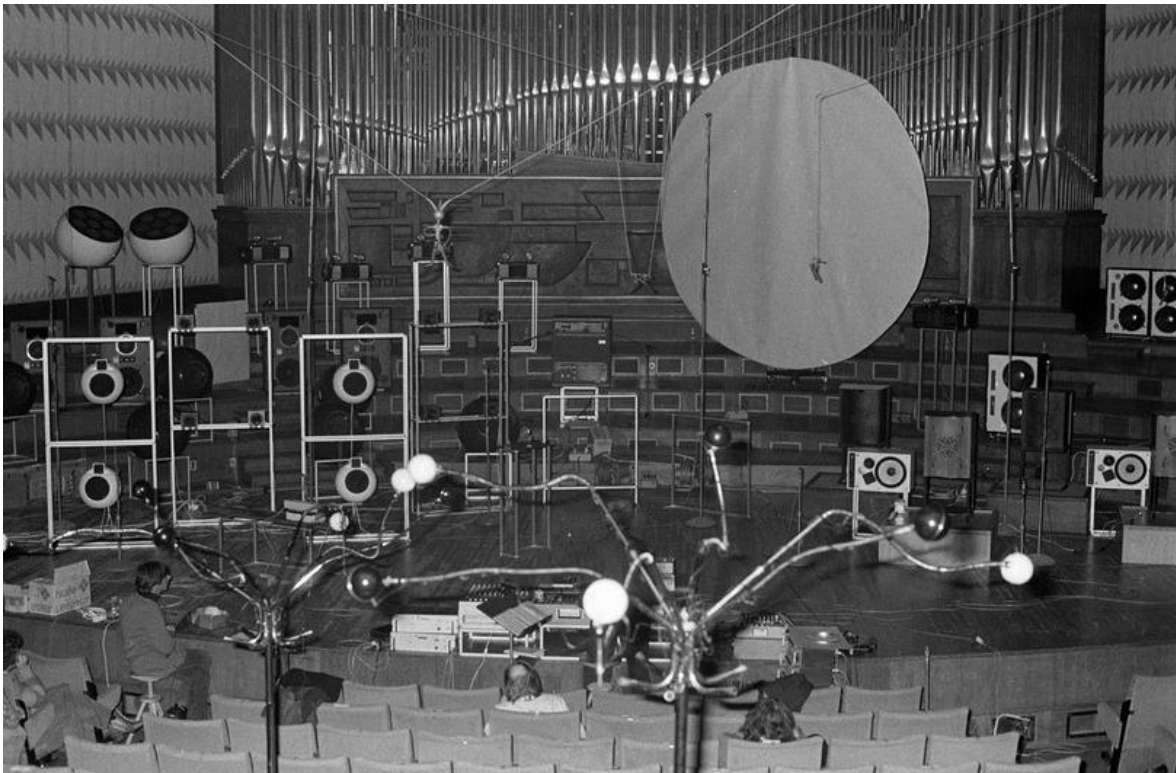


Technosonics: Immersion

The Technosonics 2024 Immersion festival explores paths of practice, product, experience and performance that can surround, consume, inhabit or otherwise envelop the mind, body or world. In sound, we often encounter immersion through multi-channel surround sound projection, in virtual environments experienced through binaural audio, through environmental ambience, or through real time extrapolation of multimodal spaces through human improvisation. Immersion might also refer to an environment or space recast as artistic conception; or it could be a way of living, a state of mind, a political framework, a form of order, uplifting, suffocating, engaging, or otherwise. Technosonics 2024 Immersion invites you to Immerse Yourself!



Festival Schedule:

Thursday @ 7:00 PM – Installations & Performances – Ruffin 103, UVA

Friday @ 3:30 PM – Colloquium with Rohan Chander – OCH 107, UVA

Friday @ 8 PM – CONCERT 1 – Visible Records, 1740 Broadway St, Charlottesville

Saturday @ 8 PM – CONCERT 2 – Old Cabell Hall, UVA

// EVENTS

Thursday @ 7:00 PM – Installations & Performances – Ruffin 103, UVA

7:00-7:45 :: Simultaneous Installations

Matias Vilaplana Stark – *Unforeseen Collisions*

Alex Christie – *Tether*

Carina Velocci – *Stillness:Decay*

7:45 :: Performances & Installation-Performance

Ted Coffey – *Alphabet Combines*

Qi Shen – *A Whale's World · Bioluminescence · An Audiovisual Interactive Installation*

*****Special thanks to Professor Anna Hogg for lending her support, energy, and expertise to make this event happen!*****

Friday @ 3:30 PM – Rohan Chander Colloquium – OCH 107, UVA

Special guest Rohan Chander (aka BAKUDI SCREAM) will give a presentation on “Diaspora and Cosplay in Sample Temporality”.

Friday @ 8:00 PM – Concert 1 – Visible Records, 1740 Broadway St

Matias Vilaplana Stark – *Point Clouds*

Rah Hite – *Water DJazz*

MICE – *Immersion Groove*

Kristin Hauge – *Pieces of Home*

Luke Dahl & Colin Sullivan – *Mountains in Space*

BAKUDI SCREAM – *BAKUDI SCREAM LIVE*

Saturday @ 8:00 PM – Concert 2 – Old Cabell Hall, UVA

Leah Reid – *Jouer* (**Kyle Hutchins**, soprano saxophone)

BAKUDI SCREAM – *The Tragedy of Hikikomori Loveless*

Daniel Blinkhorn – *CDot*

Michele Zaccagnini – *Θέλημα* (*Thelema*)

Varun Kishore – *Kraken*

Nicole Mitchell – *Interdimensional Interplay* (**Jade Conlee**, piano)

Matthew Burtner – *Auroras*

— — — pause — — —

Brian Lindgren – *Daughter of the Stars*

Molly Joyce – *Patrice* (film excerpt)

Neda Nadim – *Acacia*

Judith Shatin & SoHyun Bae – *FLOES*

Becky Brown – *Etude for Board Operator and One or More Listeners*

BAKUDI SCREAM – *GHOST IN THE MACHINE*

// PROGRAM NOTES

Matias Vilaplana Stark — *Unforeseen Collisions*

Unforeseen Collisions is an audiovisual networked environment for two performers playing a Virtual Interface for Musical Expression (VIME). A VIME is a musical interface that exploits the unique affordances of VR for musical creativity. Performers can collaborate in the construction (and subsequent deconstruction) of a musical causality system in VR over the network. Performers can construct audiovisual patterns by placing a range of resonant virtual objects on the pathway of marbles falling off pipes in the virtual environment. These resonant objects can be spawned, destroyed, muted, and positioned arbitrarily. They can also be re-pitched on a predetermined scale (or pitch bent) while the pipes can be set to release marbles in varying time divisions, allowing for control in both the time and frequency domains. The VIME acts as a shared environment that controls both the multiplayer performance over the network and the display of the virtual space to the audience where the performers create complex polyrhythmic structures of bell and glass-like sounds. From the performers' collaborative interactions with the virtual physics of this system, unique musical complexities emerge.

Alex Christie — *Tether*

Tether is an act of translation and reanimation. The images you see are generated by homemade analog circuits—ones I typically build for synthesizing sound—fed into CRT televisions. These circuits breathe new life into forgotten bodies. Form and function emerge.

Carina Velocci — *Stillness:Decay*

Stillness:Decay is a non-linear, non-narrative visual and sonic exploration of avoidance and escapism. Integrating personal archival footage with fragments of historical experimental film, this work creates an abstract visual experience that seeks to capture the tension between motion, stasis, and reflection. As fleeting images emerge, dissolve, and swallow one another, they evoke a sense of discomfort and create increasingly disorienting abstracted images. Sudden cuts between channels represent an inability to reintegrate the mind with the world around it. "Stillness:Decay" confronts the fragile boundaries between clarity and collapse.

Qi Shen — *A Whale's World · Bioluminescence · An Audiovisual Interactive Installation*

Join Qi Shen on a creative journey into the intersection of space, sound, and light with the ongoing project *A Whale's World*. This innovative work explores the profound connections between the human experience and the natural world. On this occasion, the first movement, *Bioluminescence*, will

be exhibited—a site-specific audiovisual installation that integrates acoustic and inertial technologies to create an immersive, interactive environment. Participants will be invited to engage in a multi-sensory exploration of nature.

The genesis of Bioluminescence finds its roots in the phenomenon of bioluminescent sea sparkles, a natural spectacle that serves as a wellspring of inspiration. The ocean's bioluminescence, caused by unicellular dinoflagellates, emits stunning blue flashes at 470 nm when these photosynthetic algae are mechanically stimulated, creating a breathtaking firework display in the night. This interactive installation stands as a testament to the allure of bioluminescence, replicating the landscape of a bioluminescent sea.

Special thanks to the Art Department for providing the space in the Ruffin Hall, and to the Music Department for sponsoring this installation. A heartfelt acknowledgment goes to Alex Christie for coordinating across multiple departments and providing crucial technical support.

Matias Vilaplana Stark — *Point Clouds*

Point clouds are a common step in the process of making a virtual 3D object from an object in the real world. In this process, also known as photogrammetry, photos are taken from multiple angles, the pixels of these images are digitally aligned with the corresponding depth and color in order to create a point cloud that serves as a virtual representation of the real object. In this piece, the real object is a large corpus of sounds arranged in the form of point clouds using different analysis techniques. Through different modes of navigation, virtual space becomes a musical instrument in which different trajectories create different sonic articulations and sonic gestures.

Rah Hite — *Water DJazz*

You may listen to the sounds of wet. The water.wav flows with ease through the copper wires of the DJ controller. But do instruments sound good when they're wet too? Behold, the start of a fire using WATER!

featuring vocals from "Water" by Tyla

MICE — *Immersion Groove*

MICE ensemble arises from the futuristic imagination emanating from the basement wreckage of OCH. A clocked out sonic expression from MUSI-4600, formerly MUSI-4350, formerly MUSI-435, MICE fulfills an elective requirement in the Engineering School and it meets the Music Major advanced seminar requirement. Since the dawn of the 21st century MICE has been the resident computer music ensemble of UVA, performing all around the University and in Namibia, Washington DC, India, New York, South Africa, Delaware, Japan and

in the middle of the Pacific, Atlantic and Indian oceans (mice sometimes get onto ships). The group has worked with composers such as Philip Glass, Paula Matthusen, Sarah O'Halloran and Erik DeLuca. MICE has also been featured on two albums – “MICE World Tour” and “Agents Against Agency” -- and created the world's largest human-computer orchestra, a 300-person networked laptop orchestra conducted by the MICEtro robot.

Performers: Emily Allen, Sebastian Fugle, Max Shavers, Brian Lindgren, Mags Worden, Yining Xu, Matthew Burtner.

Kristin Hauge — *Pieces of Home*

This piece explores different ways of hearing everyday home sounds. I use various techniques to create a compelling sound bath; my source sounds are found in various recordings I made at home of things such as water, pantry grains, bowls, and stainless steel water bottles. In addition, I designed a simple instrument in Max/MSP that I can play using my computer keyboard. This instrument uses pitch-adjusted material from the recorded sounds as notes so that I can improvise over the textures that evolve. My hope with this piece is for you to hear everyday, mundane things in completely new and unexpected ways, and thereby develop a greater appreciation for objects and processes that many of us may take for granted.

Luke Dahl & Colin Sullivan — *Mountains in Space*

Mountains in Space is a duo who perform live improvised electronic music. Their first collaboration was unplanned: Colin Sullivan & Luke Dahl were each scheduled to perform at the 2013 Codame 5enses event in San Francisco. After hearing each other's sound-checks, they noticed that their musics were different but complimentary. So they decided to perform together with no preparation. Since then, they try not to plan too much when they perform.

BAKUDI SCREAM — *BAKUDI SCREAM LIVE*

A collection of works and samples performed and realized in real time.

Leah Reid — *Jouer*

Kyle Hutchins, soprano saxophone

Jouer is an immersive composition for amplified soprano saxophone and electronics that explores sounds associated with “play”—sports, balls bouncing or being hit, playground and amusement park sounds, sounds of various children's toys, balloons, video games, swimming pool games, trampolines,

casinos, racetrack sounds, and much more. The electronics lead the listener through various soundscapes associated with the theme, while the saxophone part interacts with the evolving timbres and unifies the various sound worlds.

Reid composed the piece at Yaddo and MacDowell as part of her Guggenheim Fellowship. The piece was composed for Kyle Hutchins and the Cube at Virginia Tech.

BAKUDI SCREAM — *The Tragedy of Hikikomori Loveless*

A reclusive architect tries to make a cure for his social condition.
Performed by Vicky Chow, keyboard

Daniel Blinkhorn — *CDot*

Commissioned as part of the 'Coastal Futures International Ecoacoustic Competition Award, and composed during a residency at the Sydney University Nanoscience-Institute, the work seeks to 'find new ways to audibly illustrate scientific concepts and articulate emotions inspired by science at some of the smallest scales'. In this way, 'cdot' attempts to express concepts in the field of research centred on a current aspect of nanoscience, 'Advanced Capture of Water from the Atmosphere (ACWA)'.

The overarching structure of cdot is designed to mimic a somewhat narrative driven path the scientific process takes, from experimental process in the lab, to functional end product, in situ.

The resultant form of the composition straddles two distinct parts. The first articulates the initial inspiration of the ACWA and the building of nano structures from the bottom-up: molecule-by-molecule via physical and chemical methods in a nanoscale range (1 nm to 100 nm) and controlled manipulation of self-assembly of atoms and molecules. This section evokes laboratory experimentation on a 'nano' scale, as various structures and molecular configurations bind, unfurl and collide. It's a metaphorically playful process, and transforms a single drop of water from a field recording, into a micro/ nano-scopic playground of shapes and colours, all of which portray the scientist's attempts to successfully achieve the desired outcome. The sonic contour of the first section mimics numerous attempts at molecular and chemical cohesion, resulting in gesturally indeterminate, unsuccessful terminations. Slowly, cohesion and bonding take place, and the work becomes more stable, if not metaphorical as increasingly unfettered sonorous activities unfold, resulting in replication/ iteration, and the successful implementation of large scale construction and deployment of the new nano-polymer textile 'in situ' within otherwise arid and desolate environments around the world. New ecosystems begin to emerge and thrive surrounding this unique and timely innovation, thanks largely to the efforts of initiatives such as the AWCA. The final section resembles a coda as the process harkens back to a laboratory setting,

Crucially, we found shared ground with the science in the ‘Advanced Capture of Water from the Atmosphere’ project through the concept of biomimicry, as stated above, this is something of particular interest. The ACWA initiative discussed how their research led them to considering the Lotus effect (inspiration taken from the molecular composition of the lotus leaf) and how the Namib beetle, from the Namib desert in Africa, captured water in an incredibly arid, inhospitable environment. Within the piece, I employed various biomimetic considerations (the use of patterns, texture density and spatial morphology, amongst other things), to form the DNA, via a kind of sonic textile, across the piece.

Michele Zaccagnini – *Θέλημα* (*Thelema*)

Θέλημα (*Thelema*) is a set of audiovisual experiments where sound generation and pixel art are fused together. The guiding principle of the piece is to aesthetically balance the two media in a way that lets them be equal from a perceptual point of view. **Θέλημα** is also being developed as an interactive VR piece where listeners are allowed to immerse themselves and move around the different sound objects.

The title is freely inspired by Aleister Crowley's mystical system contained in his *Magick* (*Book 4*).

Varun Kishore – *Kraken*

“We cannot see the universe. We are in the darkness of a trench, a deep cut, dark water heavier than earth, presences lit by our own blood, little bioluminescences, heroic and pathetic Promethei too afraid or weak to steal fire but able still to love. Gods are among us and they care nothing and are nothing like us.

This is how we are brave: we worship them anyway.”

— China Miéville, *Kraken*

Nicole Mitchell – *Interdimensional Interplay*

Jade Conlee, piano **Nicole Mitchell**, pre-recorded flute

Film by **Nicole Mitchell**, Camera work by **Ulysses Jenkins** and **Chantal Eyon**

What if there are other realms of existence beyond the space-time continuum that we focus on in our waking state? *Interdimensional Interplay* is a duo composed for a pianist who is physically present and a flutist who only exists as a memory penetrating into the present through recorded sound and video. I am curious about exploring the psychological concept of communication between our realm of reality and other dimensions that are invisible to us. Perhaps we have interdimensional

experiences that we are not even consciously aware of. My interest in this piece is to explore the possibility of creating a performance where the audience experiences the concert as spontaneously active through the improvisational elements, and that the interplay between musicians transcend the structural aspects of the piece that are fixed and pre-planned. Can my spirit be experienced through sound and visuals, and through inspired musical interaction with a pianist, to transcend a flat screen and disembodied sound? Will the audience walk away feeling that they experienced a duo or a solo? Interdimensional Interplay premiered in 2016 at UC Irvine's Wendall Smith Hall with pianist Joshua White.

Matthew Burtner — *Auroras*

Auroras (2020) was commissioned by BBC London for the radio show, "Songs of the Sky," which first aired on "Between the Ears," BBC Radio 3. The musical composition uses audio recordings of the northern lights made in Alaska by the composer using VLF sensors to audify the aurora's electromagnetic energy into sound. Those sounds are noisy and complex with beautiful streaks of frequency and crackling rhythms. In the piece we hear the VLF signals directly and mapped into different synthesizers. In this way, Burtner orchestrates the energy of the aurora borealis to explore different sonic characters. Originally created for binaural listening over radio, this is the premiere of the version for immersive surround sound.

Brian Lindgren — *Daughter of the Stars*

"Daughter of the Stars" draws from the Native American creation myth of the same name, which tells the tale of how the Shenandoah mountains came to be. According to this story, a Great Spirit gathered the stars above what was considered the most beautiful place on earth: a serene silver lake bordered by majestic blue mountains. The stars cherished this spot, singing joyous songs to celebrate its beauty. However, tragedy struck when a devastating earthquake split the lake's edge, draining its waters into the ocean. In search of a new haven, the stars journeyed far and wide until they stumbled upon a breathtaking valley, cradled by towering blue mountains and traversed by a winding river. To their surprise, they realized that this valley was the former bed of their beloved lake, and the mountains remained unchanged. Thus, they named their newfound home "Shenandoah," meaning "Daughter of the Stars."

When I first moved to Charlottesville, VA two years back I was left with mixed feelings. Having grown up surrounded by the beauty of the Adirondack mountains along the shores of Lake Champlain, the move to Charlottesville, an unfamiliar landlocked city, felt foreign. However, when I saw the Blue Ridge mountains for the first time, a sense of familiarity and connection developed; it felt as though I had discovered a new home.

Molly Joyce — *Patrice* (film excerpt)

Patrice is a feature-length documentary rom-com about the next phase of marriage equality. The documentary follows Patrice Jetter, who in her late 50s has found the love of her life, Garry, who is also disabled. They want nothing more than to get married, but if they do – or were even to move in together – the social security benefits they need to survive would be cut. Despite the scrutiny they're under, they decide to plan a commitment ceremony that could risk their entire future. The film follows this story plus others that emerge in Patrice's life, and was released on Hulu/ABC studios in September 2024. Special thanks to Suzana Peric for music editing and Michael Hammond for music mixing.

Neda Nadim — *Acacia*

Acacia is an improvisational piece that evokes a memory of home, inviting the audience to explore the interconnectedness of their own nostalgic experiences, each unique to the individual. These memories may change over time, leaving us to wonder if they remain the same as they once were. Through sound, I aim to evoke nostalgia and celebrate the moments that connect us to those memories.

As the piece unfolds, it mirrors the emotional cycles of existence, transitioning from tranquil reflections to bursts of intense energy. Live electronics introduce layers of complexity, whispering memories and enhancing the overall experience.

Judith Shatin & SoHyun Bae — *FLOES*

Floes, scored for music and video, is the second collaboration of artist SoHyun Bae and composer Judith Shatin. These grew from a collaboration that also includes choreographer Virginie Mecene, a former principal dancer with the Martha Graham Dance Company and director of *Graham 2*. They will also be shown as a multi-media production featuring Mecene's choreography. As is the case of Bae and Shatin's earlier collaboration, *Blue Air*, *Floes* developed organically. Each of the three collaborators provided impetus to the others by sharing of instances of their own progress. Further, Bae and Shatin often find themselves working on similar themes. This can be found, for example, in Bae's *Nature of Water* series (an exploration of the precariousness of life through glacial imagery) and Shatin's *Ice Becomes Water*, scored for string orchestra or string quartet and electronics fashioned from glacier source recordings. Hers is an exploration of the fragility and endangerment of these systems caused by climate change. These experiences enriched their approach to this new sonic/visual collaboration. Named for the large ice sheets that form on the surface of large bodies of water, *Floes* embodies actions of solidifying, colliding, breaking and melting.

Becky Brown — *Etude for Board Operator and One or More Listeners*

As per the title, this piece is meant to be performed by its engineer, and anyone else who may happen to be in the space concurrently. Maintain attention to everything you can: the room, its walls, the speakers, the cables, the stage, your neighbors, your body, the air. You may find this difficult, as many parts of "everything" will attempt to become forgettable.

BAKUDI SCREAM— *Ghost in The Machine*

Performed by Yaz Lancaster, violin

Video by Theo Woodward

// ARTIST BIOS

SoHyun Bae is an American painter living and working in New York. She is the recipient of numerous awards including the Guggenheim Fellowship in Fine Arts, 2007; the NYFA Fellowship, 2002; the Pollock-Krasner Foundation, Inc. Grant, 2000; and the NEA Fellowship, 1996. She was a resident artist at: Montalvo Art Center, 2019; Yaddo, 2000; VCCA, 1996; and Skowhegan School of Painting and Sculpture, 1993 among others. SoHyun Bae received a BFA from the Rhode Island School of Design, 1990; an MFA from Boston University, 1994; and a Master of Theological Studies from Harvard Divinity School in 1997 having studied with the Nobel Laureate, Elie Wiesel. Her works were exhibited world wide in galleries and museums including the Asian Art Museum of SF, Peabody Museum of Archaeology and Ethnology at Harvard University, Seoul Arts Center Hangaram Museum, Museo Nacional di Visual Artes in Montevideo, Queens Museum, Sotheby's, NY and Philips de Pury & Luxembourg. Recently, she collaborated with the Martha Graham Dance Company. She was invited as a guest artist for Graham + Google, 2018 where she drew the dancers in 3D using Google's latest technology and the MG Studio Series - GrahamDeconstructed: Steps in the Street with SoHyun Bae, 2019.

Daniel Blinkhorn is an Australian composer, sound and new media artist currently residing in Sydney.

He has worked in a variety of creative, academic, research and teaching contexts, and is currently lecturer in composition at the Conservatorium of Music, University of Sydney. He is an ardent location field recordist, where he has embarked upon a growing number of recording expeditions throughout Africa, Alaska, Amazon, Australia, Cuba, West Indies, Mexico, Madagascar, Middle East, Northern Europe, and the high Arctic/ North Pole region of Svalbard.

His creative works have received a number of awards at important international composition competitions, and whilst entirely self-taught in electroacoustic music and sound art, Daniel has formally studied composition and the creative arts at a number of Australian universities. More information about Daniel, as well as samples of his work can be found danielblinkhorn.com

Becky Brown is a composer, harpist, artist, and web designer, interested in producing intensely personal works across the multimedia spectrum. She focuses on narrative, emotional exposure, and catharsis, with a vested interest in using technology and the voice to deeply connect with an audience, wherever they are. She is currently pursuing graduate studies in Composition and Computer Technologies at the University of Virginia, and is an audio engineer at NPR.

Matthew Burtner (www.matthewburtner.com) is an Alaskan-born composer, sound artist and eco-acoustician whose work explores embodiment, ecology, polytemporality and noise. He is Eleanor Shea Professor of Music in the Composition and Computer Technologies (CCT) program in the University of Virginia (www.virginia.edu) Music Department where he Co-Directs the Coastal Future

Conservatory (<http://www.coastalconservatory.org>). He is also founder and director of the non-profit organization EcoSono (www.ecosono.org).

Rohan Chander (a.k.a **BAKUDI SCREAM**) is a media artist and electronic musician based in the United States. Described as “hypersensory” (Washington Post), “remarkably alive” (The Wire Magazine), and of “transcendent metamorphosis” (I Care If You Listen), Chander’s work considers questions of postcoloniality in the diaspora through hindoo historical research and speculative fiction. Built on the creative practices of DJs and long form composition, his work manifests as cyberpunk performance art pieces with costumes, dance, music, and light.

Rohan’s ensemble work has been commissioned by organizations such as the Barlow Endowment for Music Composition, Los Angeles Philharmonic, and Matt Marks Impact Fund. His works have been performed by Yarn/Wire, International Contemporary Ensemble, Alarm Will Sound, Chromic Duo, So Percussion, Vicky Chow, and at the Donaueschingen Festival. BAKUDI SCREAM won the 2022 Guadeamus Prize for Music Composition for his debut solo album, FINAL SKIN on Cantaloupe Music.

Rohan is active as an electronic and keyboard artist, and has performed notably on several works by GRAMMY and Pulitzer nominated composer Ted Hearne, including ‘over and over vorbei nicht vorbei’ with Komische Oper Berlin, ‘Place’ at the LA Phil and CAL Performances, ‘The Source’ at Festival Musica Strasbourg, and ‘Dorothea’ at Carnegie Hall.

Alex Christie is a composer, intermedia artist, instrument builder, curator, and lighting designer whose work explores the agency of non-human actors and the collision of creative media. Their pieces blur the distinctions between dynamic lighting systems, musical compositions, and new electronic music instruments.

Christie is based in Charlottesville, VA, where he is a member of the feline-inspired improvisatory noise duo Trash Cats, the experimental techno duo Altra, and the six-piece chaos free improv assemblage Ear Infection. They are the Chief Spiritual Officer for the, kind-of-but-not-really record label Moon Landing Media.

Ted Coffey makes acoustic and electronic music, sound installations, and songs. His work has been presented in concerts and festivals across North America, Europe and Asia, at such venues as Judson Church, The Knitting Factory, Roulette, Symphony Space, and Lincoln Center (NYC), The Lab, New Langton Arts, Zellerbach Hall, and The Yerba Buena Center for the Arts (SF), Wolf Trap and The Kennedy Center (DC), the Korean National University of the Arts (Seoul), The Carre Theatre (Amsterdam), and ZKM (Karlsruhe, Germany). He studied composition with Jon Appleton, Christian Wolff, Pauline Oliveros, and Paul Lansky, among others, receiving degrees in music from Dartmouth (AB), Mills College (MFA) and Princeton (MFA, PhD). Since 2011, Coffey has collaborated with the Bill T. Jones / Arnie Zane Dance Company on several projects, including the evening-length work

Story/Time, which he toured widely with the Company. Other dance projects include works made with Abigail Levine, Paul Matteson, and Jennifer Nugent. Coffey is active in national and international academic communities associated with music and technology, and currently serves as President of the Society for Electro-Acoustic Music in the United States (SEAMUS). His writings on aesthetics and politics in the performing arts have been honored with significant awards from the Josephine De Kármán and Andrew C. Mellon Foundations. Recordings of his work are available on the Ellipsis Arts, Everglade, Innova, Audition Records, SEAMUS, crackletimesfavor, EcoSono, and Ravello labels. Coffey is currently a College Fellow and Professor in Composition and Computer Technologies at the University of Virginia, where he teaches courses in composition, music technologies, music aesthetics, and pop.

Jade Conlee (she/her) is a Postdoctoral Fellow in the Music Department and the Mellon Race, Place, and Equity Program at the University of Virginia. Her scholarship specializes in antiracist and anticolonial approaches to the history of American popular music, jazz, and music theory. Her current book project studies how mood music and the LP facilitated the expansion of American empire in the Pacific in the 1950s–60s. She is also co-editor of the edited volume *Music Theory as Worldmaking: Terminology and Critical Methods for Antiracist Music Studies*, under contract with the University of Michigan Press' "Music and Social Justice" series. Jade is a passionate interpreter of modernist and contemporary classical music. Most recently, she has enjoyed performing pieces such as Elliott Carter's "Night Fantasies," Boulez's Sonata No. 1, and Cassandra Miller's "Philip the Wanderer." She has premiered numerous solo and chamber works by living composers. Conlee received her Ph.D. in Music Studies from Yale University and holds a M.M. in Piano Performance from the University at Buffalo and a B.M. in Piano Performance from New York University. In 2015, she studied contemporary piano performance in Stuttgart, Germany on a Fulbright scholarship.

Luke Dahl is a music-technologist, engineer, musician, researcher, and educator. As an Associate Professor of Composition and Computer Technologies (CCT) in the Music Department at University of Virginia, he teaches classes on music technology, audio signal processing, and music interaction design. Dahl's research is primarily situated in the interdisciplinary field of New Interfaces for Musical Expression (NIME), which investigates and explores the intersections of technology and musical practice through the activities of design, musical performance, and empirical research. Dahl received a bachelors' degree in Electrical Engineering from the University of Michigan. After graduation he worked as an engineer on audio signal processing at the E-mu / Creative-Labs Advanced Technology Center, in Scotts Valley CA, and later at Apple in the iPod team and other audio departments. He completed an MA in Music Science & Technology at CCRMA at Stanford University in 2007, and a PhD in Computer-Based Music Theory & Acoustics at Stanford University in 2015.

Kristin Hauge received her undergraduate degree in 2018 from Princeton University, where she majored in music with a focus in composition. 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.

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 video, interactive websites, and installations. In addition to composing, Kristin plays piano, violin, and viola, and is an avid pit orchestra musician (primarily on keyboards).

Rah Hite is a composer, multi-instrumentalist, beatmaker, and turntablist from Delaware, US. Ranging from piano & saxophone to 808s & trap drums, his compositions feature a diverse fusion of hip hop and jazz influence. He is especially interested in the serendipitous uses of computer technology in subgenres often underrepresented in academia. Growing up in the age of the internet, they also seek to map the migration and evolution of music & dance styles since the rise of social media platforms.

Rah graduated from Bucknell University with a Bachelor of Arts in Contemporary Music Composition in spring 2023. He is currently pursuing a PhD in Composition & Computer Technology at the University of Virginia. In addition to having released three projects under the alias “Rah V”, they’ve performed as a solo musician, in bands & ensembles of varying genres, and has DJ’ed events across the east coast.

Hailed as “epic” (Jazz Times), “formidable” (The Saxophone Symposium), and “gripping” (Star Tribune), **Kyle Hutchins** (<http://www.jefferykylehutchins.com>) is an internationally acclaimed saxophonist. He has performed across five continents, recorded over two dozen albums, premiered hundreds of new works, has authored a book and edited multiple anthologies of music for the saxophone. He holds a Doctor of Musical Arts from the University of Minnesota. Kyle has served on the faculty of Virginia Tech since 2016 where he is Assistant Professor of Practice. He is a Yamaha, Légère Reed, and E. Rousseau Mouthpiece Performing Artist.

Molly Joyce is a PhD candidate in Composition and Computer Technologies at the University of Virginia. She has been deemed one of the “most versatile, prolific and intriguing composers working under the vast new-music dome” by The Washington Post. Her work is concerned with disability as a creative source, and her most recent album, *Perspective*, featuring voices and viewpoints of disabled interviewees, was praised by Pitchfork as “a powerful work of love and empathy that underscores the poison of ableism in American culture.” For more information: www.mollyjoyce.com

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. His recent work has been performed by the Tokyo Gen’on Project, Popebama, and Hypercube, and has been presented at SEAMUS, the New York City Electroacoustic Music Festival, the South Bend Museum of Art, Performing Media Festival, and Earth Day Art Model. His

current areas of interest include drone and experimental electronic music, metal studies, maximalism, 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 student in the Composition & Computer Technologies program at the University of Virginia.

Brian Lindgren is composer, instrument builder, and violist based in Charlottesville, VA. He is pursuing his PhD in Music Composition and Computer Technologies at the University of Virginia. He holds a BA from the Eastman School of Music (John Graham) and an MFA in Sonic Arts from Brooklyn College (Morton Subotnick, Doug Geers).

His work has been featured in the International Computer Music Conference, SEAMUS, and NYC Electroacoustic Music Festival. His work has been performed by Hypercube, Popebama, and Tokyo Gen'on Project. He has performed with Alarm Will Sound, the Triple Helix Piano Trio, and Wordless Music. His music has been featured at gallery openings by Anton Kandinsky, Shari Belafonte, and Brian Reed. He has recorded for Tyondai Braxton (Warp), RA The Rugged Man (Nature Sounds), David Liptak (Bridge) and Joe Phillips (New Amsterdam). He was a semi-finalist in the 2022 Guthman Musical Instrument Competition for the EV, a new digital-acoustic instrument, which was also presented at the NIME 2022 conference. IG @bklindgren

Nicole Mitchell is an award-winning creative flutist, composer, conceptualist, bandleader and educator. A United States Artist (2020), a Doris Duke Artist (2012), and a recipient of the Herb Alpert Award (2011) her research centers on the powerful legacy of contemporary African American culture and black experimental art. For over 20 years, Mitchell's critically acclaimed Chicago-based Black Earth Ensemble (BEE) has been her primary compositional laboratory with which she has performed at festivals and art venues throughout Europe, Canada, and the US. The former first woman president of the Association for the Advancement of Creative Musicians (AACM), Mitchell composes for contemporary ensembles of varied instrumentation and size (from solo to orchestra and large jazz band) while incorporating improvisation and a wide aesthetic expression. She is perhaps best known for her work as a flutist, having developed a unique improvisational language and having been repeatedly awarded "Top Flutist of the Year" by Downbeat Magazine Critics Poll and the Jazz Journalists Association (2010-2022). Mitchell initially emerged from Chicago's innovative music scene in the late 90s, having started as a co-founder of the all-woman group Samana, and a member of the David Boykin Expanse. Much of Mitchell's creative process has been informed by literature and narrative, with a special interest in science fiction. Her album, *Mandorla Awakening* (FPE, 2017), combines Afrofuturism with intercultural collaboration and was selected by the New York Times as the #1 jazz album of 2017. As a composer, she has been commissioned by the Chicago Symphony Orchestra's Music NOW, French Ministry of Culture, the Museum of Contemporary Art Chicago, the Newport Jazz Festival, the Art Institute of Chicago, the French American Jazz Exchange, Chamber Music America, the Chicago Jazz Festival, International Contemporary Ensemble (ICE), and Bang on a Can. Mitchell has performed with creative music luminaries including Craig Taborn, Terri Lyne

Carrington, Roscoe Mitchell, Joelle Leandre, Geri Allen, Mark Dresser, Anthony Davis, Myra Melford, Ed Wilkerson, Rob Mazurek, and Hamid Drake.

MICE ensemble arises from the futuristic imagination emanating from the basement wreckage of OCH. A clocked out sonic expression from MUSI-4600, formerly MUSI-4350, formerly MUSI-435, MICE fulfills an elective requirement in the Engineering School and it meets the Music Major advanced seminar requirement. Since the dawn of the 21st century MICE has been the resident computer music ensemble of UVA, performing all around the University and in Namibia, Washington DC, India, New York, South Africa, Delaware, Japan and in the middle of the Pacific, Atlantic and Indian oceans (mice sometimes get onto ships). The group has worked with composers such as Philip Glass, Paula Matthusen, Sarah O'Halloran and Erik DeLuca. MICE has also been featured on two albums – "MICE World Tour" and "Agents Against Agency" -- and created the world's largest human-computer orchestra, a 300-person networked laptop orchestra conducted by the MICEtro robot.

MICE is Emily Allen, Sebastian Fugle, Max Shavers, Brian Lindgren, Mags Worden, Yining Xu, and Matthew Burtner,.

Neda Nadim is a composer, sound artist, and educator from Tehran, Iran. Her music draws inspiration from Persian poetry and a wide range of human experiences and emotions. Characterized by dense and complex textures, her work is influenced by the microtonal structures and timbral scope of Iranian traditional music. Neda's current interests include electronic music and sound installations. Her compositions have been recognized and performed internationally by ensembles and performers, including Unheard-of//Ensemble as part of the Klingler ElectroAcoustic Residency, the New Music Festival at Bowling Green State University, Splice Ensemble, ~Nois Saxophone Quartet, Ekmeles Vocal Ensemble, and Fifteen Minutes of Fame (Lisa Cella). Additionally, flutist Claudia Aizaga has performed Neda's pieces internationally in Quito.

Neda holds a bachelor's degree in composition from Tehran University of Art and a Master of Music from Bowling Green State University, where she studied with Dr. Marilyn Shrude, Dr. Elaine Lillios, Dr. Christopher Dietz, and Dr. Mikel Kuehn. She is currently pursuing a Ph.D. in Composition and Computer Technologies at the University of Virginia.

Leah Reid (www.leahreid.com) is a composer, sound artist, researcher, and educator, whose works range from opera, chamber, and vocal music, to acousmatic, electroacoustic works, and interactive sound installations.

Winner of a 2022 Guggenheim Fellowship, Reid has also won the American Prize in Composition, the KLANG! International Electroacoustic Composition Competition, Musicworks' Electronic Music Contest, Sound of the Year's Composed with Sound Award, IAWM's Pauline Oliveros Award, and

prizes in the Iannis Xenakis International Electronic Music Competition and International Destellos Competition.

Her compositions have been presented at festivals, conferences, and major venues throughout the world, including Aveiro_Síntese, BEAST FEaST, Espacios Sonoros, EviMus, ICMC, IRCAM's ManiFeste, MA/IN Festival, NYCEMF, OUA-EMF, Série de Música de Câmara, the Tilde New Music Festival, and WOCCMAT, among many others.

Reid received her D.M.A. and M.A. from Stanford University and her B.Mus from McGill University. She is currently an Assistant Professor of Composition and Computer Technologies at the University of Virginia.

Judith Shatin (www.judithshatin.com) is a sonic explorer whose music draws on sounds of the inanimate (glaciers, zippers, wooden looms), and the animal (birds and mammals to amphibians and fish). Many aspects of our lives have led to compositions: current events, literature, religion and visual arts. This has led to projects such as her folk oratorio, COAL, supported by the Lila Wallace-Readers Digest Arts Partners Program; Singing the Blue Ridge, sponsored by the Americans for the Arts Animating Democracy Initiative and a series of pieces for ensembles of players at any level of training. Her notation practices range from free improvisation to music notated in minute detail, with new performance techniques requiring the invention of new notations. Her catalogue includes acoustic, electroacoustic and digital music with a wide variety of scorings. Her timbral inventions are paired with an approach to musical structure she has dubbed 'paratonality,' which involves building on a foundation of connected harmonic motion. Commissions have come from the Barlow Endowment, Carnegie Hall, the Fromm Foundation and the Library of Congress, among many others. A noted teacher, she has served as mentor at the Atlantic Center for the Arts, guest faculty at the Wellesley Composers Conference and the Chamber Music Conference of the East. Shatin is William R. Kenan, Jr. Professor Emerita at UVA, where she founded the Virginia Center for Computer Music.

Floes, scored for music and video, is the second collaboration of artist SoHyun Bae and composer Judith Shatin. These grew from a collaboration that also includes choreographer Virginie Mecene, a former principal dancer with the Martha Graham Dance Company and director of Graham 2. They will also be shown as a multi-media production featuring Mecene's choreography. As is the case of Bae and Shatin's earlier collaboration, Blue Air, Floes developed organically. Each of the three collaborators provided impetus to the others by sharing of instances of their own progress. Further, Bae and Shatin often find themselves working on similar themes. This can be found, for example, in Bae's Nature of Water series (an exploration of the precariousness of life through glacial imagery) and Shatin's Ice Becomes Water, scored for string orchestra or string quartet and electronics fashioned from glacier source recordings. Hers is an exploration of the fragility and endangerment of these systems caused by climate change. These experiences enriched their approach to this new sonic/visual collaboration. Named for the large ice sheets that form on the surface of large bodies of water, Floes embodies actions of solidifying, colliding, breaking and melting.

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

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

Matias Vilaplana Stark is a Chilean music technologist, composer, and improviser. His research interests lie at the intersection of immersive media and musical practice, working on designing interactive music environments with virtual reality systems and the creation of 3D virtual environments as graphic scores for musical improvisation. His work has been presented in festivals and conferences such as SEAMUS, NIME, the SF Tape Music Festival, Cube Fest, CAMPground and Performing Media Festival. He holds a BFA from the Music Technology program at Universidad de Chile, and a Master's in Media Arts from the University of Michigan. In Santiago, he worked as a recording engineer and sound designer, collaborating with the artistic fields of dance, theater and visual arts in various projects. At Michigan, he focused on creating movement-based interactive musical systems using motion capture technology. He is currently a Ph.D. candidate in the Composition and Computer Technologies program at the University of Virginia.

Colin Sullivan (he/him) is a creative technologist and software developer focusing on music tools and interactive sound experiences. Colin believes in the power of unfamiliar sound experiences to dislodge the listener out of the habitual, into the present.

Colin has built interactive installations and performed improvisational electronic music using bespoke generative music software. In 2017 - 2018 "Out of this World Advice", an interactive sound puzzle was installed at regional festivals and at Burning Man. Colin has performed original electronic music using custom-built software at regional events including CODAME and the Center for Computer Research in Music and Acoustics (CCRMA) at Stanford University.

Colin currently leads software engineering teams to build music making tools with web technologies at a music software company. Colin has presented software architecture for building interactive music systems at the Audio Developer's Conference in 2019 and 2023.

He holds a B.S. in Computer Science and Electronic Arts from Rensselaer Polytechnic Institute and a M.A. in Music, Science, and Technology from the Center for Computer Research in Music and Acoustics at Stanford University.

Colin resides on Ohlone land in Oakland, CA. Visit colin-sullivan.net for more info.

Carina Velocci is a new media artist based in Charlottesville, Virginia, working primarily in video, animation, sound, and installation. Her practice explores themes of memory, temporality, transience, and liminality, using time-based media to capture and manipulate the impermanence of experience. Currently completing her distinguished majors thesis at the University of Virginia, Carina is a fourth year undergraduate student pursuing a double major in Art History and Studio Art and will graduate in May of 2025.

Michele Zaccagnini is a composer and audiovisual programmer. Coming from a classical contemporary background, he has invented and developed several algorithmic practices such as the Nonlinear Sequencer (NLS) and the Cross Sequencer (XSeq) that were released as software packages in MaxMSP and as plugins in the VCV Rack digital modular synthesizer.

In his creative work, he focuses on the perceptual connection of music and visual generation, translating his compositional algorithmic practices in a synchronous multimedia environment. He is currently developing interactive and immersive musical applications using virtual reality in the Unity game engine.