on Acoustical Ecology in Greece, TIMARA Electronic Music Workshops in US, IDKF in Germany, NYCEMF in NY, KOCOA Music Festival and ICMC in Korea, etc, and recently her electroacoustic works were presented at SICMF2024 in Seoul, ICMC2025 in Boston, and JSSA2025 in Yokohama. She was a winner composer of Singapore Asian Composers League and was recipient of the 1st prize in the Illinois State Arts Tech Annual. She holds a Ph.D. in music from Duke University, an MSci from the Illinois State University, and BMus from Seoul National University.

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, WOCMAT, DICMF, Click Festival Ohio, Performing Media Festival, EMM Festival, and the PureData Max Conference.

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, Empyrean 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 as Director (2014-2022) and head of the Composition Area.

Hailed as a "gifted newcomer" by the Riverside Symphony, **Nicolas Chuaqui** composes visceral and emotive music that is characterized by its sense of musical direction, attention to color, and economy of means. Spanning instrumental, vocal, and electroacoustic genres, Chuaqui's music has been heard on four continents at venues that include Alice Tully Hall, the Universidad Nacional de Rosario (Argentina), the Diffrazioni Multimedia Festival (Italy), and Madihol University (Thailand). He has received awards that include the Khorikos ORTUS International New Music Prize and commissions from organizations that include New Voices Opera and the Solomon R. Guggenheim Museum.

Martina Claussen is a composer and vocalist whose work centers on the artistic potential of the human voice within immersive electroacoustic and spatial sound environments. Combining sound objects with analog and digital electronics, she creates performative works that engage with space as an active compositional element. Her work has been presented at leading international festivals, and she is Associate Professor of Voice at the University of Music and Performing Arts Vienna.

Alejandro Colavita is a prolific composer and producer who has created works for solo instruments, chamber music, experimental works, improvisation, electronic, rock, fusion, film and dance. He collaborates with musicians from many different cultures and countries outside of Mexico where he currently resides. He has produced more than 35 records, both of his music and that of other composers, performers and ensembles. He is co-founder and director of Cero Records. (cero-records.com). He is currently director and professor at IMCOMUSIC, Music school in Mexico City where he teaches musical analysis, history of western music and musical theory. Emergence is the first work from a new Album "REFRACTIONS", with Biwa player, Kazuyuki Shiotaka, Tárogató player, Esther Lamneck and electronic score Alejandro Colavita, The album will be released on Cero Records.

Marcelo Machado Conduru was born in Rio de Janeiro (Brazil - 10/27/1955) where he lives nowadays. He begins his music studies at Escola de Música (UFRJ - Universidade Federal do Rio de Janeiro) playing acoustic guitar and afterwards at Escola Villa-Lobos playing flute. He graduates in Art Education - music qualification - at UNI-RIO and takes a post-graduation course in Electroacoustic Music Composition at UFRJ. As a composer he has presented works in Panorama da Música Atual Brasileira (Brazil), Bienal da Música Contemporânea Brasileira (Brazil), Confluencias (Spain), Muslab, CSound Meeting (Montevideo) and NYCEMF.

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.

Cooper Corcoran is a composer and cellist from Syracuse, New York. He studies music composition at SUNY Fredonia. Instagram: @cooper.corc
www.coopercorcoran.com

Giovanni Costantini graduated at the Music Conservatory in Piano and in Electronic Music. He also graduates in "Electronic Engineering" at Sapienza

University of Rome and obtained a Ph.D. in “Engineering of Telecommunications and Microelectronics” at the University of Rome Tor Vergata presenting a doctoral thesis titled “Systems and algorithms for the analysis, synthesis, processing, spazialization and the recognition of the musical signal”. Since 1995, he is in charge of researches for the University of Rome Tor Vergata, where he is Associate Professor. His researching activity concerns mostly artificial intelligence and signal processing, with special care to audio signal and biomedical signals. Since 2003, Giovanni Costantini teaches “Digital sound processing”, “Circuit theory” and “Machine learning” at Faculty of Engineering, and “Electronic Music” at Faculty of Arts. From 2004 to 2010 he also taught “Acoustics and Psychoacoustics” and “Musical Informatics” at the Music Conservatory of Rome “S. Cecilia” and “Electroacoustics” at the Music Conservatory of Lecce “T. Schipa”. Since 2016, he has taught Sound Physics, Digital Audio, and Psychoacoustics at the Centro Sperimentale di Cinematografia in Rome. Since 1996, he is an active organizer of seminars and concerts of electroacoustic music. Since 2011 he is the Director of the Master in Sonic Arts at University of Rome Tor Vergata. From 2006 to 2011, he enriched his career becoming an associate researcher at the Institute of Acoustics and Sensors “O. M. Corbino” of the CNR, in Rome. His compositions have been performed to numerous electroacoustic music concerts. His musical research is directed in achieving both microstructure and macrostructure of sound, starting from real-time exploration.

Timothy Crist is a Professor of Music at Arkansas State University, where he teaches composition, electronic music, music theory, classical guitar, and conducts/directs the AState New Music Ensemble. Crist enjoys tinkering with all sorts of music technology and musical languages. Recent research has been in the area of modular synthesis, analog neural networks, analog computing, and hybrid analog/digital music making systems. As a side-hussle from his university gig, Crist is also very active in partnering with STEM and STEAM schools where project-based learning environments turn music class into a music making class. Crist has spent much research time teaching modular synthesis and music technologies to STEM community students, an effort he finds critical towards the future of the electronic music art form, with the idea of using music as a central hub for learning. This approach creates a powerful and efficient cross- and inter-disciplinary environment.

Giovanni Crovetto (Milan, 1991) is a composer and educator working in electronic and electroacoustic music, with a focus on dramaturgy, perception, and spatial listening. He studied Composition and Music Theory at the Kunstuniversität Graz and later earned a degree in Musicology from the University of Milan. He is currently completing a Master’s degree in Composition at the Conservatory of Milan and is enrolled in a PhD program in Composition and Musical Performance at the Conservatories of Ferrara, Pescara, Trieste, and Udine. His research explores listening processes and sound transformation across fixed-media and multichannel contexts, integrating compositional practice with educational work.

Éva Csonka is a Hungarian born Berlin-based interdisciplinary artist and architectural designer with a focus on performative sound architectures. Her ongoing work explores human behavior, in which the moment of experimentation is becoming more and more important, while the rules of the game seem to be disappearing. She is interested in the consequences and dangers of digitalization at the moment of personal perception. She continues this longing and the challenges of trial and error in real time through sound, light and space. Losing oneself and letting go is one of the main elements of her works. As part of the electronic music festival at ZKM KUBUS, she performed one of the versions of her robotic compostion: a self-built electronic cello she used for an imaginative exploration of the possibilities of the human-machine relationship. In 2021, her experimental audiovisual choreography was shown at the 17th Venice Architecture Biennale, where she investigated the characteristics of human behavior under the conditions of the “overview effect”. 2023 DAAD fellowship in New York City, researching body movement, classical and avant-garde music at the Juilliard School and Lincoln Center. Éva Csonka studied stage design in Hungary and architecture at the University of the Arts and the Technical University in Berlin. From 2020, she studied media art at the Karlsruhe University of Arts and Design also known as the „The digital Bauhaus“ specializing in sound and acoustic spatial design.

Dr. Patti Cudd is active as a percussion soloist, chamber musician and educator. Patti is a member of the acclaimed new music ensemble, Zeitgeist. As a champion of the music of the 21st century, she has given concerts and master classes throughout North America, Asia, Europe and South America. Patti has worked closely with some of the most innovative composers of our time including Brian Ferneyhough, Morton Feldman, Roger Reynolds, Martin Bresnick, Pauline Oliveros, Jay Aaron Kernis, John Luther Adams, John Zorn, Michael Colgrass, Cort Lippe, Harvey Sollberger, Julia Wolfe, Christian Wolff, Vinko Globokar and Frederic Rzewski. She has premiered over 200 new works and has had the opportunity to be involved in a number of recordings found under such labels as Hat Hut, Bridge, New World, CRI, Innova, Emf Media and Mode. She recently released on Innova Recordings a solo CD of percussion and electronic pieces. Patti is a Yamaha Performing Artist, an endorser of Sabian Cymbals and a member of the Vic Firth and Black Swamp Education Teams. Patti holds a Doctor of Musical Arts Degree specializing in Contemporary Musical Studies from the University of California, San Diego, Master of Music Degree from the State University of New York at Buffalo, undergraduate studies at the University of Wisconsin-River Falls and

studied in the soloist class with a Fulbright Scholarship at the Royal Danish Conservatory of Music in Copenhagen, Denmark. Her teachers have included Steven Schick, Jan Williams, Joe Holmquist, Gert Mortensen and Bent Lylloff. She currently teaches percussion and new music studies at the University of Wisconsin-River Falls.

James Dashow was awarded the prestigious Prix Magistere at the 30th Festival International de Musique et d'Art Sonore Electroacoustiques in Bourges in 2000. In 2011, Dashow was presented with the distinguished career award "Il CEMAT per la Musica" from the Federazione CEMAT (Roma) for his outstanding contributions to electronic music. A pioneer in the field of computer music, Dashow was one of the founders of the Centro di Sonologia Computazionale at the University of Padova, where he composed the first works of computer music in Italy; he has taught at MIT, Princeton University, the Centro para la Difusion di Musica Contemporanea in Madrid, the Musica Viva Festival in Lisbon, and the Conservatorio di Musica Benedetto Marcello in Venezia. He was composer in residence at the 12th Florida Electroacoustic Music Festival, and he continues to lecture and conduct master-classes extensively in the U.S. and Europe. He is the author of the MUSIC30 language for digital sound synthesis, and the Dyad System, a compositional method and technique for developing pitch structures and integrating them in electronic sounds. Dashow makes his home in the Sabine Hills north of Rome.

Danilo Dawson is a Chilean composer, producer, and multi-instrumentalist whose work navigates the intersection of acoustic tradition and electronic vanguard. Currently completing his Master's in Musical Creation and New Technologies at UNTREF (Argentina), Dawson seeks to break the illusion of separation between the "real" and the "imagined" through sound. His versatility as a creator has been recognized with Chile's most prestigious honors, most notably the Vicente Bianchi National Composition Award (2023) for his folk-fusion project "El Oopart". In his recent electroacoustic works, Dawson moves towards a minimalist and textural aesthetic influenced by Ryuichi Sakamoto. Utilizing the Ableton Push 3 and real-time processing as a central instrument, he sculpts live acoustic signals (piano, flute) into immersive soundscapes. This approach is evident in his recent cycle "Planos" (premiered at the Museo del Sonido, 2025) and his latest work "Un Atardecer". "Un Atardecer", a collaboration with Japanese visual artist Yasunari Arai, was premiered at the XIV International Encounter of Composers in La Plata. The piece represents a cross-cultural dialogue and is currently submitted for consideration at international circuits, including the Prague Film Festival, the Cannes Film Awards, and the London Independent Film Awards.

Shiau-uen Ding grew up in Taiwan, went to Cincinnati College-Conservatory of Music for a master's and a doctorate, and then moved to New York City. She is fortunate to have studied with Ying Wang, Lina Yeh, Eugene Pridonoff (piano), Mara Helmuth (computer music), and Alan Bern (contemporary improvisation), and to work with numerous wonderful composers. She enjoys performing old-school classical and contemporary music equally. When she is not making music or listening to music, she might be writing code for financial trading systems.

Mirjana Dokic is a composer, new media artist, researcher and violist based in Hong Kong, where she is currently pursuing a PhD in Creative Media at the School of Creative Media, City University of Hong Kong, under Hong Kong PhD Fellowship Scheme. Mirjana's research, under supervision of Prof. Richard William Allen, Prof. Ray LC and Prof. Samson Young, is based on conceptual reflections of the role of sound and music in creating realistic full-body virtual reality experiences for the audience and communicating the appreciation for cultural diversity and heritage preservation through transcultural learning. Mirjana is a member of International Computer Music Association (ICMA), Australasian Computer Music Association (ACMA), Northeast Popular Culture Association (NEPCA), and Shared Campus. Her compositions are performed at conferences such as International Computer Music Conference (ICMC) and Australasian Computer Music Conference (ACMC), and festivals such as New York City Electroacoustic Music Festival (NYCEMF). Mirjana's research papers are presented at the International Association for Media and Communication Research Conference (IAMCR) and Northeast Popular Culture Association Conference (NEPCA), USA, and her refereed publications include Asian Journal of Media and Communication (AJMC) and Malaysian Journal of Communication. Mirjana won multiple awards including the '2024 Dance Your Ph.D.' award, organized by Science Journal and the American Association for the Advancement of Science (AAAS) and Hong Kong PhD Fellowship Scheme (HKPFS) Academic Excellence and QE Award. Mirjana holds a Master's Degree in Music (Viola) from the Conservatory of Music Santa Cecilia, Rome, Postgraduate Certificate in Leading Learning and Teaching from the University of Dundee, Scotland, Bachelor Degree in Music (Viola) from Faculty of Music, University Ss. Cyril and Methodius, Skopje, Macedonia and diploma in Music Theory.

David Dow is a composer, keyboardist, sound designer and educator. He holds a Bachelor of Arts degree in music composition from the University of California, Santa Barbara, and a Master of Arts degree in music composition from San Jose State University in San Jose, California. In addition, he holds a certificate in computer music from the Massachusetts Institute of Technology. As a composer, he has created well over one hundred fifty music compositions in many different styles. His electronic music has been performed several times on the Society for Electro-Acoustic Music in the United States National Conference, the International

Computer Music Conference, the Daegu South Korea International Computer Music Festival, The Electronic Music Festival in Stuttgart Germany, the New York City Electronic Music Festival, the Consumer Electronics Show in Las Vegas, Nevada and the Computer Exposition in San Francisco, California Through his recording studio, Aurora Music Productions (www.auroramusicproductions.com), he produces music for composers, theater, dance, computer games and video soundtracks as well as radio and television commercials. Besides performing music professionally as a keyboard player and singer for over forty years, he is a Professor of Music and directs the Music Technology Program at Modesto Junior College in Modesto California.

Jude Duane is a composer and sound artist whose work merges raw intensity with digital-age edge; one listener compared it to “niche internet micro genres invading a classical music concert.” Based in New Jersey, Jude’s music has been performed by ensembles such as the Kompass Ensemble, newCELF, Osmose Intermezzo, Sputter Box, and the Bergamot Quartet. He has been a resident at leading contemporary music programs including New Music on the Point, the Summer Institute of Contemporary Performance Practice (SICPP), and Divergent Studio. A pianist since kindergarten and a trombonist since the fourth grade, music has always been Jude’s language of connection. He found in music not just a form of self-expression, but a bridge to community. This path naturally led to composing. He began writing music in high school and went on to earn his Bachelor of Music at Montclair State University. He recently completed the Master of Music program at New Jersey City University, where he studied with Dr. Saad Haddad. Jude is also a professional archivist with current work at the Ironbound Community Corporation and prior experience with Cengage and the Institute of Jazz Studies.

Monica Duncan: see Senem Pirler.

Gerald Eckert, born in Nuremberg, studied mathematics at the University of Erlangen, cello and conducting in Nuremberg and composition with Nicolaus A. Huber and Dirk Reith at the Folkwang University in Essen. Further composition courses with Jonathan Harvey and Brian Ferneyhough. 1996/97 at CCRMA at Stanford University; 2000/01 he had a teaching position at the TU Darmstadt; from 2012 - 2014 Gerald Eckert was Professor of Composition at Chung-Ang University/South Korea. Numerous awards, including the "Gulbenkian Prize"/ Portugal 1993, Kranichstein Prize 1996, Bourges 2003, Stuttgart 2005, ekaterinburg 2015. He has had performances at important festivals in Europe, the USA, South America, Asia. In 2013, Gisela Nauck published a monograph about Gerald Eckert; CDs on the labels ambitus, col legno, NEOS, kreuzberg records and mode records.

Francesco Evangelista, known artistically as Frank, is an Italian composer, electronic music producer, and performer, currently attending the third year of the Electronic Music program at the Conservatory of Pescara. His musical education began in early childhood within wind bands as a trombone player and later developed through orchestral practice. This path allowed him to perform in some of the most prestigious European venues, including the Musikverein in Vienna, experiences that deeply shaped his artistic discipline, musical sensitivity, and structural approach to sound. Alongside his classical training, during his teenage years he developed a strong interest in electronic music, sound synthesis, and digital production. He began composing, recording, and producing original works, progressively deepening his technical knowledge of sound design, synthesis, and digital musical environments. Two days before his 18th birthday, Francesco suffered a heart attack, an event that inevitably marked a turning point in his artistic life and forced him to interrupt his classical performance career. Rather than abandoning his musical path, he transformed this limitation into a new creative direction, fully dedicating himself to electroacoustic composition, electronic music, and artistic research. Today, his work focuses on the integration between acoustic writing, orchestral thinking, and electronic sound, exploring hybrid forms, timbre research, and contemporary compositional languages. His artistic vision is centered on sound as a physical, emotional, and structural matter, with particular attention to space, texture, and narrative through sound. His current activity combines composition, production, and live performance, presenting his original works both in concert contexts and within his DJ/live sets.

Fabio Fabbri is an Italian electroacoustic composer, trumpet performer, and sound researcher. His work explores the relationship between instrumental gesture, breath, sound transformation, and multichannel spatialization. He holds advanced degrees in both performance and electronic music from Italian conservatories, graduating cum laude. His electroacoustic works have been presented internationally at festivals and conferences including the New York Electroacoustic Music Festival, ICMC Chile, MOXsonic (USA), Convergence (Leicester), CMS/ATMI National Conference (USA), and at university concert series in Europe, North and South America. His music often integrates acoustic source material with extended instrumental techniques and real-time or fixed-media processing. Alongside his compositional activity, Fabbri maintains an active performance career as a trumpeter, collaborating with ensembles, orchestras, and interdisciplinary projects. He has released recordings on labels such as Stradivarius, Audioglobe, Petrichor Records, and Synchre, and has composed music for film, television, and audiovisual installations. Fabbri regularly gives lectures, masterclasses, and workshops internationally and has held academic and leadership roles in music education in Italy. He currently serves on the Academic Committee of the Stresa International Competition. His current research focuses on

electroacoustic composition, extended instrumental practice, and multichannel sound diffusion.

Epameinondas Epa Fassianos. Born in Athens, he completed an MA in Music Technology from the University of York under the supervision of Professor Andy Hunt, an MA in Media and Film Music Composition and an MPhil in Music Composition from the University of Sussex under the supervision of Professor Ed Hughes, and a PhD in Acoustic Music Composition from the NOVARS Research Centre at the University of Manchester under the supervision of Professor David Berezan. His awards include first prize in the A category of the MUSICA NOVA Composition Competition in Prague in 2018 for his work Chromatocosmos. His musical activities are characterised by a deep commitment to Japanese culture and intercultural artistic dialogue. Through his artistic and academic activities, he continues to explore the intersections of technology, tradition, and cultural identity in contemporary sound art, actively engaging internationally.

The Munich based flutist **Karina Erhard** is a specialist in contemporary chamber music, improvisation and performance. Her main interest lies in sound, which lead to a constant growth of instruments (saxophones, ethnical flutes) and equipment (pedal electronics for sound modulation). Above that she searches for the contact point and crossover with the other arts.
Karina Erhard studied flute in the Netherlands at the Conservatories of Amsterdam (B.Mus.) and Utrecht (M.Mus.) and took masterclasses with Patric Gallois, Robert Dick and Caren Levine. With various chamber music groups she played at international festivals, amongst others Münchener Biennale, aDevantgarde, Darmstadt Summer Festival, International Händel-Festival Göttingen (all DE), International Gaudeamus Musicweek (NL), Ciclo de Música Contemporánea (E), Tbilisi Contemporary Music Evenings (GE). She won numerous prizes and grants, such as the ‚Projektstipendium LH München 2021', special prize for improvisation at 'Gaudeamus Interpreters Competition' Tera de Marez-Oyens Prijs, took part in various radio productions and recorded several CD's. A great deal of composers have dedicated works to her, ranging from pieces for solo flute to chamber music for one of her ensembles.
Her current projects include MCMG, Schindler&Erhard, SOUND ART + DRAMA and KAIDA. She is a member of ‚Die Cronopien', an ensemble that combines non-western instruments with electronics. Since 2021 she coaches and conducts the OSEB youth orchestra (Orchestre Symphonique des Enfants de Brazzaville) in Congo/Brazzaville. With the project 'Roboterjazz,' in which she engages in dialogue with interactive music robots and music automatons, she is a frequent guest at festivals and conferences worldwide on contemporary music, computers, and robotics NIME (CN-SH), xCoAx (AT), AudioMostly (IT), CMMR (JP), ICMC (CL, IRL).

Enzo Filippetti is a professor of Saxophone at the Conservatory of Music "S. Cecilia" in Rome. He is an international artist and for almost forty years he has been giving concerts. He comes from pure experimentation, from contemporary music, of which he is an appreciated interpreter, and has an exemplary artistic career that allowed him to move in different musical worlds, thanks to an in-depth period of study and research through which he has developed a secure mastery of extensive and executive techniques with avant-garde electronic music. He has played at Biennale di Venezia, Mozarteum Salzburg, NYCEMF, Temporeale Florence, Rome, Milan, Paris, London, Berlin, Wien, Madrid, Bruxelles, Buenos Aires, Caracas, Riga, Lyon, Principaute-Monaco, Korea, Kawasaki, Adis Abeba, Chisnau. Many of the most important composers such as E. Morricone, G. Nottoli, J. Dashow, M. Lupone, L. Zielinska, H. Howe wrote for him almost one hundred fifty works. As a soloist and with the Quartetto di Sassofoni Accademia he recorded twenty CDs. He published studies and directs a series for Sconfinarte editions.

Dr. Heinz-Josef Florian (*1955) is a German composer and sound artist whose work explores the intersections of acousmatic, algorithmic, live electronic, instrumental, and audiovisual music. As a mathematician, he taught at the Institute for Computer Music and Electronic Media (ICEM) at the Folkwang University of the Arts in Essen, where he introduced students to the aesthetic potential of stochastic processes, chaotic systems, and fractal structures in music. Florian's compositions have been featured on international stages of electroacoustic music, broadcast on radio, and presented at renowned festivals such as ICMC, FEMS, MUSLAB, and NYCEMF. In collaboration with friends and fellow artists, he has also developed live electronic performances in Germany, Israel, and the United States. As a member of the German Society for Electroacoustic Music (DEGEM) and the Society for New Music Ruhr (GNMR), Florian is actively involved in networks that foster dialogue on contemporary musical developments.

Jon Forshee is a composer, performer, and technologist whose work often focuses on collaboration and new media. His compositions have been premiered throughout the United States, Europe, and in China, and are also frequently broadcast on radio and on the web. Forshee's current research areas deeply inform his creative practice, and center around early Western contrapuntal techniques, Classical Chinese melodic ornamentation, and transcriptions of Yoruban chant from West Africa and beyond. Forshee's articles and texts on a variety of musical subjects, ranging from early speculative studies in music to contemporary musical aesthetics and analysis, appear in The Computer Music Journal, Just: Listen, Perspectives of New Music, Open Space Magazine, and in other places online and in print.

Jacob Frost's music is steeped in paradox and mystery, the horror and the ecstasy of human experiences of God. Described as "unpleasant but masterful" (Victor Zheng), his compositions wrestle improvisatory gestures from disparate musical traditions into ironic relationships within dramatic structures. Jacob has received commissions from organizations like Opera on Tap – Oklahoma City and the University of Oklahoma Theatre, as well as individual performers such as Aaron Burr and Ben Cooper. His music has been performed at national and international festivals like ICMC, New Music Gathering, NYCEMF, and MUSLAB. Jacob is a PhD Candidate at the University of Minnesota, where he studies with Sivan Cohen Elias. He earned his Master's in Music Composition from the University of Oklahoma, where he studied with Marvin Lamb and Konstantinos Karathanasis, and his Bachelor of Arts in Music from Drury University, where he studied with Carlyle Sharpe. In addition to composing, Jacob maintains an active schedule as a teacher, performer, and arts administrator.

Ben Fuhrman is a composer, musician, programmer, and coffee aficionado. As a result, he writes music with a focus on technology, including acousmatic, interactive, and improvisatory works. His degrees are from Michigan State University (D.M.A and M.M in composition), and Hope College (B.Mus in violin performance). His teachers include Ricardo Lorenz, Mark Sullivan, Steve Talaga, Rob Lunn, and Mihai Craioveanu. He has had works commissioned from a number of performers, including Keith Kirchoff, Drake Dantzler, Violet, Jeffrey Loeffert, Nathan Boggert, the H2 Quartet, the East Lansing High School Orchestra, REACH Studio Art, and the MSU National Superconducting Cyclotron Laboratory and Facility for Rare Isotope Beams, and has been performed throughout the world. He was also the recipient of a billboard dedicated to his music from the Arts Council of Greater Lansing – possibly the first composer in the US to receive one. His solo albums Concrete Oasis and Synthesizer and Computer Works are available online, among others on the Albany Records, Argali Records, Blue Griffin, Elmstreet, and SEAMUS labels. He maintains an active role as a performer and as assistant professor of music technology at Montana State University, and has previously taught at Oakland University and Mott Community College. For more information, check out www.benfuhrman.com

Francesco Galante is an Italian composer, researcher, and electronic music historian. He is based in Rome. He trained under G. Nottoli in Italy (1976-79) and with P. Boeswillwald, G. Baggiani, and D. Keane at the GMEB in Bourges(1979-80). He was co-founder of the Society of Musical Informatics (S.I.M.) in Rome (1982-1990), researching on VLSI circuits design for sound synthesis. He taught electroacoustic music composition at Conservatory of Music of Firenze, Rome, Latina , Trapani and ,finally, Cosenza City (2001-2024) where he also was responsable of the Electronic Music and New Technologies Department. He is Longstanding correspondent for the journal Musica/Realtà. Co-published and co-editor key volumes on electronic music, including Metafonie, Musica Espansa, and Listening again to Gesang der Jünglinge. His works have been performed globally—spanning Europe, the Americas, Asia, and Australia—and published by labels such as Fonit Cetra, Ricordi, EMI-Italia, CEMAT and LIMEN. He has received commissions from RAI-radio3, Synthese Festival (Bourges), Musica Presente Festival (Milan), G.Cantelli Foundation, Telecom-Progetto Italia and MITO-SettembreMusica festival (2006). In 1997, he was composer-in-residence at IIME in Bourges. At Teatro alla Scala in Milan he co-curated the Metafonie project (1998–2000) and was scientific director for the international conference Musica-Tecnologia, domani. He has held seminars in Netherland, France, Spain, Cuba and Italy.

Javier Garavaglia is an award-winning composer, violist, sound artist and retired university music professor with a broad and interdisciplinary approach to digital art and related technologies. His work focuses primarily on various aspects of music/sound composition and performance supported by computing, with a constant search for new sonic experiences combining new developments in computer-aided sound synthesis, live interaction, extended instrumental techniques and sound spatialisation. Compositions are performed/broadcast in Europe, America and Asia in world-renowned concert halls/broadcasters and include electroacoustic music (acousmatic, interactive, multimedia), instrumental music (e.g., solo instrument, ensemble & orchestra) and sound art (e.g., installations). Plenty of his acousmatic music can also be found on commercial CDs by Edition DEGEM, Cybele, EMF, etc.
Info: https://tinyurl.com/JavierGaravaglia

Jonathan David Corzo Garavito, Colombian composer based in Buenos Aires, Argentina. His works have been performed at festivals and competitions across Europe and the Americas. He has received numerous awards, including the "FRANCISCO KRÖPFL" award (2022), the Scholarship for the Creation of Contemporary Music from Colombia's Ministry of Culture (2022, 2020), the Creation Scholarship from the National Fund for the Arts (2021, 2022), and a special mention at the Ars Electronica Forum Wallis (2020) in Switzerland. He has also been honored with composition prizes from the Argentine Music Council (2019, 2018, 2017).

David Gedosh is an independent composer celebrated for his highly imaginative and intricate contributions to acousmatic music. Rooted in a versatile background spanning popular guitar-driven genres—including rock, progressive, pop, and electronica—David brings a unique textural and rhythmic sensibility to his electroacoustic work. His artistic process is often influenced by Phenomenology, Physics, and

Psychoanalysis, leading to the creation of immersive, open-ended sonic narratives. His compositions have garnered international recognition, receiving awards from organizations such as ASCAP, Ars Electronica Forum Wallis, Bourges Festival Synthese (IMEB), Fresh Minds Festival, and the Greater Denton Arts Council. David's music has been released both independently and by the Society of Electroacoustic Music in the United States, and featured prominently at major festivals across North America, South America, and Europe. His dedication to exploring the full potential of sound-as-material, expertly combining lively gesture, sound mass, and physicality, establishes him as a compelling voice in contemporary sonic arts.

Marta Gentilucci is a composer of instrumental, vocal, and electronic music. She completed her studies in vocal arts as a soprano in Italy, her master's in composition and computer music in Germany, as well as a PhD in composition from Harvard University. She was selected for the two-year programme in computer music at IRCAM. She was composer-in-residence at the Experimentalstudio des SWR Freiburg, the electronic studio of the Akademie der Künste in Berlin (DE), and she was awarded the Artistic Residency at IRCAM in 2017. Her electronic music was selected for SICMF (Seoul International Computer Music Festival), the NYCEMF (New York City Electroacoustic Music Festival 2013, 2015, 2019), and several editions of the ICMC (International Computer Music Conference), where she was awarded "Best Paper" (2018) and "Best Piece – Regional, Europe" (2019). Her music has been performed internationally by renowned ensembles. She has been commissioned to write new works by IRCAM and Neue Vocalsolisten for the MANIFESTE Festival 2020 and the ECLAT Festival 2021, and by the Biennale di Venezia 2021. She was a fellow at the Harvard Radcliffe Institute (2018/19) and the French Academy in Rome – Villa Medici (2021/22). Among her latest projects: cartographies du corps, a sound-visual installation in collaboration with the American photographer Susan Meiselas for Les Rencontres de la Photographie in Arles (2022); passages, for soprano, reciting voice, and ensemble, commissioned by Atmusica and the French State Funds (2023); a walk, for soprano and piano, commissioned by the Bad Kissingen Sommer Festival (2024); re//patterning, for solo percussion, premiered at the MA/IN Festival in December 2024 by Fabio Macchia. In March 2025, entangled, for 6-channel electronics, dance, and video projection, was premiered at the electro//acoustic day in Cambridge. She is Assistant Professor in Composition at the Faculty of Music, University of Cambridge, and an Official Fellow at Girton College.

Karl F. Gerber began playing the electric bass autodidactically. In 1975, he attended musicology lectures with Riethmüller in Freiburg as a guest student. After turning to jazz, he studied double bass with Adelhard Roidinger in Munich. He has a M Sc. in physics from the LMU Munich. As a composer he is self-taught, but attended courses with H. W. Erdmann, Cort Lippe, Robert Rowe, Carola Bauckholt, Götz Tangerding, Alex Grünwald, Joe Haider and Joe Viera. He has performed live algorithmic performances, including a co-improvisation with the University of Michigan Dancers at the 1998 ICMC in Ann Arbor, Michigan. This featured live formula editing, an anticipation of live coding. "Beautiful Numbers" was awarded the electronic "Music for Dance" award at Bourges. Since "Loops" for solo piano, he has also created works in traditional notation without electronics such as "VC3e" for harpsichord four hands. After an invitation to the 2017 Kontakte Festival at the AdK Berlin, his "computer music without loudspeakers" has also attracted international interest. For example, in the Boston Berklee and South Korea, Seoul 2019. His installation "Violinautomat" was selected by the ISCM for the World Music Days in Tallinn, Estonia. The critic of Dagens Nyheter wrote "fascinating both technically and sonically". He received the "Award of Distinction" at Matera Intermedia 2020 in Italy and the Best Music Award of the CMMR, Tokyo. His current projects include an automaton for alto recorder, a bowed psaltery with 16 bows, an extended snare drum and a hammer zither. His controller Sensor 32 array was nominated finalist at the Guthman new musical instrument competition 2023.

Thomas Gerwin is a composer and sound artist. He came into the field of electroacoustic music very early, and since 1993 he also intensively works on soundscape composition and radio art. He is artistic director of some ensembles and of „Institute for Multisensorial Arts"; he also was artistic director of yearly „International Sound Art Festival Berlin" 2003-18 and of festival "intersonanzen" 2017-2023, still of concert series "re-sonanz" in Potsdam, Brandenburg. His works have been released, broadcasted and exhibited worldwide and awarded with several international prizes and stipends.
www.thomasgerwin.de

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.

Timothy Gmeiner // https://www.soundrzn.com/
Timothy “Ill Poetic” Gmeiner is a San Diego, California-based interdisciplinary artist-educator, emcee and music producer. He has worked as the Assistant Producer/Director at the Qualcomm Institute's Audio Spatialization Lab and is currently a Computer Music PhD candidate at UC-San Diego, where his research and practice focus on synesthetic narrative approaches through spatialized and interactive compositions in virtual reality, audiovisual live performance, and large-scale real-time reactive installations. His work in virtual reality has won awards at the ACM Symposium on Virtual Reality Software and Technology (VRST) and has been published in the ACM Digital Library.

Michael Gogins was born in 1950 in Salt Lake City, Utah, and lived there until 1973, with many trips to the mountains, desert, and unlocked university labs. My father was an inventor and my mother a fine artist and commercial artist. I have pursued poetry, photography, music performance, and music composition. Since then I have lived in Los Angeles, New York, Seattle, and New York again, and now spend winters in southern France. I received a B.A. in comparative religion from the University of Washington in 1984. At the same time that I was studying comparative religion, I was taking seminars in computer music with John Rahn. Computer music gradually became my major interest. It also enabled me to make a living as a software engineer. In the late 1980s, I benefited greatly from Brad Garton’s openness to non-student participation in the woof user group and concerts at the Columbia-Princeton Electronic Music Center. Currently, I maintain the VST3 opcodes for hosting VST3 plugins in Csound, the Csound for Android app, the CsoundAC library for algorithmic composition, and the cloud-5 system for algorithmic composition and live coding in web browsers using Csound and/or Strudel live coding environment. I write articles and papers, give talks on computer music, and compose computer music. I have a special interest in algorithmic composition, and I am currently working to bring developments in mathematical music theory into algorithmic composition software. I am married to Heidi Rogers, who before retiring owned Frank Music Company, a classical sheet-music store in New York. We live on the Upper West Side of Manhattan, in the Catskills, and in Lagarde, Ariège, France.

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 data-driven 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.

Joel Gressel (b. Cleveland, 1943) received a B.A. from Brandeis University and a Ph.D. in music composition from Princeton University. He studied composition with Martin Boykan and Milton Babbitt, and computer music with Godfrey Winham and J.K. Randall. His computer music has been recorded on the Ravello, Odyssey, CRI, APNM, and American Composers Edition labels. He currently lives in New York and works as a computer programmer, maintaining and extending software that models tax-exempt housing-bond cash flows.

Kyle Grimm is a composer and double bassist whose music has been described as "feisty technicolor" (Roger Zahab). His compositions strive to strike a balance between the gritty and the beautiful through juxtaposition, layering, and synthesis; often employing electronics alongside acoustic elements. His compositions have been featured in festivals such as SEAMUS, CAMPground, EMM, and NASA; and has worked with ensembles such as Kamratōn, Eugene Difficult Music Ensemble, and Ensemble 4Saxess. An active double bassist, Kyle recently performed a recital of works for double bass and electronics, which included original compositions alongside commissioned works by Maria Kaoutzani, Aaron Wyanski, and Ken Steen. When not composing, performing, or teaching music, he enjoys spoiling his two cats, watching spooky movies, or enjoying a fire in his backyard with his wife. Kyle is currently an Assistant Professor of Composition at The Hartt School, University of Hartford.

Ragnar Grippe www.ragnargrippe.com composer
works mainly in the electronic music field
works include Piano Concerto. La Scala Milan
Bi-Centennial
Royal Opera Stockholm Espace Pierre Cardin Paris with
modern dance and many feature movies

Takumi Harada was born in 2000 in Tokyo, Japan. He is currently studying at Kunitachi College of Music. He began producing works in 2025.

Akiko Hatakeyama is a composer, performer, and artist of electroacoustic music and intermedia. Akiko's research focuses on realizing her ideas of relations between the body and mind into intermedia works, often in conjunction with building customized instruments/ interfaces. It is a form of nonverbal communication with her inner self and with the environment, including the audience. Expression through sounds and performance brings her therapeutic effects, helping her process memories and trauma. Her work has been presented internationally at various venues and festivals in the U.S.A., Canada, Chile, England, Ireland, Portugal, New Zealand, China, South Korea, and Japan. Selected awards include the Best Performance Award at the NIME International Conference, the winner of the Audio-Visual Composition at the ICMA Showcase: Asia, the George A. and Eliza Gardner Howard Foundation Fellowship, and the MacDowell Fellowship. Akiko obtained her B.A. in music from Mills College and M.A. in Experimental Music/Composition at Wesleyan University and completed her Ph.D. in the MEME program at Brown University. Her mentors include Alvin Lucier, Anthony Braxton, Ronald Kuivila, Maggi Payne, Chris Brown, John Bischoff, James Fei, and Butch Rovan. She is currently an associate professor of Music Technology at the University of Oregon.

Kristin Hauge is a PhD student in the Department of Music at the University of Virginia. As a member of the Composition & Computer Technologies graduate program, she creates music and other media across a wide variety of genres. Her work thus far includes orchestral and chamber works, choral compositions, electronic projects, sonification pieces, and jazz compositions. She is interested in pursuing interdisciplinary projects that incorporate acoustic and electronic media both in fixed media and live performance formats. Through her work, she explores many facets of musical expression, including the relationship between music and nature (with a particular focus on birds), recording and production techniques, synthesizers and electric string instruments, and immersive audiovisual experiences such as interactive websites. She received her undergraduate degree in 2018 from Princeton University, where she majored in music with a focus in composition. In addition to composing, Kristin plays piano, violin, and viola. At UVA, she plays bluegrass, folk, and new music. She is also active in the local Charlottesville, VA music scene as a swing jazz violinist and musical theater keyboardist.

Mara Helmuth has been enthusiastically involved with electronic and computer music composition and research for decades. Recent works include *Night Shimmer* (vibraphone and electronics), *Sonic Pulsings,* a sonification of pulsar data and the collaboration *Wind Blown Rain.* Her music has been performed internationally at conferences, festivals and arts spaces, and is on recordings from PARMA, INNOVA, Fundamental Sounds, Centaur (CDCM), Open Space, Electronic Music Foundation and Everglade. She has collaborated extensively with performers including composer/clarinetist/tarogato virtuoso Esther Lamneck, percussionists Patti Cudd and Joseph Van Hassel, clarinetist Andrea Vos Rochefort, and saxophonist/ composer Rick VanMatre. Her research has involved wireless sensor networks and music, Internet2 improvisation and performance, and the RTcmix music programming language. She created two installations for the Sino-Nordic Arts Space in Beijing, one for the Teach and Tour Sojourners organization in Kampala, Uganda, and one in collaboration with CCM students. She curated the Sound and Video Anthology 2019 in the Computer Music Journal Issue 43:4 from MIT Press, with a downloadable three-concert collection of works by women composers. Her writings also include analyses of works by Annea Lockwood, Carla Scaletti and Barry Truax, and she has written about gender and computer music. She was on the International Computer Music Association board of directors or in officer positions for over a decade, serving as its newsletter editor, Vice President for Conferences and President. Her early work involved programming the granular synthesis application, StochGran, an interface to Cmix which compiled instruments in C, and fixed media compositions Mellipse and Dragon of the Nebula. She holds a D.M.A. from Columbia University and earlier degrees from the University of Illinois at Urbana-Champaign. She also plays tennis and practices T'ai chi ch'uan.

Matthias Hettmer, born 1973 in Marl, Germany
- studied electric bass with Peter Sonntag in Aachen, Germany
- studied instrumental composition with Nic. A. Huber and
electronic composition with Dirk Reith at Folkwang Hochschule Essen, Germany
- founded Interzone perceptible (www.i-p-music.com), ensemble
for New Music with focus on world premieres by Hans-Joachim Hespos, Volker Heyn, Gerhard Stäbler, Kunsu Shim,
Alvaro Carlevaro, Manuel Hidalgo, Jeff Kowalkowski, Michael
Rook, Antoine Beuger, Michael Maierhof, Marco Ciciliani
- works for silent movies (e.g. Nosferatu, The Cabinet of Dr.
Caligari, Battleship Potemkin, The joyless street) and dance

theatre (www.soglio.net)
- „Hin- und hergerissen“ for setup-solo won the International
Competition Trstenice
- world premiere of „Am Rande des“ for 5 electric-guitars in
Ravensburg/Germany (Bodenseefestival) by GO GUITARS
- world premiere for electric bass by Marta Gentilucci (Italy) and
Alex Buess (Switzerland)
- CD releases:
BASS IN COLORS – Bass Big Band by Peter Sonntag
kaleidoskopes luftsilber – composition by Hans-Joachim Hespos (ADK Berlin)
Ensemble Katarakt (Switzerland) – composition by Volker Heyn
Hettmer1 – compositions by Matthias Hettmer
- concert activity in the USA, Finland, France, the Netherlands,
Germany, South-Korea, Switzerland
- IRREVERSIBLE (electronic music) was selected for the 14th
New York City Electronic Music Festival in 2024
- EXCURSION1 (elevtronic music) was selected for the 15th
New York City Electronic Music Festival in 2025
- lives with wife and daughter in Essen, Germany

Jan Jacob Hofmann born 1966 in Germany. Diploma, branch of architecture at the Fachhochschule Frankfurt am Main, University Of Applied Sciences in 1995. Entered the class of Peter Cook and Enric Miralles at the Staedelschule Art School Frankfurt am Main in 1995, a postgraduate class of conceptual design and architecture. Diploma at the Staedelschule in 1997. Works as a composer, photographer and architect since. Since 1986 dealing with sound- composition and electronic music. Music for performances. Since April 2000: Work on spatialisation of sound. Several international performances since. Research on Ambisonic and other spatialisation techniques. Development and publication of Csound based tools for spatialisation via 7th order Ambisonic. Became associate researcher in summer 2005 at the „Signal Processing Applications Research Group“, University of Derby, England. Member of the board of the German electroacoustic music society (DEGEM) from 2006 to 2023. Awards: Nominated for the German Prize For Sonic Arts of the Museum for Sculpture "Glaskasten" of the City of Marl in April 2006. The work "Licht aus - Klang an!" has been awarded with the Gold-Award in the category "Spaces" by the Deutscher Designer Club in 2018.

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.
www.huberthowe.org

Yao Hsiao is a performer-composer and voice artist from Taiwan, specializing in music, theater, and multimedia art. They are the First Prize winner of the 2025 SEAMUS Student Commission Competition for Daiyu, and a finalist in the 2024 Sweetwater/SEAMUS Student Commission Competition for Consort Yu. Hsiao has performed at international festivals including NIME, SEAMUS, ICMC, NYCEMF, MOXsonic, EMM, SPLICE, CampGround, and Click Fest. They hold a Master of Music in Composition from Indiana University and are pursuing a Ph.D. in Data-driven Music Performance and Composition at the University of Oregon under Jeffrey Stolet, where they also serve as a Graduate Employee. Inspired by literature— from Western poetry to Chinese verse and Japanese haikus—Hsiao creates interdisciplinary works that blend traditional vocal techniques, Peking and Yue Opera, and Chinese dance with live electronics, reflecting their cross-cultural and technological vision.

Shunhang Huang, a 2023 undergraduate student in the Department of Music Engineering at Zhejiang Conservatory of Music, specializes in Art and Technology with a focus on interactive music, data-driven instruments, and real-time audiovisual creation. His works have received awards at the China College Students Computer Design Competition, Huichuang Youth Competition, and Danny Awards International Electronic Music Competition. Multiple interactive audiovisual installations created by him have been exhibited at the Global Digital Trade Expo, World Internet Conference, National Conference on Sound and Music Technology, and Hangzhou International Music Performance Industry Expo.

Joel V. Hunt, Ph.D., is a composer and performer whose work spans jazz, popular music, and interactive electroacoustic music. His recent projects include audiovisual installations, modular synthesizer improvisations, generative computer music, and music for video games. His compositions have been featured at festivals across the US and Europe, including ICMC, NYCEMF, EMM, Electroacoustic Barn Dance, and CEMEC. Hunt continues to explore the intersection of sound, technology, and narrative across fixed media and live electronic formats.

Simon Hutchinson is a composer and interdisciplinary artist who uses technology as both a creative medium and a thematic focus. His work emphasizes the human dimensions of technology, challenging contemporary technoculture and advocating for a thoughtful approach to our digital age. Simon’s works draw inspiration from

diverse sources, weaving together European concert traditions, creative electronics, and a range of global influences. The result is in a body of work that explores the variety of interplay between humanity, technology, and society. Simon holds a PhD in Composition with supporting coursework in Intermedia Music Technology from the University of Oregon, where he was named the Outstanding Graduate Scholar in Music. His studies in cross-cultural composition were supported by the prestigious Sasakawa Young Leader's Fellowship Fund (SYLFF), and his works are now performed across North America, Europe, and Asia. He is currently Associate Professor of Music at the University of New Haven.

Jeonghun Hyun is a composer specializing in electronic music, with a keen interest in the convergence of acoustic tradition and technological innovation. Having studied under Jinwoong Kim and Shinae Kang, he explores the intersection of instrumental performance and digital sound processing. His works often employ custom programming and real-time sound manipulation techniques. Recently, his creative research was recognized at ICMC 2025 in Boston, where his work was presented. Committed to expanding the boundaries of contemporary music, Hyun continues to refine his expertise in the evolving landscape of electroacoustic composition.

Hiromi Ishii was born in Tokyo. Master degree in composition, Research Fellow at Musashino Musical College. After having worked as composer&sound designer for exhibitions whereas taught at academic institutes, from 1998 she studied electroacoustic composition under Wilfried Jentzsch at Musikhochschule Dresden, further with Simon Emmerson and Denis Smalley at City University London where she was conferred her PhD. Her works have been presented at various festivals worldwide including commission by Saxony State (premiere at Semper Opera House), Gaudeamus, NYCEMF, EMUfest Rom, Art e Scienza, ICMC, and broadcast by WDR, MDR, etc. Since 2006 she was several times invited as Guest Composer at ZKM. Her recent works focus on 3D Acousmatic and Visual Music for which she creates both parts in parallel. Two CDs "Wind Way" and "sai-ji-ku" have been released from WERGO. http://hiromi-ishii.de

Born in 1941, **Wilfried Jentzsch** studied composition at Musikhochschule Dresden and Akademie der Künste Berlin, and electronic music at Musikhochschule Cologne. From 1976 to 1981 he studied at Sorbonne University in Paris under Xenakis where he was conferred a degree of Doctor of Philosophy in the field of musical aesthetics whereas he conducted research projects of digital sound synthesis both at IRCAM and the CEMAMu. He was professor of composition and director of the Studio for Electroacoustic Music at Musikhochschule Dresden from 1993 to 2006. His acousmatic and visual music works have been presented at international festivals such as Warsaw Autumn, ZKM, VMM Boston and New York, Melbourne, MusicAcoustica Beijing, EMUfest Rome, Montréal, and Musica Viva Lisbon. Since 2007 he also has been working as a curator of visual music. Recently he was invited for Composer in Residence by Musiques & Recherches Brussels, and Guest composer at the ZKM with focus on the spatialisation of electroacoustic music. He has received international composition prizes such as Boswil (CH), Paris, Bourges and ZKM Karlsruhe.

Bokki Jeon is a South Korean composer and sound artist who explores the diverse intersections of electronic music through the lens of techno aesthetics. Currently a Master's candidate in Electronic Music Composition at Hanyang University, he investigates the boundary where raw, visceral energy meets formal structure in both fixed media and audiovisual performance. Beyond his academic research, he is active as an electronic artist under the moniker Dubinvain and as a member of the duo FFRD. His practice constantly seeks the moment sound transforms from a mere auditory phenomenon into a tangible, physical experience.

Marshall Jones is a composer, musician, and educator currently serving as Acting Music Director at Plymouth Congregational UCC in Fort Collins. Marshall has been a church musician for 18 years in North Carolina, Florida, Nebraska, Montana, and Colorado. In those positions, he has worked with choirs and handbell ensembles of all ages. He has led workshops for area festivals with the Handbell Musicians of America and demonstrated new techniques at the International Handbell Symposium. Marshall has also been instrumental in introducing congregations to a wider range of music representing the whole church—-around the world and throughout time. Marshall's musical interests include: developing new techniques for handbells, finding new ways of incorporating handbells in electronic music, and developing improvisational techniques centered around musical and physical gestures. Marshall is a pianist, hornist, and tenor who has continued to perform in chamber and large ensemble settings wherever his journey has taken him. While in Colorado, he has subbed with the Bells of the Rockies and Pikes Peak Ringers. In Arkansas, he played horn in the Arkansas Winds and a local horn choir, Horn Force. While in Montana, Marshall played horn in the Flathead Valley Community Band as well as occasionally with the Glacier Symphony. He was also the tenor section leader for the Glacier Chorale from 2021-2023. Marshall earned Doctor of Music and Master of Music degrees in composition from Florida State University and the University of South Florida respectively. He also earned a Bachelor of Music Education degree from the College of Wooster.

Ji-hyun Jung is studying at Hanyang University in Korea. She was studying tonal music, but as this interest expanded to electronic music, she is trying to make music by studying various genres with interest.

Born in 1944 in Mar del Plata (Argentina), **Elsa Justel** obtained a Professor Diploma in Music Education and Choir Conducting at the Conservatory of Mar del Plata. She studied composition at the University of Rosário with Virtú Maragno and electroacoustic music in Buenos Aires with José Maranzano and Francisco Kröpfl. In 1988 she moves to France where she graduated with a Doctorate in Esthetics, Sciences and Technologies of the Arts at the Université de Paris VIII, under the direction of Horacio Vaggione. She taught new composition techniques at the Conservatorio Provincial de Música Luis Gianneo in Mar del Plata (Argentina), sound techniques and sound form at the Universite Paris-Est Marne-la-Vallée (France) and electroacoustic music at the Universitat Pompeu Fabra in Barcelona (Spain). She has published various articles on electroacoustic music and videomusic and has participated in many conferences as a speaker.

Pianist **Markus Kaitila** (b. Helsinki, 1992) has appeared as a soloist with the Joutseno Art Summer, Wratislavia, St. Peter's Festival, Queens College, and Jackson Heights chamber orchestras as well as the One World and New Amsterdam Symphony orchestras, under conductors such as Tong Chen and Charles Neidich. He also conducted Bach's Keyboard Concerto in E Major, from the piano at LeFrak Concert Hall (New York) in 2016. He won Bronze Prize in the 2nd WPTA Finland International Piano Competition 2020 and First Prize at the Köhler-Osbahr piano competition (Duisburg) in 2013. Additionally, he has won First and Second Prizes in national chamber music competitions (Juvenalia, E. Melartin) and remains an active and widely experienced chamber musician. Markus' performances in Europe and the United States include the Wiener Saal (Salzburg), Musica Mundi Festival (Belgium) Yamaha Artists Services Europe (Paris), Theater Duisburg and Jahrhunderthalle Bochum, Klavier-Festival Ruhr, the Embassy of Finland (Budapest), Palazzo Ricci (Montepulciano), Muziekcentrum Enschede, Helsingborg Piano Festival, and RNCM (Manchester); as well as New York's Mannes, Merkin and Carnegie Halls. He has been awarded grants and stipends by Vantaan Perinnejazz ry, Wihuri and Finnish Cultural Foundation, Sibelius Academy's Endowment Funds and the Queens College Foundation. Markus received the Stephen Schaible and Daron Builta Scholarship to attend the Music Academy of the West's solo piano fellowship program, and completed residences at the Chautauqua Institution in New York, Banff Centre for Arts and Creativity, and Pianofest in the Hamptons. Markus began to play the piano at age six. After studies at the Junior Academy of Sibelius Academy with Dr. Hui-Ying Liu-Tawaststjerna, he studied at the Folkwang University of the Arts in Essen, Germany, with Till Engel. In 2017, he graduated cum laude with a bachelor of music in piano performance from the Aaron Copland School of Music, City University of New York Queens College, under the tutelage of Nina Lelchuk. Markus holds a master of music and advanced certificate in piano performance and pedagogy from NYU Steinhardt, 2020, where he studied with Eteri Andjaparidze and continues as staff pianist in the Department of Music and Performing Arts Professions. In fall 2023, he began his doctoral studies in piano performance at The Hartt School, University of Hartford, in the studio of Jose Ramos Santana. He has participated in masterclasses with Thomas Adès, Paul Badura-Skoda, Leon Fleisher, Alan Gilbert, Angela Hewitt, Leslie Howard, Jerome Lowenthal, Robert McDonald, Jon Nakamatsu and Boris Slutsky.

Seokmin Kang. Realizing extrasensory expressionism through subjective insight. Expressing the emotions felt at the moment by reinterpreting new and unfamiliar topics from various perspectives. Pursuing rearrangement and transformation to harmonize order and disorder, balance and imbalance, with the goal of making abstract and ambiguous entities audible. Main genres are Electronic Music, IDM, Electroacoustic, Minimal Music, Improvisation activities through collaboration with various instrumentalists using a combination of acoustic and electronic instruments. Live performance VJing also performs using videos of daily life as material. The goal of the performance and the direction of the music is to create a stage where people can participate and enjoy through communication with the audience.

Howie-Kenty is a Brooklyn-based composer and performer, occasionally known by his musical alter-ego, Hwarg. His music, called "remarkable" with "astonishing poetic power" (International Compendium Prix Ars Electronica), is stylistically diverse, encompassing ideas from contemporary classical, electronic, rock, and ambient genres, as well as sound art, political issues, and visual and theatrical elements. Besides regularly composing and performing his own music, Howie is half of Ju-eh+Hwarg, whose The Living Dying Opera has been called "a profoundly entertaining, interactive night of operatic fun" (New York Music Daily). He plays guitar and composes in the progressive rock group The Benzene Ring, whose album Crossing the Divide has been hailed as "a true masterpiece" and a "gorgeous piece of experimental rock/metal" (Recyclable Sounds; Progarchy). Howie earned his PhD in Music Composition from Stony Brook University, and is an Assistant Professor in the Studio Composition program at Purchase College. Random past fancy bits include a Carnegie Hall performance by PUBLIQuartet, first prize at Shanghai Electronic Music Week, a residency at Copland House, and performing his own raucous experimental political art at National Sawdust. Listen at http://www.hwarg.comJune 8, 2026.

Chung Eun Kim is a composer who earned her PhD in Composition from Rutgers University, with prior studies at the New England Conservatory and Ewha Womans University. Her doctoral research focused on musical silence in the works of Cage, Takemitsu, and Sciarrino. Drawing from both Western and non-Western traditions, her work explores sound, texture, and gesture across acoustic and electronic contexts, often incorporating rhythmic and popular music influences. Her works have

been performed by ensembles including the Flux String Quartet, Freya String Quartet, Beo String Quartet, New Contemporary Performance Group, Englewinds, S.E.M. Ensemble, the Contemporary Music Society in Seoul, the Korean Society of Women Composers, and the Daegu MBC Symphony Orchestra. Her music has also been presented at international venues and festivals such as ICMC, SICMF, NSEME, NYCEMF, New Music on the Point, and Carnegie Hall's Weill Recital Hall.

Zinun is the artistic pseudonym of **Jinwoong Kim,** a South Korean composer and media artist. He explores the intersection of contemporary computer music and interactive media, integrating compositional methodologies with emerging technologies. With a diverse background spanning music, visual art, engineering, and natural sciences, Zinun develops custom software systems—such as BODIC and KCAC—to pioneer new forms of audiovisual expression. He holds a Ph.D. in Intermedia Arts from Tokyo University of the Arts, where he studied under Professor Kiyoshi Furukawa. Currently, he is a Professor in the Digital Media Design major at Yonsei University, teaching creative coding, computational design, and media-based artistic practices.

Jong Gyun Kim is a South Korean composer specializing in electronic music. He earned his undergraduate degree from Senzoku Gakuen College of Music under Takeyoshi Mori, transitioning from a classical music background. His artistic portfolio includes presentations at CCMC in Japan, ICMC and NYCEMF. Currently, he is continuing his research and composition as a Master's student under Richard Daniel Dudas at the Graduate School of Music, Hanyang University.

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, Third Practice Festival, EDME New Music Festival, and Arts Electronica, among others. 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.

Chui Ho Kwan. Passionate interactive entertainment creator currently pursuing a Bachelor of Arts with Honours in New Music and Interactive Entertainment (NMIE) at Hong Kong Metropolitan University (HKMU). As a violin player played at local orchestra previously. Skilled in sound design using Max/MSP and Ableton Live, and Unity development for immersive experiences and games. Recently exhibited as a Games Start-up Kiosk participant at SIGGRAPH Asia 2025 in Hong Kong, showcasing games DLC project. Attending Global Game Jam Hong Kong 2026 as a collaborator. Eager to blend creative audio-visual design with emerging technologies to craft engaging digital entertainment.

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. 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. Many of her albums feature improvisation and electronic music and include Cigar Smoke; Tárogató; Winds Of The Heart; Genoa Sound Cards; Sky Rings; Stato Liquido; Trasfigurazioni; Small Parts of a Garden; etc. Computer Music Journal calls her "The consummate improvisor." New York Music Daily, "Surrealistically Captivating"; "Esther Lamneck has fascinating chops and ideas" jazzweekly.com; "È eccezionale la microtonale ricchezza di suono del tárogató" *Musica Jazz.*

Fernando Laub is a composer, visual and sound artist mainly orientated to avant-garde, experimental music and sound art. Born in Argentina of Austrian origin, his work has received prizes and mentions at many international contests. It is also programmed at numerous festivals around the globe. As a performer his most recent activities includes a Europe tour were he played a sound art performance interacting with current street sounds. Selected to perform live at the Burning Man European edition and the NYCEMF in 2016, event held by the NY Phil Biennial, where he played a live electroacoustic set. As an audiovisual producer he shot an experimental documentary throughout the Mojave desert, the film was premiered in Germany and Czech Republic playing its soundtrack as a sound art performance. In subsequent years he performed at the SEAMUS National Conference, the NWEAMO Festival and and participating in numerous festivals and radio shows around the world like the Earth Day, Evimus, Mutek, Datscha Radio, Undae, OUA-EMF, Muslab and Threads Radio among others. Selected by SEAMUS to include a piece in their Interactions Recording Series and by RNM Classical for their In Focus series. Founder of a live project aimed to spread new musical languages. From middle nineties till nowadays he began to compose a vast repertory of avant-garde and acousmatic pieces compiled as a collection of albums released throughout the years. With the aim of compiling sonic substance and creating

new devices from old industrial scrap, he spent several years living into an abandoned factory reconditioned as a sound laboratory. Besides those post-industrial quests he uses to travel around the world documenting sonic and visual material. Combining that stuff with the research of new synthesis methods, his music not only describes pictures, it will transport you to a sort of surreal scenarios, images that are quite difficult to define.

Dongyun Lee (b. 2004) is a South Korean composer currently pursuing his studies at Senzoku Gakuen College of Music in Japan. His work was previously selected and presented in the tape music category at ICMC 2024. His creative practice focuses on the integration of acoustic instruments and real-time digital signal processing.

Sarah LeMieux is a composer, performer, and interdisciplinary artist whose work bridges electroacoustic composition, data sonification, and narrative expression. Trained in composition, dramatic literature, and the neuropsychology of music perception, she creates works that explore the intersections of sound, consciousness, and connection. Her pieces often translate natural and human phenomena, like solar activity, water histories, or emotional landscapes, into musical forms, merging scientific data, storytelling, and embodied listening. Her electroacoustic works have been featured at the New York City Electroacoustic Music Festival, the International Alliance for Women in Music concert series, the MA/IN Festival in partnership with Centro Ricerche Musicali Roma and the Resonance Film Festival of the Grosso Modo Collective. She received the Jacob Javits Grant for her work designing professional development that helps educators experience the unfiltered acoustic world through neurodivergent sensory perspectives.

Yunfeng Li is a composer and sound artist currently pursuing a Master's degree at the Shanghai Conservatory of Music (SHCM). He holds a Bachelor of Engineering in Electronic Information Engineering, a background that profoundly informs his approach to sonic architecture and digital signal processing. His creative work focuses on the intersection of human consciousness and machine intervention, utilizing algorithmic composition and granular synthesis to explore the boundaries of auditory perception. Li's compositions often synthesize rigorous technical logic with philosophical inquiries into subjective awareness. He has participated in various international festivals and academic exchanges, continuously seeking to expand the expressive possibilities of electroacoustic media.

Composer **XuanLin Li** works in electroacoustic and experimental music, focusing on sound texture, space, and subtle emotional change. Their work often uses field recordings and digital sound processing to explore how everyday sounds can be shaped into musical form. Rather than relying on traditional melody or harmony, the composer is interested in gradual transformation, tension, and listening experience. Recent works focus on restrained structures and slow sonic movement, allowing sound to develop through accumulation and decay.
In addition to fixed-media composition, the composer explores system-based and interactive approaches, treating sound as a process that unfolds over time rather than a fixed narrative.

Zoe (Yi-Cheng) Lin is a composer and software engineer specializing in digital music. Holding a doctoral degree in composition from the University of Wisconsin-Madison, she previously led AI music research as Chief Music Officer at an AI music company. Currently, Lin is a full-time composer and adjunct assistant professor at National Taiwan Normal University. Her expertise lies in visual-auditory synesthetic electronic music, 3D immersive composition, and ambisonic system sound projection. Lin's electronic compositions have been exhibited/selected in 21 countries at 48 international music festivals, including Paysages Composés Festival 2025 (Grenoble, France), SICMF 25 (Seoul, Korea), JIMLAC 2025 (Lyon, France), ICMC 2025 (Boston, USA), NYCEMF 2025 (NYC, USA), SEAMUS 2025 (Purdue University, USA), REF 2024, Ars Electronica 2024 (Linz, Austria), IRCAM Forum 2024 (Paris, France), ACMC 2024 (Sydney Melbourne, Australia), ICAD 2024 (NY, USA, selected), NYCEMF 2024 (USA), ICMC 2024 (South Korea), MediSouP 2024 (Cyprus), SiMN 2023 (Brazil), MUSLAB 2023 (Ecuador), MiRNArte 2023 (Venice, Italy), SICMF 2023 (Seoul, South Korea), NIME 2023 "Mixed Realities Workshop" (Mexico), NYCEMF 2023 (New York), Spatial Audio Conference 2023 (United Kingdom), NoiseFloor 2023 (United Kingdom), Earth Day Art Model 2023 (hosted by Indiana University, USA), MOXsonic Festival 2023, SICMF2022, Atemporánea Festival 2022 (Argentina), ICMC 2022 (Ireland), IRCAM-Forum 2022 (New York). Lin's works also feature in albums associated with 2024 EMPIRICA RECORD, SiMN 2023 and MUSLAB 2023. Overall, she has participated in international exhibition events, demonstrating her global impact in the field of electronic music.

Monica Lim is a composer and sound artist whose work spans installations, performance art, contemporary dance and screen. She is interested in new cross-disciplinary genres and forms as well as combinations of new technology with music. Her work has been presented at Arts House, Science Gallery Melbourne, AsiaTOPA, White Night, Liquid Architecture, Melbourne Fringe, Arts Centre Melbourne, Seoul Performing Arts Festival, Venice Biennale Architettura, Sydney Dance Company and WorldPride as well as international symposiums such as ISEA, SIGGRAPH Asia and NIME. Monica has completed her PhD at the Faculty of Fine Arts and Music, University of Melbourne in movement-led composition and new technologies. Monica was a 2023 Artist-in residence at the Grainger Museum and Melbourne Electronic Sound Studio and is co-creator of the Electromagnetic Piano, which won 3rd

prize at the Guthman Musical Instrument Competition. She has been nominated for the Creative Australia Inspire Award, Green Room Awards and the Music Victoria Best Experimental Artist Award. She is currently a Research Fellow at the School of Computing and Information Systems, University of Melbourne.

Yingting Liu is a composer whose work explores the relationship between sound, body, and power. Born in southern China, she was trained as a Taoist priest and grew up surrounded by ritual soundscapes of breath, chant, and cyclical rhythm. Later she discovered the energy and defiance of hip-hop, electronic and club music. These seemingly opposite influences, the stillness of ritual and the pulse of the city, form the foundation of her musical voice. Her music examines how beauty, authority, and memory leave their traces on the body, and how sound can become a form of resistance. Gesture, movement, and voice are central to her creative language. The performer's body, breath, and presence are treated as musical material, merging physical action and sound into one expressive space. Liu describes her work as a kind of personal opera where ritual, theatre, and music converge. Liu earned her bachelor's degree from the China Conservatory of Music, her master's from the Central Conservatory of Music, and is currently pursuing a DMA in Composition at the University of Missouri–Kansas City. Her works have been recognized by the ASCAP Foundation Morton Gould Young Composer Awards, 2026 MMTA Composer Commission, 2026 Hear & Now Composition competition at Westminster University, International Digital Music Innovation Competition (IDMIC) , HANGZHOU 2025 Electroacoustic Music Composition Competition, 2021RIVERS AWARDS, 2021 SUN RIVER PRIZE (ISCM), "New Music Generation," "Ise-Shima," and the "Luciano Berio" International Composition Competition. She has participated in major international festivals and workshops including the Mizzou International Composers Festival, RED NOTE New Music Festival, Albany Symphony Composer Workshop, Barcelona Modern International Composition Course, Taproot New Music Festival, Splice Festival VII, ICIT Thailand, KlexosLab, Lake George Music Festival, ICMC 2026, S.E.M. Ensemble Emerging Composers Workshop and Time of Music in Finland

Jintong Liu is a game sound designer and audio practitioner, currently pursuing a PhD in Electroacoustic Composition at the University of Manchester.

Michael Lukaszuk is an artist and researcher with interests in electronic music/sound art, improvisation and exploring the cultural dimensions of technology in music. His work often explores themes such as digital liveness and algorithmic media in culture. His creative and research outputs have been presented at events such as The International Computer Music Conference, International Symposium on Electronic Art (ISEA), New York City Electroacoustic Music Festival, with awards from organizations such as the Canadian Electroacoustic Community (Jeu de Temps awards) and the SOCAN Foundation (Hugh Le Caine awards). He is currently an Assistant Teaching Professor at the University of New Brunswick (Canada).

Jingyu Luo is currently a Doctor of Musical Arts (DMA) candidate in Composition at the University of Cincinnati's College-Conservatory of Music (CCM), studying under Mara Helmuth and Michael Fiday. He holds a Master of Music (MM) in Composition from The Hartt School and a Bachelor's degree in Musicology from Shandong Normal University. His academic foundation spans music composition, theoretical analysis, and interdisciplinary artistic practice. Luo's creative work explores diverse expressions within contemporary music, encompassing concert pieces, theatrical soundtracks (e.g., Shakespeare's Much Ado About Nothing, 2023), film/TV commercial music (e.g., Buick MV), and music for large-scale public events like the "Beyond" Music Festival. His compositions have been featured in performances such as the "Sonic Explorations" concert at CCM (2025) and the "New Ethnic Music" concert at Shandong Normal University (2019). His achievements include numerous recognitions: his work Motif for Ono (2025) was selected for the 1st CCF China Computational Art Conference, MOXsonic 2026, Electronic Music Midwest [EMM] 2026 (including speaking engagements), and advanced to the final round of an International Electronic Music Competition. Other accolades encompass the Guangdong-Hong Kong-Macao Modern Music Performance Remix Award (2024), the Stephen J. Fisher Memorial Scholarship, the Hart Scholarship (2023), and a bronze medal in the "Banjo Band" Competition (2018).

Rob Mackay is an award-winning composer, sound artist and performer. Recent projects have moved towards a cross-disciplinary approach, including geology, soundscape ecology, theatre, audiovisual installation work, and human-computer interaction. His work has been performed in 18 countries (including several performances on BBC Radio 3, BBC Radio 1 and Radio France), and a number of his pieces have received international awards (Bourges (1997 and 2001), EAR (1999), La Muse en Circuit (2007)). He has held composer residencies at Slovak Radio (Bratislava), La Muse en Circuit (Paris), the Tyrone Guthrie Arts Centre (Ireland), Habitación del Ruido (Mexico City), and CMMAS (Morelia). Rob is currently a Senior Lecturer in Composition at Newcastle University. Previously, he was a Reader in Music at the University of Hull where he directed HEARO (Hull Electroacoustic Resonance Orchestra). He is also the Chair of UKISC (UK and Ireland Soundscape Community), an affiliate of the WFAE (World Forum for Acoustic Ecology).

Sanjay Majumder is an experimental sound artist and composer whose work bridges technology, music, and

immersive auditory experiences. With a background in acoustics, music technology, and computer science, he creates compositions that blend algorithmic sound design, generative processes, and spatial audio techniques, crafting multidimensional sonic environments that invite listeners to engage deeply with sound. His practice spans software-based music creation and research-driven audio experimentation. Central to his work is the exploration of innovative ways to manipulate sound using advanced digital tools, including real-time synthesis, convolution, and machine learning algorithms. Sanjay Majumder's compositions often combine structured musical forms with abstract sonic textures, challenging conventional notions of rhythm, harmony, and spatial perception. In addition to his compositional work, Sanjay Majumder develops cutting-edge audio technologies, including immersive 3D audio rendering, spatial sound simulation, and algorithmic music recombination. His projects have been presented in academic, experimental, and performance contexts, highlighting a seamless integration of artistic expression and technical innovation. Through his work, Sanjay Majumder seeks to expand the boundaries of contemporary sound art, creating experiences that transform how audiences perceive and interact with music. His practice reflects a commitment to both artistic exploration and the advancement of audio technology.

Teerath Majumder is a Bangladeshi composer and technologist whose interdisciplinary work focuses on socio-sonic relationships mediated by technology. His project with James Ilgenfritz titled Dysnomia investigates the agency of machines (instruments, regular objects, AI, etc.) in artistic expression. Their 2025 performance of "Do Not Feed the Robots" in Chicago featured a range of automatons and other objects used to facilitate audience participation. Majumder's PhD dissertation focused on developing a performance practice around audience participation. To that end, he developed novel interfaces and a software system featured in the 2022 production of "Space Within." His proclivity for co-creation led to many exciting collaborations, such as with Nicole Mitchell and Dolby on 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 Asian-American identity in the face of anti-Black police violence with reference to the shooting of Akai Gurley in 2014. His compositions explore multimodal expression through intricate networks of mechanical instruments, digital processing, and dynamic visual tools. They have been performed by renowned ensembles such as Hub New Music, Transient Canvas, and London Firebird Orchestra among others. He often collaborates with dancers and filmmakers in various capacities and produces genre-bending electronic music for his studio projects. Majumder holds a PhD in Integrated Composition, Improvisation and Technology from the University of California, Irvine and is appointed as Assistant Professor of Sound Design at Columbia College Chicago.

Linda Marcel's life career has centered on music, piano performance, music theory, and composition. She has served in higher education administrative positions. During the past ten years her focus and love has been compositional writing and the promotion of collaborative performances with music, dance, and multi-media. Her compositions have been performed internationally: Carnegie Hall, New York City, Moscow, Russia, Rome, Milan, numerous places in Italy, Potsdam and Hamburg Germany, Oxford England, Malaga and Seville Spain, Bordeaux, and Paris France. She is a music professional who completed her doctorate in music from Columbia University. Presently she teaches online for the Master in Sonic Arts Program (English) at the University of Rome, Tor Vergata, Italy. Dr. Marcel is the director of International Arts Educators Forum, (IAEF) a non-profit organization dedicated to the promotion of contemporary music, multimedia and dance. IAEF supports various scholarships, as well as performances. She is active with the New York Composers Circle, and a member of the New York Women Composers. Her works often support collaborative endeavors with digital media and dance. Linda was chosen for the MCFP Princeton University Fellowship Program while a professor of music at Bergen Community College (1982-2016). She founded the Paul Marshall Memorial Scholarship and Ron Mazurek Scholarship fund.

Nikolai Margulis is a FreshGrass Award–winning banjoist whose playing moves between bluegrass tradition and contemporary experimentation. He has performed at major national venues with artists like Steve Martin, Michael Cleveland, Béla Fleck, and the Mountain Grass Unit. He is a first year at Harvard in the joint studies program with the Berklee College of Music. He is a Prucha artist.

Riccardo Mazza, composer, multimedia artist, and faculty member at the Scuola di Alto Perfezionamento Musicale di Saluzzo. He collaborates with SMET (Electronic Music School) at the Conservatorio di Torino and the Conservatorio Ghedini in Cuneo, and is internationally recognized for his research in psychoacoustics and spatial audio. In 1997 he began a collaboration with Franco Battiato, focusing on new technologies for sound. Between 1999–2000 he created the Renaissance SFX library, the first Dolby Surround encoded spatial effects and field recording collection for cinema and television. He later developed SoundBuilder, software for object-based surround design presented at AES 2003 in San Francisco, which anticipated Dolby Atmos. He founded Interactive Sound in 2001, a research studio dedicated to multimedia exhibitions and immersive installations, and in 2003 patented a psychoacoustic model of "sleep waves." With Laura Pol, he co-founded Project-TO (2015), an electronic and visual project that has released four albums and appeared at major festivals including TFF, TJF, Robot, Share Festival. Since 2018, he directs Experimental Studios in Turin, one of Europe's leading

Dolby Atmos recording facilities. His current project Sonic Earth explores environmental sonification and algorithmic composition, and has been presented internationally at ICMC 2025 in Boston, FARM/SPLASH 2026 in Singapore, SBCM 2025 (Brazil), IEEE 2025 (L'Aquila).

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, controllers, and embedded systems with custom 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, popular music, percussion, and music psychology. 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.

David Mecionis is a self-taught composer, arranger, instrumentalist and music copyist whose work spans a wide range of musical genres. He started out as a rock-adjacent musician (Elliott Sharp, God Is My Co-Pilot, Baby Tooth, The Greys and others) but eventually switched gears to composing chamber music. His classical-styled Grand Saxophone Quartet in E-flat Minor was premiered by the Mana Quartet in 2007. In 2016 he made the acquaintance of the brilliant Austrian-American composer Raoul Pleskow, who graciously consented to mentor David until the maestro's regrettable passing in May of 2022 at the age of 91. David's music has been performed and recorded in the U.S., Europe, U.K., Scandinavia and Russia. His Table Canons for Two Clarinetists were written for Italian clarinetists Guido Arbonelli and Natalia Benedetti, who regularly perform the pieces on tour in and around Italy. In January 2020 they presented the Table Canon Nº 1 as part of their clarinet-composition Masterclass at Staatliche Hochschule für Musik und Darstellende Kunst in Stuttgart, Germany alongside works by Kagel and Scelsi. More recently, Couple au lit was written for violinist Daniel Darmesin Flanagan, owner of the painting after which the piece is named. Flanagan toured the piece around the U.S. and Europe as part of his presentation, The Bow and the Brush, and performed it at Weill Recital Hall at Carnegie Hall in March 2024. David LaMarche of New York Concert Review wrote, "…in Couple au lit, David Mecionis explores the netherworld between waking and sleeping, in a thorny, eerily beautiful and challenging solo." David's music is published by American Composers Edition. He currently serves as Executive Director and Artistic Director of the New York Composers Circle, where he enjoys planning and producing an annual series of concerts of new works by a diverse community of member composers.

Jun Mizumachi
Sound Installations & Music Exhibition
2004 "World War 2 Japanese Invasion" at History wing of Singapore Museum, Singapore
2014 "Wearing Cities" at NYCxDESIGN New York
2014 "Wearing Cities" at Eunhwa's showroom, Paris, France
2018 " Sonic Mmabolela 2018" Limpopo, South Africa
2020 "For David Quinn" at Amaneya" Japan
2021 "Audiosphere" Sound Experimentation REINA SOFIA,
Madrid, Spain
2021 "Portrait of a Woman at the Piano" Bergen, Norway
2022 "Soundscape in Arctic Circle" Berlevag, Norway
2022 "Landskaplser #1" in Oslo, Norway
2023 "Blind Flower" Tokyo, Japan
2023 "Restricted Movements" Oslo, Norway
2023 "Landskapler #2" Kristiansun, Norway

Mikako Mizuno, Composer/Musicologist. Mainly active in Japan, her music has been heard in many places including France (Bourges, Paris, Reims), Germany (Berlin, Cologne), Austria (Salzburg, Linz, Vienna), Hungary (Budapest), Italy (Venice, Alba, Treviso, Udine), Republic of Moldova, and international festivals and conferences such as ISEA, ISCM, EMS, Musicacoustica, ACMP, WOCMAT, NIME, ICMC, NYCEMF. Her pieces range from orchestra, chamber music, vocal ensemble, traditional Japanese instruments (sho, koto, shakuhachi, no-flute, biwa etc.) to networked remote performance with computer. Her pieces have been premiered by the Tokyo Symphony Orchestra, Central Aichi Symphony Orchestra, Aichi Chamber Orchestra, etc.

Jeff Morris teaches in the Music Technology Program at Texas A&M University. He creates musical experiences that engage audiences' minds with their surroundings. His performances, installations, lectures, and writings appear in international venues known for cutting-edge arts and deep questions in the arts. He has won awards for making art emerge from unusual situations, and his music is on Ravello Records.

Gerhardt Müller-Goldboom was born in London (UK) and grew up in Berlin (Germany). He was a student of composition, musicology and double bass at Hochschule der Künste and Freie Universität in Berlin completing his instrumental experiences at the Karajan-Academy of the Berlin Philharmonic. His development of compositional competences have been supported by grants inter alia of the city of Berlin, the Experimental Studio of Heinrich- Strobel-Stiftung in Freiburg, Germany, and residencies such as at Villa Serpentara in Olevano Romano, Italy, at Emily Harvey Foundation in Venice, Italy, Schloss Wiepersdorf, Germany. He was also composer in residence at Brandenburgische Sommerkonzerte. A three years

research into perception of micro tones made possible by the Academy of Arts Berlin allowed him to evolve his personal writing. Compositions include meanwhile works for soloists, chamber music, orchestra scores and electronic realizations as well as ballet music. At present he composes an opera based on Ovid's metamorphoses. His music has been performed and broadcasted in Germany, Italy, Switzerland, Austria, the Netherlands, France, Canada, Hungary, Japan, Australia and the USA. The AKO Studio in Tokyo and the Experimental Intermedia Festival New York focussed on his music with portrait concerts. After the formation of work in progress – Berlin, an ensemble specializing in contemporary music, Gerhardt Müller-Goldboom also performed as conductor an own concert series at the chamber music hall of the Berlin Philharmonic. After serving as assistant conductor to Kent Nagano in opera productions at Festspielhaus Baden-Baden, at Berlin State Opera, Châtelet Paris and Tokyo he served as musical director of opera performances in Berlin and Basel, worked as chorus director and supervisor of electronics for "Sasha Waltz and guests" touring Europe and Australia and conducted various contemporary programs in numerous European countries.

Maria Mykolenko is a sound artist/composer and an improviser as well as a violinist and a teacher. As a sound artist/composer she has presented work in various parts of the United States and Europe. Her electroacoustic works have been performed at various festivals including the New York City Electroacoustic Music Festival, the VU Symposium and the Bernaola Zikloa Festival in Basque Country, Spain. She has written for orchestra, chamber ensemble and chorus. Works have included multimedia pieces that utilize a verbal score, pieces in which the players interact with a live chess game and pieces that combine improvisation and more traditional reading of notated music.

David Quang-Minh Nguyen is an audio engineer, sound designer/re-recording 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.

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.

Composer **João Pedro Oliveira** holds the Corwin Endowed Chair in Composition for the University of California at Santa Barbara. He studied organ performance, composition, and architecture in Lisbon. He completed a Ph.D. in Music at the University of New York at Stony Brook. His music includes opera, orchestral compositions, chamber music, electroacoustic music, and experimental video. He has received over 70 international prizes and awards for his works, including the prestigious Guggenheim Fellowship in 2023, the Bourges Magisterium Prize, and the Giga-Hertz Special Award, among others. His music is played all over the world. He taught at Aveiro University (Portugal) and Federal University of Minas Gerais (Brazil). His publications include several articles in journals and a book on 20th century music theory. www.jpoliveira.com

Casey O'Neal is the Technical Manager for the William

& Mary Music Department. He also directs the Crim Dell Saxophone Quartet. He holds a B.A. in Music from Georgia College and State University and an M.M. from The University of Georgia in Music Composition. Prior to his work at William & Mary, Mr. O'Neal worked as an audio engineer doing shows all over the Southeast United States and as the Assistant Director for the Dancz Center for New Music at The University of Georgia. Mr. O'Neal's compositions stretch across many platforms. His chamber and solo works, both acoustic and electronic, have been heard around the world and are characterized as "stunning" and "inspiring." He has collaborated with Dr. Rachel Frederiksen at the University of Arkansas with his piece "From Ashes to Ascension". He was also commissioned by Dr. Nathaniel Gworek to compose the solo snare and fixed media piece, "Night Time Forest". Miracle of Life was previously performed at the Napoleon Electronic Music Festival at Eastern Illinois University.

Bike Öner is a Turkish composer and cellist born in Istanbul, known for her work in acoustic and electroacoustic music. Her compositions create mixed-reality soundscapes that blend Eastern and Western tuning systems, diverse timbres, and cross-cultural instrumental textures. Öner's electroacoustic practice explores themes of proximity, memory, transformation, and the emotional depth of co-presence within spatialized mixed realities. She studied cello performance at Universität der Künste Berlin and Istanbul University State Conservatory, earning both bachelor's and master's degrees. She has collaborated with renowned cellists such as Wolfgang Böttcher, Miklos Perenyi, Alexander Rudin, and Igor Gavrysh, and has performed with numerous chamber music ensembles and symphony orchestras in Turkey and internationally. In 2022, she earned a Master of Music Composition degree from Istanbul Technical University MIAM, Center for Advanced Studies in Music. Her works have been premiered by many ensembles and artists, including IPSE Ensemble, PHACE Ensemble, Eliane Tokeshi, Nick Photinos, Theo Ould, UT New Music Ensemble, The Living Earth Show, University of Memphis Contemporary Chamber Players, MIAM Ensemble, and CMMAS Mexico. Her work has been featured in numerous prominent festivals abd venues, including LaTEX electroacoustic music festival, Konzerthaus Berlin, Rimsky-Korsakov St. Petersburg Concert Hall, Bakü State Philharmonic Hall, Beethovenhalle, Kölner Philharmonie, İş Sanat, CRR, AKM, Süreyya Opera House, Bilkent Concert Hall, Zorlu PSM, Harbiye Cemil Topuzlu Open-Air Theater, Yerebatan Cistern, the Austrian Cultural Office, Volkswagen Arena, Babylon, IKSV, Aya Irini Church, Saint Antoine Church, Pera Museum, and Sakıp Sabancı Museum. She is currently pursuing a DMA at the University of Texas at Austin, Butler School of Music, where she also teaches in EEMS.

Myles Ortiz-Green is a multidisciplinary artist, pianist and composer and explores the ideas of interconnectedness, digital identity, decadence, and the "in-between" in their work. As a pianist with a background in classical and jazz studies, they combine analogue and digital electronics and improvisation to manipulate samples and field recordings. A native of Los Angeles, they've been able to collaborate on a variety of films, multimedia projects, and installations. In 2020 Myles was apart of the "Inaugural Black Future Creator Program" that was created by Beats by Dre. This program has led them to collaborate with film directors from many HBCU's in the states. Green's film scores have received nominations and have been included in notable events such as the Atlanta Horror Film Festival, San Francisco Short Festival, Black Truth Film Festival, Black Film & TV Collective Selection, Launderthestars, Cult Critic Movie Awards, and the 28th Annual DGA Student Film Award. Myles holds a BA in music from Tulane University and is an alumnus of the prestigious POSSE scholarship program. Currently they are pursuing their PhD in Computer Music at University of California San Diego.

Jason Palamara specializes in developing AI-enabled performance technologies for music. He directs the Machine Musician Lab at IU Indianapolis pursuing multiple AI music and performance initiatives. He maintains a long-term creative partnership with percussionist- composer Scott Deal, with whom he developed the interactive AVATAR software. Dr. Palamara has written a book for Routledge entitled Machine Musicians; The Complete Guide to AI for Music Performance, due out in Spring of 2026. He is also the founder/director of IUI's 30+ member DISEnsemble (Diverse Instrument Symphonic Ensemble), which builds its own instruments and often interacts with AI technologies. You can follow his exploits semi-weekly on YouTube/DISEnsemble.

Riccieri Luis Paludo is a Brazilian composer and cellist whose work focuses on electroacoustic composition, timbral exploration, and the integration of South American traditional musical practices into contemporary music. He is a Fulbright-sponsored PhD student in Music Composition and Technology at the University of Utah. His music explores the dialogue between technology, new music, and tradition. As a cellist, he develops performance techniques influenced by guitar and folk string traditions, which inform both his instrumental writing and his electroacoustic language. Paludo's work spans fixed-media and live-electronic compositions, chamber and solo works, and collaborations across disciplines. He is a founding leader of the Latin American Music Club, a sponsored student organization at the University of Utah.

Ken Paoli, Professor of Music at the College of DuPage, studied composition with Phil Winsor at DePaul University and M. William Karlins at Northwestern University. He is actively involved in the archiving and research of the works of American composer Phil Winsor. His paper "Winsor's Poetics of Music" was presented at ICMC 2021 in Santiago, Chile, and "Phil Winsor: An Exemplar of the Artist as

Technologist" at ICMC 2024. Ken's research interests include algorithmic composition and computer-assisted composition. His paper Hindemith and Algorithmic Harmonic Generation" was published in ICMC 2019. His paper, "A Hypermetric Approach to Rhythmic Organization in Computer-Assisted Algorithmic Composition," was published in the WOCMAT 2023 proceedings. As a composer, his intermedia work Triptych was premiered at ICMC 2023 in Shenzhen, China. Three Vignettes for Er-hu Improvisation and Interpretive Dancer, was performed at WOCMAT 2024, where he also delivered a keynote address. Music of the Krell was performed at ICMC 2025 and NYCEMF 2025.

Dimitris Papageorgiou, PhD, is a Greek violinist/improviser, composer, and Lecturer in Music at Edinburgh Napier University. His artistic research and professional activities explore the fields of free improvisation, performance, composition, and music technology, with a focus on contemporary music notation and interactive music systems. As a violinist/improviser, he creates sonic textures through a performance approach that extends the violin's sound-making possibilities and is guided by attentive listening, while researching and following the instrument's affordances and responses. He has performed with a range of exceptional musicians and contributed to several recordings — 'forest' (edimpro), 'Kocher-Manouach-Papageorgiou', the compilation 'vs. Interpretation: An Anthology of Improvisation, Vol. 1'. His compositions span instrumental and electroacoustic music, with a particular focus on human-computer interaction and electro-instrumental, mixed music settings. Drawing on his solo violin free improvisation performance practice, and through close collaborations with performers, he develops notational environments that critically question the notion of authorship, blurring the lines between composition and improvisation. Recently, this work has informed the development of T/ensor/~, an interactive performance system exploring the intersection between improvisation, digital augmentation, and machine agency. His artistic research outputs have sought to theorise these practices through the notion of 'syn-schediasmos', while also tracing relevant eco-philosophical and ethnomusicological reflections. As a musician, researcher, and educator, Dimitris has presented his work at a wide range of events, conferences, festivals, and forums (Electroacoustic Music Days 2025, ICMC 2025, InMusic23, NIME 2023, PSN 2022, DARE 2019) across Belgium, Czechia, Finland, Germany, Greece, Italy, Lithuania, Mexico, the Netherlands, Switzerland, the UK, and the US.

Composer and bassist **Ronald Keith Parks** diverse output includes orchestral works, instrumental and vocal chamber music, electroacoustic music, Jazz-fusion, interactive computer music, and collaborations with chorographers, video artists, and film makers. Recent works include Questionable Standards EP, Motion for Out of Bounds Ensemble, The Space Between with composer/pianist Mark Lewis and choreographer Sarah Council, Successions, Park Güell, and Reflections and Lore for the Bechtler Ensemble and Charlotte Composers Forum, Nothing Left to Lose and 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 research have been featured at numerous national and international new music festivals and conferences. His honors and awards include the Aaron Copland Award. Recordings of his music are available on Runaway Table Records, Albany Records, Navona Records, Vox Novus, and others. He is currently Professor of Composition and Music Technology at Winthrop University. For more info visit http://ronparksmusic.com

Luca Pavan completed his musical studies in Latina, Italy, at the 'Ottorino Respighi' Conservatory of Music. He earned a Degree in Piano in 1992, followed by a Degree in Electronic Music in 1996, and a Degree in Music Composition in 1997. Additionally, he obtained a Bachelor's Degree in History of Music in 1999 from the Faculty of Arts at the 'La Sapienza' University of Rome. His compositions have been performed in Italy and other countries.

Ivano Pecorini is a composer and sound artist working between London and Naples. His practice sits at the intersection of experimental methodologies and aesthetic research, exploring how sound and space interact to form immersive, often unexpected soundscapes. He holds a BA in Electroacoustic Composition at the Conservatorio di Santa Cecilia, Rome (2018), and an MMus in Electronic Music Composition at the University of West London (2019). He is currently a PhD student in sound art at the University of Greenwich, UK. His doctoral project, Sonic Planimetry, proposes a pioneering methodology for producing site-specific sound art within architectural settings. Ivano has released music with Opal Tapes, ROHS! Lontano Series, Elon Vital, Mahorka Records, and Stochastic Resonance. His installations have been presented at Hhòcu sutta citara fest, Seminaria Sogninterra Art Biennale, Sound/Image Festival, and ArteNatura. He is the co-founder of STRATI collective, a multidisciplinary group connecting sound, visual arts, and architecture.

Maria Pelekanou is a Greek composer and sound artist based in Bremen, Germany. Her work explores electroacoustic composition, acousmatic music, spatial sound, and soundscape art, often blending voice, field recordings, and multichannel formats to create

immersive sonic environments. Her artistic practice focuses on listening as an act of perception and memory, and engages with themes such as identity, ecology, and social narrative. She studied Music Technology and Acoustics at the Hellenic Mediterranean University (Crete) and holds a Master's degree in Electroacoustic Composition from Hochschule für Künste Bremen, where she studied with Kilian Schwoon. Maria's works have been featured at international festivals and institutions including ZKM Karlsruhe (next_generation), SF Tape Music Festival (San Francisco), Greek Electroacoustic Music Days, ICEM Festival, and the Conference on Acoustic Ecology. Her composition Nach der Stille was included on the 30th anniversary CD of DEGEM and premiered at ZKM, while her 8-channel piece Time is Up was praised for its formal clarity and spatial detail. In 2022, she was awarded a residency scholarship in Mallorca, leading to the development of the Mallorca Soundmap—a soundscape composition and exhibition project focused on environmental listening. She also performed Musica su due dimensioni by Bruno Maderna with flutist Roberto Fabbriciani, reflecting her continuing interest in bridging historical and contemporary electronic performance practices. Maria is the co-founder of Noisy Waves, a Bremen-based concert platform that showcases electroacoustic works by women composers, with a focus on social, ecological, and political themes. She is also an executive board member of DEGEM (German Society for Electroacoustic Music), and an active member of HELMCA and REM. In addition to her creative work, Maria is a sound engineer for Culture Connects and teaches piano and voice in Bremen.

Monica Duncan and **Senem Pirler** have been collaborating since 2017, creating audiovisual performances that investigate everyday objects, concepts of agency and queer potentiality. Their collaborative work has been shown in numerous festivals and venues such as Revolutions Per Minute, Kuala Lumpur Experimental Film, Video & Music, Transient Visions, Athens International Film + Video, Intermediale Festival of Audiovisual Forms, Chicago Underground Film Festival, Festival ECRÃ, Fisura International Festival of Experimental Film & Video, UnionDocs, and CURRENTS New Media Festival. Duncan and Pirler performed their audiovisual performance, "Surface Connection" at the Ann Arbor Film Festival's Expanded Cinema program and exhibited their work in the LEAF2023 Sync Exhibition. They have been artists-in-residence at Signal Culture (Owego, NY), PACT Zollverein (Essen, Germany), Institute for Electronic Arts (Alfred, NY) and LMCC at Governors Island (NYC). Most recently, Duncan and Pirler were awarded the Harvestworks 2024 New Works Artist Residency for their multimedia performance installation, Tears for Lost Frequencies.

Washington Plada (b. Uruguay) is a composer working in electroacoustic and acoustic media. His music explores place, memory, and environment through sound, shaped by site-inspired listening and studio practice. His works have been presented at the International Computer Music Conference, the New York City Electroacoustic Music Festival, and through a residency at CMMAS in Morelia, Mexico. He is currently completing a DMA in Music Composition at the University of Missouri–Kansas City.

Originally from St. John's, Newfoundland, **Kasey Pocius** is a gender-fluid intermedia artist based in Montreal who grew up experimenting with multimedia software while also pursuing classical training in both viola and piano. Outside of fixed electronic works, they have also pursued mixed-media performances with live electronics, both as a soloist and in comprovisatory collaborative environments. They are particularly interested in multichannel spatialization, and how this can be used in group improvisatory experiences. Ranging from institutions such as Harvard and CIRMMT to DIY galleries, Pocius' live and fixed media works with electronics have been programmed at dozens of local and international festivals and conferences in Europe, the Americas, Oceania and Asia, including ICMC, BEAST, ACMA, Festival de la Imagen, Lux Magna, Sound Symposium and many others. They are a part-time faculty member at Concordia and a researcher at the Centre for Interdisciplinary Research in Music Media and Technology (CIRMMT) and Input Devices and Music Interaction Laboratory (IDMIL), as well as the Technical Director for the Groupe de Recherche sur la Médiatisation du Son (GRMS).

Champion (Guanjun) Qin is an award-winning composer, producer, and topliner, currently pursuing a PhD in Music Composition at the University of Bristol, fully funded by the China Scholarship Council (CSC). His works have been performed, awarded, or officially selected at major international music and sound art festivals, including the Denny Awards (USA & China), YoungLione*ss Festival (Italy), Futura Festival (France), and the International Computer Music Conference (ICMC, USA). Champion's creative practice bridges electroacoustic composition and popular music production, exploring the intersection of sound design, cross-cultural aesthetics, and narrative expression. He has collaborated with and composed music for renowned artists such as Jackson Wang, a member of GOT7, one of Asia's most influential K-pop groups. His production work also extends to film and television, including the acclaimed animated series GG BOND, which drew over 50 million viewers in its first week of broadcast.

Momilani Ramstrum 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 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

online drills and tournaments that create problems that evaluate student learning based on gaming theory rather than traditional academic models. She is also a musician who performs early music on recorders and stringed instruments and directs a San Diego Community College world music choir. Dr. Ramstrum is Professor Emeritus of Music at Mesa College.

Clemens von Reusner is a German composer. His works of electroacoustic music and radiophonic audio pieces focus equally on purely electronically generated sounds as well as sounds found in special places and processed in the studio. He is a member of the "Academy of German Music Authors" and of the "German Composers Society". His compositions have received national and international awards. 2024 he received the "Thomas Seelig Fixed Media Award" by the "German Society for Electroacoustic Music" for his entire work. His compositions performed worldwide at renowned international festivals for contemporary music. www.cvr-net.de.

Composer, pianist, programmer, improviser, sound and media artist **Brad Robin** creates and performs integrating numerous genres including classical, jazz, electroacoustic, experimental, and popular mediums, as well as traditional and experimental intermedia theatre. Often while merging media into the world of theater, dance, and video, his music produces visceral experiences integrating musical and naturally occurring sounds and images. The music swirls, bites, and caresses, creating an immersive experience for performers and audience. His music has been performed at national and international festivals including ICMC, SEAMUS, and NYCEMF. His recent piano works Gleam, Shimmer and Spread, won 1st place consecutively and 2nd place respectively in the 2025, 2023, and 2022 Golden Key Piano Composition Competitions in Vienna, and have been performed internationally. His live piano improvisations album, Release, is available through Naxos on the Centaur label, and Universal Edition distributes his scores. Robin's principal composition teachers were Joel Hoffman, Joseph Klein, and Christopher Trebue Moore for instrumental music, and Jon Nelson and Chris Mercer for electronic music. He has done workshops at Juilliard with Dalit Warshaw and Evan Fein. His piano instructors include Winston Choi, Steven Harlos, Vladimir Leyetchkiss, Natalie Matovanovic, Michael Coonrod, and Frank Caruso. He currently teaches at DePaul and Northwestern Universities in Chicago.

Claudia Robles- Angel. Born in Bogotá (Colombia), living in Cologne (Germany). Composer, sound and new media artist, her work covers different aspects of visual and sound art, extending from acousmatic and audio-visual compositions to interactive performances/installations using biomedical signals and AI (Artificial Intelligence). She has been Artist-in- residence in several outstanding institutions around the globe. In 2022 was awarded with an honorary mention by the GIGA Hertz award at ZKM Center. Her work has been performed and exhibited worldwide e.g. at ZKM, ISEA; KIBLA Centre Maribor, CAMP Festival - 55 Venice Biennale Salon Suisse, ICMC; New York City Electroacoustic Music Festival; NIME; STEIM; Harvestworks Digital Arts Center NYC, Heroines of Sound Berlin; Audio Art Festival Cracow; CMMAS Morelia; Beast FEaST Birmingham; ICST ZHdK Zurich; RE:SOUND Aalborg; Electric Spring Festival Huddersfield; AI Biennal Essen; at the Centre for International Light Art Unna and more recently at Acht Brücken Festival Cologne and at the Philharmonie Essen.

Jim Roeber is a sound artist based in Albuquerque, New Mexico. His sound practice includes composition, live improv performance, and sound installation, using electronics, woodwinds, and computer-based tools. He has collaborated on sound installations at the National Silk Museum in Tbilisi, Georgia; the CURRENTS New Media Festival in Santa Fe, NM; Gallery One in Albuquerque, NM; and the University of New Mexico ARTSLab. He has performed solo and in ensembles in numerous venues in Houston, TX, including the Nameless Sound series They, Who Sound; and in Albuquerque.

Carlos Román is a PhD candidate in Experimental Music and Digital Media from Louisiana State University, currently exploring the intersection of ecoaesthetics and ecoacoustics to address pressing environmental issues in the Anthropocene Era.

Rosario Di Rosa is a Sicilian musician and composer whose work is defined by a constant dialogue between jazz, contemporary composition, and experimental electronics. His musical vision treats sound as living matter, shaped through layers, fragments, and perceptual relationships between acoustic and electronic domains. He studied visual arts with painter Alfredo Campo, jazz piano with Salvatore Bonafede, classical piano with Leonardo Leonardi and Manuela Dalla Fontana, and composition with Riccardo Dapelo. He graduated in Architecture from the University of Palermo in 2002, and later earned both Bachelor's and Master's degrees in Jazz Piano with top marks and honors at the "G. Nicolini" Conservatory in Piacenza, studying with Umberto Petrin (2017). Early in his career, he was selected among the 50 most promising young pianists worldwide for the Martial Solal International Jazz Piano Competition in Paris. He has received numerous awards, including the Jazzit Award (2010, 2012, 2015), and has been repeatedly nominated in the "Best New Talent" and "Musician of the Year" categories in Musica Jazz's Top Jazz poll. In 2015, his trio ranked second among the best ensembles of the year. Alongside his activity as a pianist, Di Rosa has developed a deeply personal approach to electronic music. What began as self-taught experimentation has become central to his creative practice. He is currently

pursuing a Master's degree in Electronic Music at the Conservatory of Cagliari, focusing on the relationship between body, sound, and space. In recent years, he has released several critically acclaimed albums, including Zehra (2020) and Studio disarmonico di un attimo (2021). He later released a double album on Chant Records and founded the trio Rosario Di Rosa User43, whose album Amplified Speaking Space was selected for the Wrong Biennale 2024. In 2025, his compositions were performed at international festivals such as Ars Electronica (Austria) and Syncresis (Spain).

Michael S. Rothkopf has composed over 50 works of chamber, electronic, orchestral and vocal music. He has focused on creating interactive compositions noted for their "remarkable sensuousness" and their evocative ability to create a "sense of time and occasion." He grew up in Colorado inspired by the abstract beauty of the terrain, colors, climate, and sounds of the mountain West. It is this experience that continues to influence his creative process today. Much of his music focuses on melodic line, counterpoint, color and clarity of form. His music is published by American Composers Editions. He has been awarded fellowships from Carnegie Hall, the National Orchestra Association, Columbia University and Yaddo. Awarded the "Excellence in Teaching Award" in 2017 and Professor Emeritus in 2025, Dr. Rothkopf taught at the University of North Carolina School of the Arts for 32 years. His principal composition teachers were Normand Lockwood and Mario Davidovsky.

Italian cellist **Fiorenzo Santoboni** (born 2006) widely performs as a soloist and chamber musician, with a particular focus on contemporary and electroacoustic repertoire. A graduate of the Santa Cecilia Conservatory in Rome, where he is currently pursuing advanced studies, he has built a professional career that includes a solo concert tour of the United States sponsored by the International Arts Educators Forum (AIEF), where he received the AIEF Sponsorship Award. He won first prize at the 2026 "Città di Barletta" International Competition for Young Musicians and the 2026 "Terra di Severino" Competition. Santoboni regularly collaborates with contemporary electroacoustic composers, premiering new works with institutions such as the Accademia Filarmonica Romana and Ensemble Nabla, and has performed alongside cellist Miklós Perényi. His orchestral experience includes collaborations with the the Symphony Orchestra of the Santa Cecilia Conservatory and Orchestra Italiana del Cinema, as well as solo appearances on Italian national television broadcasts for Rai 1 and RaiPlay.

Riccardo Santoboni is an Italian composer and researcher in the field of electroacoustic music. He holds degrees in Composition, Electronic Music, and Conducting, specializing at the Accademia Nazionale di S. Cecilia with Franco Donatoni. His works have been awarded in international competitions, including the First Prize at the "L. Russolo" Competition and the International New Music Consortium Award (New York University). His music is performed worldwide and published among others by Capstone Records (USA) and Agenda. Active in the field of psychoacoustics and Human-Computer Interaction (HCI), he explores the relationship between acoustic instruments and real-time electronics. He is currently Tenured Professor of Composition at the "Licinio Refice" Conservatory in Frosinone. Additionally, he teaches Multimedia Composition at the "Santa Cecilia" Conservatory in Rome and Acoustics at the Master in Sonic Arts (University of Rome "Tor Vergata").

Ayako Sato is a composer, musician, artist, and researcher working mainly in the field of electroacoustic music. Her works have been presented at international conferences and festivals (ICMC, SMC, NYCEMF, ISMIR, WOCMAT, etc.) and won awards in international competitions (Prix Presque Rien, Destellos Competition, International UPISketch Competition, etc.). She received her Ph.D. from Tokyo University of the Arts in 2019 for her research on Luc Ferrari's works. After working as a part-time lecturer at Tamagawa University, Osaka University of Arts, Tokyo Denki University, and Shobi Music College, she is a lecturer at Shizuoka University of Art and Culture starting April 2025.

Sami Seif is a Lebanese composer and music theorist. His music is inspired by the aesthetics, philosophies, paradigms, and poetry of his Middle-Eastern heritage. His work has been described as "very tasteful and flavorful" with "beautiful, sensitive writing!" (Webster University Young Composers Competition). His latest musical concerns center around the phenomenology of time and of differing degrees of focus. Seif's music has been performed by such renowned artists as Mary Kay Fink and Stanley Konopka of The Cleveland Orchestra, and has been recognized internationally by a number of institutions such as ASCAP, SOCAN, the RED NOTE New Music Festival, the Metropolitan Youth Orchestra of New York, Kaleidoscope Chamber Orchestra, the Stamford Music and Arts Academy, the Foundation for Modern Music, the Ohio Federation of Music Clubs, the Cleveland Composer's Guild, the Arizona Flute Society, Webster University, Abundant Silence, and Warren County Summer Music School, among others. Additionally, he has been accepted to several prestigious residencies, including MacDowell.Originally from the small town of Ashkout in Mount Lebanon, he was born to a non-musical family in Abu Dhabi and he is fluent in Arabic, French and English. He started out at the age of twelve as a self-taught musician, composing and playing keyboard instruments. Not having had access to music education, Seif taught himself how to read and write music by reading theory textbooks. He later formally studied piano, composition, audio engineering, and sound synthesis. Seif completed his BM in composition and music theory at the Cleveland Institute of Music where he earned prizes in both composition and music theory. He is currently pursuing his doctoral studies at the CUNY Graduate Center.

Serkan Sevilgen is an Istanbul-based computer programmer, electroacoustic music composer, and researcher. He is the co-founder of the sound art initiative Soundinit; co-founder of the MIAM Gendy Ensemble, which investigates the relationship between roles of the instrument builder, the composer, the performer, and the audience; and founder of the networked telematic music ensemble WORC. His musical works and research focus on algorithmic music, machine learning, multichannel diffusion, sonification, networked music systems, web audio, live coding, stochastic procedures, and soundscapes. Sevilgen has presented his works at various international events, including ICMC, NIME, SMC, ISMIR, the Xenakis Networked Performance Marathon, and the New York City Electroacoustic Music Festival. https://serkansevilgen.com/

Called a "cello innovator" by *Time Out NY*, **Madeleine Shapiro** presently directs ModernWorks and performs as a solo recitalist throughout the United States, Europe and Latin America. In addition to her recital work, Madeleine has had residencies at numerous institutions presenting masterclasses and workshops. Her work has been called Afocused and cohesive" (*Time Out New York*), powerful and commandingly delivered..." *The Strad* (UK) and "played with great skill and sensitivity..." *The Washington Post*. Awards include: three Encore Awards from the American Composers Forum, and a Barlow Award, all to assist in the presentation of new works; First Prize in Adventurous Programming awarded by ASCAP Chamber Music America: a three time Visiting Artist at the American Academy in Rome. Her two solo CDs, Electricity: works for cello and electronics and SoundsNature: works for cello and electronics appear on Albany records. Other recordings for Naxos, New World Records, C.R.I., Mode, SEAMUS and HarvestWorks. Visit www.MadeleineShapiro.com or contact mscellomad@gmail.com.

Judith Shatin (www.judithshatin.com) is a composer whose music spans acoustic, electroacoustic and digital realms. Selected by the Society of American Music as their 2026 Honorary Member Award for her contributions to American Music, she is a sonic explorer who draws on sounds of the inanimate (wooden looms, zippers, glaciers) and the animate. Collaboration with performers and other artists is central to her practice. Shatin's catalogue includes chamber, choral, chamber opera, orchestral, electronic and multimedia compositions. Her music has been commissioned by organizations such as the Barlow Endowment, Fromm Foundation, Carnegie Hall, and The Library of Congress, and by acclaimed ensembles including Kronos Quartet, Da Capo Chamber Players, and Ensemble Berlin PianoPercussion. The American Composer's Orchestra and the Charlottesville, Denver, Houston, Illinois, Knoxville, Minnesota, and National Symphonies have programmed and commissioned her works. A two-year retrospective of her music at Shepherd College was supported by a major grant from the Lila Wallace-Readers Digest Arts Partners Program. It culminated with the commission of her genre-breaking folk oratorio, COAL, based on the lore and culture of coal mining in West Virginia. Shatin has received awards from the National Endowment for the Arts, the American Music Center, Meet the Composer and the Virginia Commission for the Arts, among others. She is equally at home composing for highly virtuosic musicians and those with little to no musical background, as in her Quotidian Series. Her sense of music is inclusive, as is her engagement with both acoustic and digital worlds and is available on more than 30 albums.

Composer **Kyle Shaw** writes music in acoustic and electro-acoustic mediums, tailored to the occasion and informed by his performance experience as a pianist and organist. He has presented his work at the University of Nebraska's Chamber Music Institute, Electronic Music Midwest, the Studio 300 Digital Arts Festival, the New York City Electroacoustic Music Festival, Electronic Music Eastern, the SEAMUS conference, the International Computer Music Conference, and the College Music Society Conference. He is a recent winner of the Catherine M. Urner Composer Discovery Project and has been a finalist for the ASCAP Morton Gould Young Composer Award, a prize winner of the Belvedere Chamber Music Festival, the American Guild of Organists Composition Competition, and 1st-prize winner of the Iowa State University Carillon Composition Competition and the Vera Hinckley Mayhew Creative Arts Contest. He has been commissioned by the Barlow Endowment, the 17th-annual 21st-Century Piano Competition, and has been a resident fellow at the Osage Arts Community's Mid-Missouri Composers Symposium. He earned his DMA from the University of Illinois and is currently associate professor of music theory and composition at California State University, Bakersfield.

Composer **Seongah Shin** works in the fields of contemporary music, music for the performing arts, and electronic music. She earned a Bachelor of Music in composition from Chugye University for the Arts, a Master of Music in electronic music composition from the Peabody Institute of the Johns Hopkins University, an MFA in sound design from the University of Missouri–Kansas City, and a DMA in composition. She has held a sound designer residency with the Missouri Repertory Theatre and an artist residency at EMPAC at RPI. She created the MixMediaImprov. series and presented ten solo creative music concerts. In addition to collaborative projects such as the Thin Line Project, she co-founded the Asia Computer Music Project(AMCP) and served as director for Asia/Oceania of the International Computer Music Association(ICMA). She is currently a professor of composition at Keimyung University, Daegu, South Korea.

Yein Shin. Selected and performed at the Daegu International Computer Music Festival (DICMF), 2021.

Work presented at the Seoul Composers Showcase, Yeoro Contemporary Music Collective, 2022. Selected and performed at the Sangmyung University Autumn Showcase, 2022. Selected and performed at the International Computer Music Conference (ICMC), 2023. Selected and performed at the Daegu International Computer Music Festival (DICMF), 2023. Selected and performed at the Workshop on Computer Music and Audio Technology (WOCMAT), 2023. Selected and performed at the New York City Electroacoustic Music Festival. Selected and performed at the ACMC 2024 Melbourne Conference. Selected for exhibition at the Art Korea Lab Super Testbed Selected and performed at the Daegu International Computer Music Festival (DICMF), 2025. Expected to graduate from the Department of New Media Composition, Sangmyung University. Currently enrolled in the Electronic Music Composition program at Hanyang University

Amble Skuse is a composer and sound artist who uses disability theory, body sensor technology, spoken word interviews and electronics to create unique sound works. She is interested in the interface between the disabled body and the exterior world, and has explored this through numerous sound walks using her wheelchair. Amble is a Royal Philharmonic Society Composer 24/25, recently won a Special Commendation Daphne Oram Award for her work in electronic music, and was selected as Scotland's representative for the International Society Contemporary Music Festival 2024. Amble recently wrote Divergent Sounds in collaboration with Kings College London. The piece uses interviews with NeuroDivergent people, electronics, body sensors and a 13 piece orchestral ensemble. It was premiered at the Queen Elizabeth Hall at the Southbank. She was one of five Creative Scotland International Creative Entrepreneurship Fellows, a BBC Performing Arts Fellow, has gained several large scale grants from Creative Scotland to produce work and was a BBC alumni fellow. She was also a Mimu Glove research resident in 2022.

Mary Simoni is a composer, pianist, author, educator, consultant, and administrator. She is Professor Emerita of the Arts at Rensselaer Polytechnic Institute and Professor Emerita of Performing Arts Technology at the University of Michigan. Her music and multimedia works have been performed in Asia, Europe, and throughout the United States and have been recorded by Centaur Records, the Leonardo Music Journal published by the MIT Press, and the International Computer Music Association. She is the recipient of the Prize in Composition by the ArtNET Virtual Museum and named a semi-finalist for the American Prize in Composition- Chamber Music. She has authored several books, including *Algorithmic Composition: A Guide to Composing Music with Nyquist,* co-authored with Roger Dannenberg, and and *Analytical Methods of Electroacoustic Music.* She is a Medal Laureate of the Computer World Honors Award for her research in digital Music Information Retrieval. Her work as a pianist and Steinway Artist specializes in the use of interactive performance systems that extend the sonic capabilities of traditional acoustic instruments. She has consulted for the Canadian Innovation Foundation, the National Science Foundation, the National Endowment for the Humanities, the National Peace Foundation, and numerous universities and arts agencies throughout the world. The Knight Foundation, the Kellogg Foundation, the National Science Foundation, and the Michigan Council for the Arts and Cultural Affairs have funded her research.

Salvatore Siriano is a Chicago-based composer, audiovisual artist, and educator whose work explores the intersection of sound, image, nature, and digital processes. Drawing on field recordings, electronic synthesis, video, and data-driven methods, his projects reflect ecological systems, memory, and the tension between physical and virtual environments. His multimedia works have been presented internationally at festivals and exhibitions including the Sound/Image Festival (UK), the Seoul International Computer Music Festival, the Brazilian Symposium on Computer Music, the NOIS//E Multimedia Festival (Italy), and the Art Alive Festival (Portugal). Siriano is a tenured music faculty member at Triton College, where he was named Outstanding Full-Time Faculty Member of the Year in 2023. In summer 2024, he taught music at the Roi Et School for the Blind in Thailand through a partnership with the U.S. Embassy, Northern Illinois University, and Mahidol University.

Johannes S. Sistermanns stages his compositions as electroacoustic, SoundPlastic exhibition, music theatre, urban environment, and radiophonic sound plays. He studied the "Tao of Voice" method with Stephen Cheng in New York and classical North Indian singing at the BHU Banares Hindu University. 1976 to 1984, he studied Piano, Rhythmik, and New Music Theatre with Mauricio Kagel at the Cologne Conservatory of Music. 1989 Doctorate in Musicology [PhD]. Since 1983 touring, living, teaching, performing, exhibiting, stipes and residencies in Paris, New York, Japan, China, Hong Kong, Europe and Australia. Performances, soundart exhibitions, teachings, and fellowships have taken him to Japan, China, Australia, and the USA. He has been a guest artist at many international festivals, including the Knitting Factory in New York (1995), 1997 Live Satellite-Performance Melbourne-Frankfurt-Melbourne in collaboration with Ros Bandt [ABC Radio Sydney live broadcasting in THE LISTENING ROOM] on Melbourne Festival (1997), EXPO 2000 in Hanover, Adelaide Festival (2000), Donaueschinger Musiktage (1996, 1999, 2005, 2016), Electroacoustic Music Festival in Shanghai (2006), ISCM World New Music Days Switzerland (2004)/Stuttgart (2006)/Sydney (2010), Experimental Intermedia in New York (2007), Sound Dome ZKM Karlsruhe (2010) Musicarama Hong Kong (2011) MONA MOFO Festival Tasmania 2015, HIGH TIDE 1.Biennale Fremantle 2017, MEION Ongaku Festival Nagoya 2018. Sistermanns lectured at the International

Summer Courses for New Music in Darmstadt (2004, 2006). He has received numerous prizes and awards including the 2015 FOREVER NOW Competition [Aphids, Melbourne] GOLDEN RECORD with 65 sound and audiovisual artworks shot in and spin through outer space, GERMAN SOUNDART AWARD 2008, Prix PRESQUE RIEN/Luc Ferrari Paris 2015, 1. Prize LEIBNIZ HARMONIES 2016 Hanover, 12. German Music Author Award 2020, GRAND PRIX NOVA 'Silver Award' 2. Prize, Radio Drama Festival Bucharest [Romania]

Kel Smith composes and records electro-acoustic music under the moniker Suss Müsik. Employing handmade electronic instrumentation that Mr. Smith designs and builds in his home studio, Suss Müsik works have appeared on CHOQ Quebec radio program “La Rivière," the NYC Electroacoustic Music Festival, the C4NM Gallery in San Francisco, and the Czong Institute for Contemporary Art in South Korea. Suss Müsik’s album entitled New Hopes was featured on the Canadian radio program “La Croche Oreille,” hosted by Gaëtan Gosselin on CKRL Quebec. Mr. Smith is also the author of the recently published book Digital Outcasts: Moving Technology Forward Without Leaving People Behind, now in its second edition. In 2022, the Society for Electro-Acoustic Music in the United States named Mr. Smith one of three SEAMUS Create Grant recipients. Mr. Smith used the funds to study the praxes of sound artists who have disabilities. Portions of this research were presented at the New Media Caucus “Future Bodies” conference in 2022 and appear in the recently published second edition of Digital Outcasts.

Paty Lorena Solórzano (she/her), is a Mexican/Costa Rican dance artist. Through improvisation and experimental choreography she researches embodied ecology, migration and connection to place. A 2026 Houston Arts Alliance Individual Artists grantee and 2024-25 Dance Source Houston AIR, her work has also been supported by the Mexican National Endowment for Culture and the Arts and the State of Puebla, Mexico through a PECDA grant. Artistic credits include: Menil Drawing Institute, Texas Dance Improvisation Festival, Houston’s Nameless Sound, Sidewalk Detroit, Triskelion Arts, AUNTS, Movement Research at the Judson Church, Primate Escénico, and Querétaro Experimental. Past residencies include: Mexican Center for Music and Sonic Arts, Atlantic Center for the Arts, Guapamácataro Arts&Ecology, and the Diverse Intelligences Summer Institute. Paty holds a BFA from Texas Christian University and MFA from the University of Michigan. Currently a resident artist at Houston Met Dance, she performs regularly with Houston’s Nameless Sound. www.girasoladances.com.

Moriah Bailey Stephenson. Some species of baleen whales sing at low frequencies, undetectable to predators. Scientists refer to this behavior as acoustic crypsis, a practice that helps animals communicate while minimizing detection. My name is Moriah Bailey Stephenson, and I am a scholar, educator, and musician living in the United States. I play with words, sounds, and narrative to open questions, grapple with disillusionment, and ask after hope. My work often draws inspiration from and incorporates the words and wisdom of children, elders, water, and land. Inspired by baleen whales and seeking safe places of connection and exploration, I publish, curate, and share creative works under the name acoustic crypsis.

Ann Stimson is a researcher, performer, and sound artist who made her professional debut at the age of eighteen as a member of the Debut Orchestra in Los Angeles (https://www.laphil.com/musicdb/artists/1408/debut-orchestra#) and has gone on to perform with various ensembles and as a soloist throughout the US and Europe. Although she performs both traditional and contemporary repertoire, she has long been an advocate for new music. Her work explores the extension of traditional instruments and modes of performance into new, imaginative realms of action and interaction

An American/Dutch composer & pianist, **Julian Stuart-Burns** writes music that focuses on the juxtaposition of discrete musical objects, sharp and unexpected contrast, and on drawing connections with literature and current events. His writing is informed by radical politics, with recent works borrowing from his experience in organized labor and Cuban revolutionary history. He is inspired deeply by sounds, images, and writings related on the one hand to crystals, shimmers of light, and comic relief, and on the other to desolation, tragic prophesy, and apocalypse. Julian’s music has been featured at NYCEMF, VIPA, soundSCAPE, and Longy Divergent Studio. He has been awarded the 2025 Bernard Rogers Memorial Prize for his piano sonata Toward the Surface, and his sinfonietta piece In a Few won a Belle S. Gitelman Award in 2024. Julian’s work has been performed by Mivos Quartet, loadbang, Musica Nova, and the Eastman Graduate Composers’ Sinfonietta. An avid teacher, Julian has taught composition and music theory at Eastman School of Music and Eastman Community Music School. Julian is currently a labor organizer at 1199SEIU, the United States’ largest healthcare union.

Cecilia Suhr is an award-winning intermedia artist, multimedia composer, researcher, multi-instrumentalist (violin, cello, voice, piano, bamboo flute), and painter. Her honors include receiving the Pauline Oliveros Award (IAWM), a MacArthur Foundation DML Grant, an Honorable Mention from the American Prize, and medals from the Cambridge Music Competition and Global Music Awards, the Best of Competition Winner Award from BEA, etc. Her music has been featured at ICMC, SEAMUS, NYCEMF, Mise-En Music Festival, New Music on the Bayou, Performing Media Art Festival, Hot Air Music Festival, Splice Festival, Mantis

Festival, TENOR, EMM, SCI, BEAST Feast, MoXsonic, and many more. She is the author of Social Media and Music (Peter Lang, 2012) and Evaluation and Credentialing in Digital Music Communities (MIT Press, 2014). She currently serves as a full professor in the Department of Humanities and Creative Arts at Miami University Regionals.

Stan Summy is an audio engineer, composer, and musician originally from San Diego, California. After studying experimental music as a graduate student at Mills College, he joined the faculty at Minnesota State University, where he now serves as head of the Music Industry program. When not teaching or working as a mixing engineer, Stan composes experimental music using both analog synthesis and traditional instrumentation.

Fred Szymanski is a New York-based electroacoustic composer and sound-and-image artist whose work explores non-linear processes linked to acousmatic systems. His works have been performed at international festivals and have been recognized with several awards. His recent sound-image work, TOR, was selected for the ISCM World New Music Days 2026 taking place in Bucharest, Romania May 23 to May 31.

Ashkan Tabatabaie is an interdisciplinary composer, performer, and media entrepreneur currently serving as an Assistant Professor of Music and Digital Media at the New College of Florida. His creative work encompasses instrumental, vocal, electronic, electroacoustic, and multimedia compositions that have been commissioned and presented by ensembles and festivals across the US and internationally. His work has been featured at venues and events including the New York City Electroacoustic Music Festival, the Society for Electro-Acoustic Music in the United States, the Association for Technology in Music Instruction, the James Madison Contemporary Music Festival, the Missouri Experimental Music and Sonic Arts Festival, and the Jacksonville Electroacoustic Music Festival. Through his practice, he explores the boundaries of perception, transforming these mysterious spaces into music and digital art. As a scholar, Ashkan's research focuses on music cognition, technology, and theory. Through collaborations with experts across various fields, he investigates pathways in musical performance and composition. His research findings have been shared in journals and at conferences across the US and internationally, including Future Directions of Music Cognition, Basic and Clinical Neuroscience, the College Music Society, and the Association for the Study of Literature and Environment. Ashkan holds a PhD in composition and completed a postdoctoral research assistantship in auditory perception and physiology, bridging creative expression and scholarly inquiry.

Giuseppe Taffi is a sound technician, composer, and music producer born on May 9, 1990, in central Italy, in the Abruzzo region overlooking the Adriatic Sea. His interest in music began at an early age, sparked by a digital keyboard gifted to him by his parents. During adolescence, he studied electric guitar and developed a strong passion for rock music. After completing high school, he enrolled in a classical guitar program at the Conservatory of Pescara. Following several years of study, he left the academic path to work as an Educator, a role he held for seven years. During this period, he founded a pop band and released the self-produced album Hikikomori Sun, performing across various European cities on a twelve-date tour. At the age of thirty-two, after facing personal and family challenges, he returned to the Conservatory of Pescara, drawn to experimental electroacoustic music. Today, Giuseppe continues to explore new musical directions while shaping his artistic identity through sound, composition, and technology.

Akira Takaoka is a composer of contemporary classical music and music theorist in Japan. He is currently Professor of Music at J.F. Oberlin University, Japan, and Tokyo College of Music, as well as a lecturer at Tokyo University of the Arts and Chuo University in Tokyo. His research on atonal pitch organization, algorithmic composition, and music cognition is internationally recognized at major conferences such as ICMPC, SMPC, and ICMC. He received a BA and an MA in philosophy from Keio University in Tokyo and an MA and a PhD in music from Columbia University, where he was a Fulbright scholar.
http://sites.music.columbia.edu/akira/
https://www.facebook.com/akira.takaoka.77

Soprano **Alina Tamborini** has been praised by The New York Times as "unusually big-voiced and feisty," with New York Classical Review describing her voice as "dazzling with beauty and sensitivity." Equally at home in opera and contemporary music, she performs regularly in projects ranging from standard operatic repertoire to interdisciplinary chamber works. Some recent operatic highlights include Giulietta in I Capuleti e i Montecchi, Berta in Il barbiere di Siviglia, Isoletta in La straniera (Teatro Nuovo), Fiordiligi in Così fan tutte, Lauretta in Gianni Schicchi, Sofia in Il signor Bruschino, Blanche in The Dialogues of the Carmelites (Bronx Opera), Aline in The Sorcerer (Winter Opera St. Louis), Euridice in Orfeo ed Euridice (Libero Canto), Jennie in Down in the Valley (Cambridge Chamber Ensemble), Zerlina in Don Giovanni (Norwalk Symphony), Adele in Die Fledermaus (Opera Magnifico and Bel Cantanti Opera), and Claire Clairmont in the world premiere of Gemma Peacocke's A Strange Power (Princeton Sound Kitchen). As the vocalist of Sputter Box, Tamborini collaborates closely with living composers to create vocal performances that connect with modern audiences.

A composer and a pianist, **Sever Tipei** was born in Bucharest, Romania, and immigrated in the United States in 1972. He holds degrees in composition from

the University of Michigan (DMA) and piano performance from Bucharest Conservatory (Diploma). Tipei taught at Chicago Musical College of Roosevelt University and, between 1978 and 2021, at the University of Illinois at Urbana-Champaign School of Music. After retirement Tipei continues to teach in the School of Information Sciences where he also directs the "James W. Beauchamp Computer Music Project". He is also a National Center for Supercomputing Applications Faculty Affiliate. Between 1993 and 2003 Tipei was a Visiting Scientist at Argonne National Laboratory where he worked on the sonification of complex scientific data. Most of his compositions were produced with software he designed: MP1 - a computer-assisted composition program first used in 1973, DIASS - for sound synthesis and M4CAVE - software for the visualization of music in an immersive virtual environment. More recently, Tipei and his collaborators have developed DISSCO, software that unifies computer-assisted (algorithmic) composition and (additive) sound synthesis into a seamless process. His compositions have been performed in the US, Australia, Brazil, France, Germany, Italy, Portugal, Romania, Spain, United Kingdom and Taiwan. Sever Tipei has published articles in the Computer Music Journal and Leonardo and presented numerous papers at the International Computer Music Conference (ICMC), Society for Electro-acoustic Music in the US (SEAMUS), Sound and Music Computing (SMC), International Society for Music Information Retrieval (ISMIR) and Acoustical Society of America (ASA) among others. Tipei regards the computer as a collaborator whose skills and abilities complement those of the human artist. He sees the composition of music both as an experimental and a speculative endeavor that delivers a particular world view.

Carlos I. Toro-Tobón, a composer and electronics improviser born and raised in Colombia, South America. He is currently a faculty member at the Department of Music of the University of Antioquia, Colombia, where he teaches since 2005. In 2015 he earned a Fulbright grant to pursue graduate studies in the United States. Carlos holds Ph.D. and Master degrees in composition from the University of Iowa and University EAFIT respectively. His music has been performed in Belgium, Chile, Colombia and the USA. Carlos has studied composition with Marco Alunno, Andrés Posada, Nomi Epstein, Josh Levine, and David Gompper; and electronic music with Lawrence Fritts and Jean-Francois Charles.

Joshua Tomlinson is an internationally recognized composer, sound artist, and educator specializing in electroacoustic music and technology. He is currently Assistant Professor of Music Technology and Composition at Oakland University. He and his wife Hannah share their home in Michigan with five coffee makers and three cats. www.joshuadtomlinson.com.

HsinYi Lisa Tseng is a composer, conductor, pianist, and visual artist born in Kaohsiung, Taiwan. Her work focuses on orchestral music and the integration of music and fine art. She has received commissions, teaching assistantships, and scholarships, and has participated in workshops and collaborated with ensembles and orchestras including the Taiwan National Symphony Orchestra, Manhattan School of Music orchestras, and Dice Trio. Her works have been performed in several countries in Europe, the Americas, and Asia. She completed her bachelor's degree in composition at Taipei National University of the Arts, where she also minored in fine art, and later continued her master's studies in composition and piano studies at Manhattan School of Music. She is currently pursuing a DMA in composition with a cognate in conducting at the University of Cincinnati College-Conservatory of Music and serves as a Theory Teaching Assistant. Some of her most influential teachers include composers Michael Fiday, Reiko Fueting, David Adamcyk, and Mei-Fang Lin, pianist Daniel Epstein, and conductor Aik Khai Pung.

William Turner-Duffin
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Oğuz Usman is a Turkish-Austrian composer, music producer, and academic currently based in Istanbul, where he serves as an Associate Professor at Istanbul Bilgi University. His creative and scholarly work bridges the gap between traditional forms and contemporary sonic exploration. He studied composition with Michael Jarrell at the University of Music and Performing Arts Vienna, graduating in 2009 with a Master of Arts degree. During his tenure in Vienna, he participated in specialized courses and workshops led by prominent figures of contemporary music, including Brian Ferneyhough, Wolfgang Rihm, Matthias Pintscher, Hans Zender, Fred Lerdahl, and Marco Stroppa. He later earned his Proficiency in Art degree in composition from Mimar Sinan Fine Arts University in Istanbul under the supervision of Hasan Uçarsu. Usman's compositions have been performed by distinguished conductors and leading ensembles across Europe and Asia, such as Ensemble Kontrapunkte, Ensemble XX. Jahrhundert, PHACE Contemporary Music, Ensemble Reconsil, Hezarfen Ensemble, and the Izmir State Symphony Orchestra. His works have been featured at international festivals, including Wien Modern, Heidelberger Frühling, GuitarPlus Microtonal Würzburg, and the Izmir International Music Festival. In addition to his compositional practice, Usman is an active researcher in music theory and musicology. His academic interests encompass a broad historical spectrum, ranging from Renaissance counterpoint to advanced contemporary practices. His recent research focuses on the intersection of computer music and the conceptualization of space as a primary compositional element, specifically exploring the phenomenological and technical aspects of immersive sound

environments and the evolution of spatial aesthetics in contemporary electroacoustic music.

Kari Vakeva (b 1957) is a Finnish composer and sound artist whose oeuvre includes orchestral works such as Symphony (1976-1979) which was partly recorded by Finnish RSO/Jorma Panula in 1982 and Elegia (1989-1990) performed by RSO Frankfurt/ Diego Masson in 2005, and electroacoustic works like Ray 6 (2002), Halo (2005-2007), p(X) (2011), Sundog i (2012-2015), Sundog ii (2012-2015), I saw Eternity (2016), I kiss the Sky (2017-2018), and If Bees are few (2018). Electroacoustic works have been performed in ICMC, EMM and NYCEMF. An installation was exhibited in Blacksburg, VA. Early works are acoustic. From 2001 onward the electroacoustic works use computer to synthesize the sound: Csound, and from 2003 with MAL-d, an evolving synthesis software. He is a self-educated composer.

Nikolas Valsamakis (1967) composes and teaches sound synthesis and electroacoustic music. He is mainly interested in the directions of microsound and non-standard synthesis. Adopting a heuristic approach to composition, he programs and explores personally defined algorithms for the synthesis, processing, articulation and spatialization of sonic material. He specializes in multi-speaker sound diffusion systems for the performance of acousmatic music. He is actively involved in the dissemination of electronic music and since 2014 has been organizing the annual "Electroacoustic Spring" festival. Since 2002 lives in Rethymno where he teaches at the Department of Music Technology & Acoustics (HMU). He is a founding member of the Hellenic Electroacoustic Music Composers Association (HELMCA) and currently serves on the board of directors.

Kathryn Vetter is an internationally award-winning clarinetist based in New York City. She performed at the 66th Festival Internazionale di Musica Contemporanea during La Biennale di Venezia, where she was awarded “Best Performance.” Kathryn is the founding clarinetist of Sputter Box and Nu Quintet. As a soloist, she won the 2018 Cortona Sessions Contemporary Performance Competition in Cortona, Italy. She currently performs with infraSound and Collide-O-Scope New Music and previously with Teatro Grattacielo, Fort Greene Orchestra, New York Philharmonic Very Young Composers, Painted Sky Opera, Ohio Light Opera, Oklahoma Festival Ballet, Norman Philharmonic, and Contemporaneous. Kathryn teaches at William Paterson University, Mannes Prep–The New School, and has a private studio of clarinet, saxophone, and flute students. Kathryn completed her doctorate in clarinet performance at Stony Brook University, master’s degrees in clarinet performance and music theory at the University of Oklahoma, and bachelor’s in music education at Michigan State University.

Mengmeng Wang, composer, was selected as a residency composer by MacDowell, Ragdale Foundation and Atlantic Center of the Arts. She has had her pieces performed all around the world at events including ACO Earshort Reading, the MATA festival, the SEAMUS Digital Conference, the concert of Chicago Composer's Consortium: Experimental Sound Studio, June in Buffalo, the Atlantic Center of the Arts, Ithaca NY, Glasgow UK, and the Beijing Modern Music Festival. Her music was awarded the 2022 Petrichor International Music Competition the Third Prize and an Honor Award at the 1st eARTS Digital Audio Competition etc. She has had the privilege of working with a number of ensembles and performers, including Naples Philharmonic, Shanghai Opera Symphony Orchestra, Ensemble Dal Niente and International Contemporary Ensemble.

Daniel Warner. Traversing classical modernism, experimental music, progressive rock, free jazz, and post-techno electronica, Warner's musical career has militantly transgressed musical boundaries. After starting out as a drummer in garage bands, Warner decided to become a composer upon discovering Edgard Varèse through the early music of Frank Zappa. He attended Princeton University, earning an M.F.A. and Ph.D. studying computer music and composition with Milton Babbitt and Paul Lansky and experimental music and improvisation with J.K. Randall. Warner has studied, taught, and performed widely in places such as Helsinki, Buenos Aires, Rome, Aarhus, Denmark, and the CalArts 2025 Experiments in Electronic Sound Festival. Warner published his Live Wires: A History of Electronic Music with Reaction Books, London in 2019. Live Wires traces the many paths of electronic music through technology itself and through emerging performance practices. His co-edited Audio Culture: Readings in Modern Music, an annotated collection of writings on experimental music practices from John Cage and Pierre Schaeffer through DJ culture, is used widely in sound studies.

Keith Arthur Wecker (b. 1983) is a composer, improvisor, and multi-instrumentalist using technology to explore the timbral and temporal properties of granular synthesis in the creation of electroacoustic music. Keith focuses on bringing the in-between sounds to the forefront through a layering-intensive process, creating rich sonic textures that evoke a meditative environment for the listener to immerse themselves in. His personal approach to sound creation is highlighted by the diversity of the acts he has shared the stage with (Tim Hecker, Clark, Sumac, Thundercat, Wolf Eyes, Six Organs of Admittance, Goblin, Lori Goldston, and Sun Araw) as well as participating in projects of Anthony Braxton and Glenn Branca. Keith has had his music featured across North America, including multiple appearances at the Vancouver International Jazz Festival, New Forms Festival, MOXSonic, VU Symposium, the International Computer Music Conference 2025 and Improvisors Summit PDX. Keith maintains a rigorous dedication to learning through both

traditional and nontraditional educational formats. As a recent graduate of the University of Central Missouri, where he holds a Master of Arts in Music Technology, his academic work has been complemented through his participation in several artistic residencies, including Lobe Sound Studios in Vancouver, BC, Canada, Lightbox Performance in Detroit, Michigan, and the Reforesters Laboratory in New York City, NY.

Willyn Whiting (b.1993) is a Canadian composer of acoustic, electronic, mixed and interdisciplinary music. His most successful works, for instrument(s) and electronics, use recorded sound to construct metaphors and networks of associations for the listener. His other interests include Spectralism, Microtonality and Algorithmic Design. Willyn has worked with orchestras including the Fort Worth Symphony Orchestra (2023) and Winnipeg Symphony Orchestra (2024), he has also worked with notable soloists including flutist Zach Sheets, percussionist Scott Deal, pianist Forrest Moody and RE:Duo (violist Elsie Bae Han + saxophonist Wilson Poffenberger). His works are regularly performed at festivals and conferences around the world. Including ICMC (2025), SEAMUS (2024/2021), International Symposium on the Internet of Sounds (2024), and the International Review of Composers Belgrade (2025). He holds degrees in composition from the University of North Texas, University of Toronto and University of Western Ontario.

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.

Adam James Wilson is a composer, guitarist, and software developer who programs computers to improvise with human musicians. His music incorporates algorithmic music composition and real-time generative techniques. Wilson performs with his software experiments on the fretless electric guitar, an instrument that caters to his penchant for microtonality. He has performed/presented his work in Tokyo, New York, Paris, Montreal, San Diego, Brussels, Washington D.C., Boston, Baltimore, Atlanta, Belfast, Baton Rouge, Palo Alto, and elsewhere. Wilson co-founded and serves as director of the New York City Electroacoustic Improvisation Summit, an annual concert series featuring music by artists focused on the integration of music improvisation and real-time interactive computer systems. He is currently Associate Professor and Director of Emerging Media Technology, specializing in Computer Music, at New York City College of Technology (CUNY City Tech).

Dr. Jonathan Wilson's works have been performed at the Ann Arbor Film Festival, European Media Art Festival, ICMC, SICMF, SEAMUS, NYCEMF, NSEME, Napoleon Electronic Music Festival, Iowa Music Teachers Association State Conference, and Midwest Composers Symposium. He is the winner of the 2014 Iowa Music Teachers Association Composition Competition. Jonathan has studied composition with Lawrence Fritts, Josh Levine, David Gompper, James Romig, James Caldwell, Paul Paccione, and John Cooper. In addition, studies in conducting have been taken under Richard Hughey and Mike Fansler. Jonathan is a member of Society of Composers, Inc., SEAMUS, ICMA, and the Iowa Composers Forum.

Michael Wittgraf is an electronic music composer whose recent work explores live manipulation of video and audio. His music has been performed in North America, Europe, Asia, South America, and Australia, and appears on the Eroica, New Ariel, SEAMUS, Navona, and Ravello labels. He has awards, commissions, and recognition from ASCAP, Modern Chamber Players, National Symphony Orchestra, Tempus Fugit, Louisiana State University, University of Minnesota, University of North Dakota, Florida State University, PiKappa Lambda, Zeitgeist, Chiara String Quartet, Bush Foundation, North Dakota Council on the Arts, and more.

Sunhuimei Xia, Associate Professor of Art and Technology at Wuhan Conservatory of Music's Composition Department, Dr. Xia holds a Master's from Johns Hopkins University and a Doctorate from the University of Oregon (U.S.). Mentored by renowned composers Jian Feng, Jian Liu, Geoffrey Wright and Jeffrey Stolet. As central and western China's first DMA in data-driven musical instrument composition and performance, this accomplished composer focuses on computer music creation and music-technology integration, with core interests in interactive data-driven instruments, algorithmic composition and data sonification. Honored as a Music Entrepreneurship and Innovation Talent by the Ministry of Culture and an Outstanding Young and Middle-Aged Literary and Art Talent by Hubei Federation of Literary and Art Circles, her works won the Hubei Golden Bianzhong Music Award, with over 10 pieces showcased at top global events including ICMC, ISMIR, NIME, SMC, SEAMUS, NYCEMF, EMM, IRCAM, WOCMAT and Musicacoustica-Beijing. She released China's first DVD album of data-driven instrument works, published by Shanghai Music Publishing House and Shanghai Literature & Art Audio-Video Electronic Publishing

House. She guided students to secure 20+ domestic and international awards, leads provincial projects and participates in the Ministry of Education's Humanities and Social Sciences Youth Fund Project, driving music-technology innovation.

Agan (Xiaogang Xiang) is an electronic music composer whose work merges cutting-edge technology with deep emotional expression. Currently pursuing a DMA in Music Composition at the University of Illinois at Urbana-Champaign, previously finished his BM and MM at Johns Hopkins University Peabody Institute and Indiana University Jacobs School of Music, respectively. Agan specializes in data-driven music design and interactive electronic music. His compositions, such as The Impression of Jiazhou and Asphyxia, integrate traditional instruments with real-time digital processing, expanding the possibilities of sonic artistry. Agan's works have been performed at prestigious venues, from the States to international festivals in east Asia. His achievements include the Excellence Award at the Shanghai International Electronic Music Competition, the Graduate School Full Scholarship and Teaching Assistantship from the University of Illinois. He also earned Second Prize for Psilocybin at the "Yingwu Cup" Chinese Accordion Composition Competition and multiple Excellence Awards for works like Mianeow and Seeker. Most recently, his electroacoustic music composition Call of Nowhere was selected for performance at the 2025 National SEAMUS Conference at Purdue University and MOXsonic, the Missouri Experimental Sonic Arts Festival, operated by the University of Central Missouri Center for Music Technology, further establishing his influence in contemporary electronic music.

Yu Xu is a Chinese composer based in New York City. Her work engages with acoustic instruments, electronics, and interdisciplinary collaboration. She has worked with dancers, sculptors, and directors on experimental and site-responsive projects exploring relationships between sound, movement, objects, and space.

Berk Yağlı (born 1999) is a Cypriot guitarist, composer, and producer. His mission with his music has been to address social, political, and philosophical matters, inviting listeners to reflect 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 at over 100 festivals in more than 30 countries. He regularly composes his music in studios around the world. He won more than 15 awards in international composition competitions.

Ming Yang is a UK-based composer and sound artist originally from China. Educated in both the United States and the United Kingdom, his practice spans electroacoustic and instrumental composition, sonic art, music technology, and improvisation, with a particular focus on multimedia work and human–AI interaction in music. His creative and research interests centre on sound as a dynamic, interactive system, exploring how musical gestures, machine listening, and algorithmic processes can shape real-time composition and performance. Through his work, Yang investigates how AI can function not merely as a reactive tool but as an active musical agent in improvisation and electroacoustic composition. Alongside concert works, Yang is deeply engaged in sound installation and spatial audio. His installations Time Slicing and Transcending Boundaries have been exhibited in Huddersfield and London, examining perception, temporality, and the relationship between sound, space, and audience experience. Yang's music has been performed internationally by ensembles including Red Note Ensemble, E-MAX Ensemble (Beijing International Workshop), Scenatet Ensemble (Shanghai Contemporary Music Week), and S.M.E. Ensemble in New York City, and presented at festivals such as the CUNY Brooklyn International Music Festival and Meta Festival in Mexico City. He is currently pursuing a PhD at the Royal Northern College of Music (RNCM), where his research focuses on electroacoustic composition, AI-driven improvisation, and multimedia performance systems.

Zihao Yin is a sound artist, music producer, composer, and sound designer who bridges academic electroacoustic practice and contemporary popular music. Equally fluent in experimental and mainstream idioms, his music moves across genres—beginning with Hip-hop, R&B, Neo-Soul, and Jazz, extending through MPB and Latin Jazz, and expanding into electroacoustic composition, ambient music, modular synthesizer performance, and new works that combine instruments with electronics. Born into a family of Chinese traditional opera performers, Zeo draws from this heritage while continually exploring traditional and folk music from around the world, shaping a cross-cultural sonic language that reflects both curiosity and sensitivity. A graduate of Berklee College of Music, Zeo holds double majors in Contemporary Writing & Production and Electronic Music Production & Design, along with minors in Theory of Jazz & Popular Song and Electronic Performance. During his studies, he received Berklee's Award for Creativity in Electronic Writing and Production, his first personal composition was named "Best of the Listening Room" at ICMC 2025, and he also received an award from the John Lennon Songwriting Contest. His work spans concert music, immersive installations, and creative media, where he serves as music producer, sound artist, composer, and sound designer.

Maximilian Yip started composing at the Clara-Schumann School of Music with Christian Banasik in 2008. Besides music Maximilian also holds Master of Science in Economics and works in finance for many years. His pieces were performed amongst others at:
- Musica Viva Festival 2011, Lisbon Portugal)

- 60x60 (2012) PianoForte mix, Chicago (USA)
- The 2013/2017/2018 and 2023 New York City Electroacoustic Music Festival (USA)
- The Irish Sound, Science and Technology Convocation, Maynooth, 2014 (Irland)
-International Computer Music Conference (ICMC) 2024 in Seoul (South Korea)
-Muslab 2025: Mantra – El Arte De Sanar (Ecuador)

Hyunjin Yoo majored in composition at Hanyang University obtaining a bachelor's and completed her master's degree in electronic music composition at the same graduate school. Currently, she is working as a composer and arranger for an ensemble based on classical music. And comprehensions of electronic / electro-acoustic music and multimedia software. She has been exploring from a new form of sound exhibition and interactive art to sound installations. With support from the Ministry of Culture, Sports and Tourism's Culture and Arts Committee support project, she participated as a co-composer in sound exhibition of Korea (2020,2021). Her works have been selected and performed in SICMF (2019), Daegu Contemporary Music Festival and NYCEMF (2024), ICMC(2025). Also, she contributed planning and sound producing to a virtual exhibition at the 2023 ACT Festival hosted by the National Asia Culture Center, The video work Threshold of Light was broadcast on digital screens in Times Square, New York. She participated in the internship of the National Asia Culture Center in 2022 and is currently teaching composition at Gwangju Arts High School and working as a coordinator at the National Asia Culture Center.

Soheil Zarrinpour is a Persian composer working across electronic, electroacoustic, and acoustic media. His music draws on Persian musical traditions, algorithmic processes, and immersive spatialization. He holds a Bachelor of Arts in Piano Performance from Tehran University of Art and a Master of Music in Composition from The University of Alabama. He is a two-time recipient of the Reza Korourian Awards for Electroacoustic Music, and his works have been featured at festivals such as the Gilgamesh International Music Festival and the Tehran International Electronic Music Festival. He is beginning doctoral studies in composition at the University of Iowa in Fall 2026.

Yixuan Zhao is a composer, a lecturer at the Electronic Music Center, Department of Music AI and Music Information Technology, Central Conservatory of Music, China, and a visiting researcher at the Royal Birmingham Conservatoire, UK. She worked as a post-doctoral researcher at the Central Conservatory of Music. She has been dedicated to exploring the practice of digital audio and artificial intelligence in music composition and collaborating with performers to search for more possibilities in technological performance environments. Her composition spans interactive music, electroacoustic music, contemporary music, and new media art. Her works have won numerous awards and performed in many international conferences and concerts, including NIME, ICMC, Ars Electronica, TENOR, Summit on Music Intelligence, Journées d'Informatique Musicale, TiMP, IRCAM Forum, China-UK International Music Festival, Nottingham New Music Festival, MUSICACOUSTICA-BEIJING, Beijing Youth Arts Festival, WOCMAT Taiwan, among others.