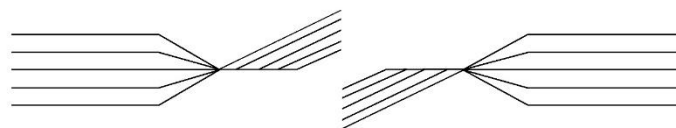
The background is a complex, abstract composition. It features a grid of various colored squares and rectangles in shades of blue, green, yellow, orange, red, and grey. Overlaid on this grid are numerous thin, multi-colored lines that crisscross the image, creating a sense of dynamic movement and digital connectivity. The lines are primarily horizontal and vertical, with some diagonal elements.

COMPROV

SYMPOSIUM

2026



ComProv Symposium

A gathering of Performer-Composers & Improvisers

Sunday, January 18, 2026

Timashev Family Music Building, Columbus, Ohio

Michael Rene Torres, Host

Welcome Message - - - - -	03
Schedule - - - - -	03
Concert I Program - - - - -	04
Concert II Program - - - - -	06
Concert III Program - - - - -	09
Biographies - - - - -	13



WELCOME

Fostering a creative space for improvisers and performer-composers has been a vastly rewarding endeavor, undoubtedly from the perspective of learning about the community of innovative practitioners who have carved out such an artistic and distinct path in the field, but also on a personal level by being inspired by kindred energy which has pushed me to continually refine my own craft. Indeed, through events just like this, I hope we all benefit from engaging with each other's work and passion. I view this symposium not only as concerts, but as a celebration of the art and the people who make it. Thank you for joining us at this special event and I hope you enjoy the incredible talent of the wonderful contributors to the ComProv Symposium.

Sincerely,



Dr. Michael Rene Torres, Assistant Teaching Professor
The Ohio State University School of Music

AUDIENCE SCHEDULE

10:30 am - 12:00 pm : Concert 1

02:30 pm - 04:30 pm : Concert 2

07:00 pm - 09:00 pm : Concert 3

PARTICIPANT SCHEDULE

08:15 am - 08:55 am : Acoustic Sound Check 1

08:55 am - 10:10 am : Tech Sound Check 1

10:30 am - 12:00 pm : Concert 1

12:00 pm - 02:30 pm : Lunch Break

12:10 pm - 12:50 pm : Acoustic Sound Check 2

12:50 pm - 02:10 pm : Tech Sound Check 2

02:30 pm - 04:30 pm : Concert 2

04:30 pm - 07:00 pm : Dinner Break

04:40 pm - 05:20 pm : Acoustic Sound Check 3

05:20 pm - 06:35 pm : Tech Sound Check 3

07:00 pm - 09:00 pm : Concert 3

All concerts will be presented in the Timashev Family Music Building, room 160. The performances are free and open to the public. No tickets are required.

CONCERT I – 10:30 am

Fluss Spree

Francis Marion Moseley Wilson and Tom Lopez

Tom Lopez, ARP 2600 and Francis Marion Moseley Wilson, Pittsburgh Modular Cell[90]

Fluss Spree is a co-creation of synthesists Francis Wilson and Tom Lopez. For this performance, our instruments include an ARP 2600 and a Pittsburgh Modular Cell[90]. Our collaborative improvisational work started during a residency at the Catalyst Studios housed in the old Funkhaus building in Berlin. This improvisation is based on a graphic score inspired by imagery from the Funkhaus (original home to the east German radio station DDR on the Spree River). Our synth duo originated during the residency where many of our creative ideas were scored, abstracted, discussed. The practice came to life upon return to our home studios at Oberlin Conservatory, which house the Arp and Pittsburgh Modular that have been our primary instruments as a duo.

Uninvited Idiosyncrasies

Hannah Moore and McKenzie Squires

folx Percussion
Hannah Moore and McKenzie Squires

"So sweetly, if that mortal stinging, Were not a threat to fruits autumn was bringing: No passion without shade of death." - Unbreakable for Zinaida Giopius, by Polyxena Solovyova. Sometimes there are aspects of ourselves that we are not willing to accept. These can sit dormant for years or exist bubbling under the surface, but they can build up in a matter of moments into an insurmountable wall of thoughts and feelings. For myself, my gut reaction is always to resist my feelings - fight against and reject them. This piece is a journey of recognition, denial and acceptance of aspects of oneself that are arduous and complex.

eroded memories

Bryce McCandless

Bryce McCandless, viola

Eroded memories is a piece for viola and spectral delay. Essentially, with this plugin, every note played on the viola can be captured, fractured into all its individual elements, and reflected back as a memory of what has come before. Strung together from a sequence of improvisations, this piece captures the wide range of my experiences over the year it was written, from strident moments of self-realization and joy to dark and overwhelming moments, spiraling into chaos. Throughout this all, memories of these past experiences swarm and dance around the viola, as we strive to continue forward amidst the beautiful and crushing experience of everything.

Noah Demland, percussion

perzine (PER-zeen): a portmanteau of "personal zine," an underground DIY publication (zine) consisting primarily of deeply personal writing. Perzine is a suite of composed improvisations for drum set. Just as its namesake is made from ordinary supplies like paper, scissors, and glue, Perzine uses the most basic components of the drum set: hi-hat, snare, and kick drum. The piece unfolds in a series of short movements that explore the intimate, expressive possibilities of an instrument that's rarely seen as either, repurposing the "per" of "perzine" to bring the personal to the percussive.

born of fracture

Steven Hixson

Steven Hixson, electric guitar

"born of fracture" is an improvisatory meditation on a theme of hatching. Life cannot be born without fracture — for example, a newborn chicken must crack its own egg in order to emerge into the world. I contemplate this theme through spectral-domain convolution, using eggshell recordings to texture the sound of the guitar, giving rise to a chime-like sonic organism. I am thinking about the mythology of the "cosmic egg" — the ancient musing that a structured universe could emerge from a formless, chaotic, primordial state. I am also searching for solace in a deeply divided country, and hoping that something beautiful might eventually follow the chaos.

Waiting

Mark W Phillips

Mark Phillips, EWI and kyma

"Waiting" employs a number of semi-autonomous algorithms guided and conducted during the performance by audio and MIDI data from my EWI. In addition, I will be responding to and interacting with some aspects of the Kyma algorithms. So Kyma is waiting for me; I'm waiting for (or anticipating) Kyma; and you are waiting for the piece to end. My performance uses no prerecorded audio or MIDI files.

TOIL

Jamie Leigh Sampson

Jamie Leigh Sampson and Matthew Morris, bassoons

TOIL is the third in a series of duos based on single words from the works of Shakespeare. As in the two previous duos Cross'd and Strife, each of the sections of this work are based on a different letter in the word 'toil.' The rearticulation of the letter T and the dueling parabolas of O are just a few of the shapes and mimicry devices employed. TOIL is the first in the series to quote a line of text. Unlike Cross'd and Strife, which are from Romeo and Juliet, TOIL is taken from Macbeth. "Double, double, toil and trouble, fire burn and cauldron bubble." The Shakespeare Duos Series include: Cross'd (two soprano saxophones), Strife (alto saxophone and bassoon), TOIL (two bassoons), Mended (bassoon and clarinet), and 'Morrow (two clarinets). The series is meant to daisy chain instrumentation so that one performer leaves stage, one stays, and a new joins.

Deep Space Exploration

Quinn Jensen

Quinn Jensen, bass clarinet; Steven Hixson, electronics

Deep Space Exploration is an improvisatory piece in which the performers use sounds created as a "call" to respond to, forming a primitive sense of counterpoint. It features audio-reactive visuals made by the composer, that actively visualizes sound from both the instrument and electronics to create live feedback. This immersive experience is, much like the title, an exploration of spaces that occur throughout improvising.

Improvisation

Michael Rene Torres

Michael Rene Torres, alto saxophone

My improvisations tend to explore gesture, timbre, texture, contrast, and dynamic extremes.

CONCERT 2 – 2:30 pm

Rustle

HyeKyung Lee

Erin Helgeson Torres, flute; HyeKyung Lee, piano

RUSTLE was written for Ned McGowan, who introduced me to this wonderful (and little-known?) instrument. The Alto flute version was arranged for Erin Torres in 2025. This short energetic piece explores the constant shifting of rhythms through different groupings, articulations, and changing meters. Two instruments move forward independently with the same gestures at different paces throughout the piece but unify sporadically.

Resonant Collision III

Chin Ting Chan

Michael Pounds and Chin Ting Chan, modular synthesizer, lap steel guitar, accordion

Everything in the universe oscillates in predictable or unpredictable patterns. When things come in proximity, they collide, but after a while, they begin to synchronize and resonate at similar frequencies. The collisions of different sound materials are used as a metaphor for our intricate interaction and relationship with nature as well as other living beings. It reminds us to focus on what we have in common rather than how we differ, to facilitate connections rather than conflicts. We all share the same world that we ought to preserve, where we should strive to connect spiritually with those who live in it. This third piece in the series represents all forms of human conflicts. It includes sounds from previous pieces, as well as metaphorical noise of tear gas and body impacts.

New Recording I4(I)

Sam K. Sernavski

Sam K. Sernavski, electric guitar

This piece documents the confrontation between Ebmaj7(#9,#11,13) chord and the anti-musical, anarchic circuitry of the Fuzz Factory—a stark tension between order and unpredictable chaos. The iPhone's auto-generated file, Recording I4 (I), captures the moment not as art, but as a mundane trace of contemporary noise, filed away by default.

nextFrog

Treya Nash

Treya Nash

Improvisation

Julie Licata and Tony Zilincik

Julie Licata, percussion; Tony Zilincik, tuba

With no preconceived notions or discussion about what is going to happen, Julie Licata and Tony Zilincik prefer to let the music unfold as it will. Through engaged listening and an unspoken yet shared idea of purpose, they guide the listener on a journey both intrinsic and extrinsic, surrounding them with sound in space and the moment, and opening a universe of thought. Or not.

Modular Synthesis Improvisation

Garrett Schumann

Garrett Schumann, landscape stereofield, soma lyra-8, and behringer neutron

My improvisations usually begin with sustained tone(s) that I manipulate with a Landscape Stereofield that serves as a CV controller for one or more synthesizers. After exploring this space, I often activate a slow, rhythmically irregular, and randomized melodic sequence on my Korg SQ-1 that adds a more focused melodic element via my Behringer Neutron. I will continue to manipulate the Neutron's sound with the Stereofield and/or other CV modulation as I explore additional layers with the other synthesizers I have in my setup. As the improvisation intensifies, I may play around with delay effects (either via an external pedal or the internal modular delay on my Soma Lyra-8, if I am using that) to take the sounds I've been working with to that point in the improvisation into a different expressive place.

Ossuary

Joshua Muetzel

Joshua Muetzel, prepared tenor steel pan

The performance will be the world premiere of a semi-improvisatory but pre-structured piece for soloist on prepared tenor steel pan. The title, Ossuary, refers to a site where human skeletal remains are laid to rest, often in places where burial space may be scarce. I will use this as inspiration to create a piece both evocative of this space and informed by its characteristics.

Serendipitous II

Kyle Grimm

Kyle Grimm, double bass and live electronics

Serendipitous II is the second in a series of works that focuses on randomness, predictability, and feedback. While the double bassist is performing, the electronics are recording small sections of audio that are then granularly reordered and played back at different speeds and directions, all of which are randomly chosen at time of playback. The result is then an environment where the bassist can improvise against a version of their past self, pushing the work forward in new directions with each performance.

Improvisation

Ross Feller

Ross Feller, saxophone

Over the course of many years I have found that solo improvisation requires certain components. Perhaps the most important component involves the instrument as a physical object played by the body, another physical object. The body is partly controlled by physical memory, neurons, and what we call the mind. The mind might generate an idea that the body attempts to translate into the physical world. This idea might involve a fleeting moment, series of moments, or an entire formal structure. Upon translation, the idea might fail to take shape, or devolve into another (related or unrelated) idea. The latter situation might involve a mistake or failure of realization, which can productively lead to in-the-moment decisions. I am especially interested in exploring these components since I have a neurological condition that throws up some interesting challenges. At times it amounts to having a virtual duet partner in a solo improvisation.

Shape Shifting I: Duet

Michael Pounds

Michael Pounds and Chin Ting Chan, modular synth and cigar box synth

Shape Shifting I: Duet is the first in a series of pieces that use graphic scores in a timeline format. The score uses a variety of shapes that indicate timings and limits for sounds that are improvised on a micro level. This piece can be performed using any instrumentation.

CONCERT 3 – 7:00 pm

rECOvery iS UN-locked

Brad Decker

Brad Decker, double bass and computer

"rECOvery iS UN-locked" (a sequel to "Recovery is Locked") is a continuation of an evolving improvisatory experience that pairs experimental double bass performance with live signal processing. In development since 2012, this work utilizes a series of options that the improviser can choose from to create a unique sonic pathway. This adaptable system is sometimes paired with other methods of double bass performance, found-object sound-making, and analog audio sources (tape loops and synths), and can be used to collaborate with live video processing and dance. Controlled by foot pedal, the computer runs a custom built program that utilizes various looping and processing options. All sounds are generated by the acoustic instrument, and processed in real time. "rECOvery iS UN-locked" continues to evolve, and has been performed under different evolving titles ("Loophole", "The Devil You Know", etc.) in a variety of venues and locations, ranging from alleyways, outdoor amphitheaters, night clubs, art galleries, and concert halls.

Canons on Cannons

Louis Raymond-Kolker

Louis Raymond-Kolker, vibraphone

"Canons on Cannons" is a set of improvisational miniatures for solo vibraphonist, inspired by Wassily Kandinsky's 1913 painting *Improvisation No. 30 (Cannons)*. Each movement is a different abstraction of musical canon: In the first, the right hand follows the left, displaced by a beat and an octave, evoking the image of walking with sheep in a dreary rain. In the second, melody notes are repeated with reharmonized deadstrokes, giving the impression of a light lingering before turning - or being shut off entirely. In the third movement, a long melody hides in the shadows, obscured by double strokes (a red herring of canon), and in the final movement, there are two melodies set against each other, each with their own canonic developments, ultimately distilling into a wide tapestry that covers the entire vibraphone. "Canons on Cannons" was written thinking of my friends from the World Percussion Group Summer 2024 tour.

Improvisation with found objects & handmade electronics

Erin Demastes and Dylan Burchett

Erin Demastes and Dylan Burchett, found objects, handmade electronics, toys, and small instruments

Erin Demastes and Dylan Burchett explore improvisation with small instruments, synthesizers, computers, handmade electronics, and found objects, bringing ideas from their individual practices as experimental music composers, performers, and instrument builders.

alien

Rhonda Taylor

Rhonda Taylor, soprano saxophone

I am delighted to propose a performance of a live acoustic solo set based on material from my next solo album, alien. This performance will be freely improvised as an extension of alien; while the basic philosophies and sonic materials are predetermined, I will be creating the exact music in real time. My work has been and continues to be extremely personal - not just in my opinion, but in that of reviewers from Avant Music News, The Free Jazz Collective, and I Care If You Listen. My work offers artistic depth through both traditional and unusual techniques that stretch the saxophone's sonic palette. This year's ComProv performance will focus on the exploration of extremely quiet, intimate sounds. I intend to explore very fragile multiphonics, particularly dyads intentionally favoring upper frequencies, amplified keywork and delicate vocal percussion, and use of breath only as a melodic instrument. alien is informed by themes of estrangement, solitude, and the vastness of outer space. I'm trying my best to express what is inside of me, in the hopes that it might also sound like some of what's inside of you, and that you feel less alone after listening.

all that we leave behind

Robert McClure

Robert McClure, voice and modular synthesizer

all that we leave behind

the past visions of our future, failed
and still failing

clear cut
paved or planted, sterile

a violence, stagnant
wrought on your restlessness

symmetrical scars laid bare
choking, squeezing

for look, not for life

lines drawn
a chasm of chemicals
seeping and spreading

we tongue and drag the toxins
right down to the dregs

because what else is there?

all that we leave behind

what can't be reclaimed
what is lost

the lifeless husk
that no wind
and no rain
can ruin

soon
the nick in our mouths will widen
to taste the venom
lying in wait

soon
the residue won't wipe clean

soon
we will meet ourselves in the mirror
only to ignore
the plastics buried in our cells

soon
we will know the difference
between dormant

and dead.

Duo Improvisation

Sungmin Shin and Jonathan Golove

Jonathan Golove, electric cello; Sungmin Shin, electric guitar

Composer and improvisers Jonathan Golove (cello) and Sungmin Shin (guitar) create compelling compositions in the moment through free and abstract improvisations as a duo. Using a wide range of tools to form unusual and unpredictable soundscapes—electric cello, theremin cello, acoustic cello, electric guitar, acoustic guitar, a host of effect pedals, and more—the duo performs with the goal of creating new music based on pure instinct and acute ensemble communication. Golove and Shin walk a sonic tightrope that builds to a fluid state of convergence, bridging dichotomies: Acoustic & Electric. Analog & Digital. Bowed & Plucked. Raw & Refined. Tactile & Ethereal. Vintage & Contemporary. The duo will provide an abbreviated sample performance for the ComProv Symposium.

Bats in the Morning

David Z. Durant

David Z. Durant, piano

Bats in the Morning is an improvised piano solo. I hope each performance of this piece will be different and unusual like seeing bats in the morning. I also like to think about the bats' flight and their interactions as I perform.

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

Tina Tallon

Tina Tallon, viola and live electronics

“what didn’t you do to bury me
but you forgot that I was a seed”
-Dinos Christianopoulos, *The Body and the Wormwood* (1978)

excision no. 2 takes the concept of a seed and the roots that it grows as a point of departure, using both sonic representations of roots pushing through soil and spectral processes that metaphorically represent growth to create a performance system that ultimately questions the performer’s embodied relationship to their instrument using a transducer strapped to the back of the viola. Due to the fragile and awkward nature of some of the performance techniques involved (in particular, bowing beyond the bout and close to the scroll), the physical vibrations from the transducer are strong enough to impact the ability of the performer to control the bow, leading to unintentional sonic outputs and ultimately questioning the agency of the performer within the cybernetic feedback loop.

*Tower Duo**Erin Helgeson Torres, flute; Michael Rene Torres, saxophone*

At some point in the early hours of August 24, 1992, my parents woke my brother and I from our last dreams of innocence. We sat together in the primary bedroom, newly renovated with a new wall where the original window had just been removed months earlier - work done because of a premonition my mother received from a dream, as she tells it. We were groggy but unfazed as my parents listened to the news of a hurricane on the radio with unusual focus. I didn't understand their worry. To a nine-year-old, the home felt like a fortress. Fear had not yet entrenched its deep, unforgiving roots within the fertile soil of fresh imagination and I had no context for danger. The loud crashing sound was sudden. The aluminum patio attached to the primary bedroom was ripped from its foundation and taken into the night. Still, I wasn't afraid. That is not to say I was brave but, rather, that the chaos happened so fast, there wasn't time for fear. I learned fear afterwards. My father quickly checked the house and found a hole in the ceiling of the kitchen which he tried to fill in vain with the shirt off his back. He knew better. We were moved into the hallway looking towards the picture window in the living room. The sound was so heavy the air felt like walking through blood. With no warning, the glass shattered into a kaleidoscope of a thousand reflections sharp enough to cut through memory. We rushed back into the primary bedroom where we stayed until the eye of the storm. I was under the mattress when my father held the door shut with steel conviction and focused eyes that never once betrayed his mask of confidence. I didn't have a mask and I've not forgotten the sudden self-awareness of being so small in such a dangerous world. When the glass shattered, everything changed because I understood for the first time that, one day, I would die. The winds finally relented as we entered the eye of the storm and my father knew we had to escape quickly to survive. Those first steps out of the room that saved us and into a new life were startling, not because of the raw destruction beyond the doorframe, but because when I looked to God I saw the sky where I should have seen the ceiling. The primary bedroom was the only space in the house to survive the storm. My younger brother remembers none of this. He only remembers the drops of rain and saying "are they here to rescue us?" He asked this while mistaking the drips of water for footsteps. "No, they're not" she said, "but we'll be okay." That's what my brother remembers, not the chaos but the comfort of a mother's love. "are they here to rescue us" for flute and alto saxophone is based on my experience as a child surviving Hurricane Andrew in Miami. The work was commissioned by the Johnstone Fund for New Music and premiered by Tower Duo in February, 2025.

Very special thanks to composer-performer Robert McClure for assisting with sound and tech during the Symposium and to composer-performer Tina Tallon for serving as the Symposium documentarian.

BIOGRAPHIES

Dylan Burchett is a composer, improviser, and sound artist. His work explores the formal development of sounds produced by everyday actions and the sonic characteristics of common objects. These experiments often stretch the unspoken rules inherent to particular methods of musical and artistic production to their furthest points, with the goal of drawing attention to the ways by which our non-aural expectations shape our reception of sound-based work. Dylan currently works as an adjunct lecturer at the College of William & Mary.

Composer **Patrick Chin Ting Chan** grew up in Hong Kong and came to the United States in 2003. He has been featured in events including Ars Electronica, IRCAM's ManiFeste, ISCM World Music Days, UNESCO International Rostrum of Composers, and Venice Art Biennale, among others. He has worked with ensembles such as City Chamber Orchestra of Hong Kong, Ensemble intercontemporain (France), Ensemble Metamorphosis (Serbia), eighth blackbird (U.S.), Hong Kong New Music Ensemble, Mivos Quartet (U.S.), and New York New Music Ensemble, with performances in more than thirty countries. His scores are published through BabelScores and Universal Edition. He is also an active performer and improviser of accordion, guqin, as well as live electronics using a Eurorack modular system and other custom interfaces on the computer. He is currently an Associate Professor of Music Composition at Ball State University.

Brad Decker is a composer, educator, and performer of contemporary concert music, whose works often incorporate electronic, electroacoustic, or interactive media. His recent works explore the interaction of acoustic instruments and electronics to create immersive composite textures. His instrumental works combine virtuosic flourishes, polyrhythmic interplay, and extended techniques. Electronic elements include adventures in analog synthesis, interactive computer processing and sampling, multichannel diffusion, and fixed-media accompaniments. Multimedia projects range from traditional film soundtracks to live-performed improvisations with video. As a double bassist, he regularly performs his own compositions and improvisations that incorporate computer interactivity. His teachers include Peter Hestermann, Kenneth Jacobs, Erik Lund, Heinrich Taube, Steven Taylor, and Scott Wyatt. He has attended masterclasses and lessons with composers Agostino DiScipio, Stefano Gervasoni, Lee Hyla, and Tristan Murail. He is currently Assistant Professor of Composition and Music Technology at Eastern Illinois University. His music is distributed through his website www.braddecker.org.

Erin Demastes is an experimental composer, performer, and sound artist. She uses everyday objects and hacked electronics for her installations and performances and subverts their use and perception with play and experimentation. In addition to her interest in physical materials, Erin works with instruction and interaction design in her scores, performances, and installations by balancing structured composition with improvisation and exploration. Erin is currently an assistant professor of music composition and technology at the College of William & Mary.

Noah Demland is a percussionist, composer, writer, and music educator. As a classically-trained percussionist with a background in queer punk, his work balances noisy with nuanced, fierce with formal, scrappy with sentimental. He earned the Bachelor of Music Education (2003) and Master of Music (2005) degrees from The Ohio State University. In 2010, he studied percussion and composition in Stockholm, Sweden as a

Surdna Foundation Arts Teachers Fellow. From 2011 to 2017, he served as resident composer of Feverhead, where he collaborated with contemporary dance artists and produced punk and experimental music concerts. As a writer, his work has appeared everywhere from DIY zines to music education anthologies, including the 2023 Queer Percussion Research Group zine collection.

David Z. Durant (b. 1957, Birmingham, Alabama, USA) is Professor of Music at the University of South Alabama where he is the Director of the Music Theory and Technology Program. Durant received his BM and MM from the University of Florida and his DMA from the University of Alabama. His composition teachers have included Andrew Imbrie, Edward Troupin, John D. White, Fred Goossen, Harry Phillips, Marvin Johnson, and James Paul Sain. Durant has composed over 150 pieces which have been performed throughout North America, Europe, and Asia. Durant is also active as a pianist and improviser, and he has premiered and performed a number of his own works for the piano.

Over the past decades **Ross Feller** has developed vocabularies featuring raw, ecstatic layers of material that percolate with refined, virtuosic gestures. While still in high school, he began to systematically explore the boundaries of the saxophone and piano through improvisation. He earned degrees in composition and theory from the American Conservatory of Music, Chicago, and the University of Illinois at Urbana-Champaign. His work has been performed throughout the USA and Europe at venues including Symphony Space, Roulette, De Ijsbreker, Krannert Center, Presser Recital Hall, Preston Bradley Hall, Green Mill, Plateau, and at many festivals. Ensembles including the International Contemporary Ensemble, Prism Saxophone Quartet, Aurelia Saxophone Quartet, Oberlin Conservatory Contemporary Music Ensemble, and String Noise have performed his compositions. Feller has also performed nationally and internationally with Roscoe Mitchell, Peter Evans, George Lewis, Stephanie Richards, Kathleen Supove, Doctor Nerve, Cheer-Accident, and many others, and co-founded Dot Dot Dot, Double Edge Dance, and NYC-trios Snow Trio and Mantis. His awards include the Gaudeamus Foundation International Composer's Competition, Ohio Arts Council Individual Excellence Award, and ASCAP Young Composer's Competition. Recordings available on Innova, Tesuji Records, Athena Records, and New Dynamic Records. Feller is a Professor of Music at Kenyon College in Gambier, Ohio.

folx Percussion is a percussion collective founded by Kendall Rhymer and McKenzie Squires. Current members include Hannah Moore and McKenzie Squires. Their mission is to create a safe and positive environment for an all female and non-binary percussion group where its members are free to create music and explore the unconventional. They wish to create an environment through percussion performance that is conscious of percussionists impact on the physical, emotional, and social world around us. folx is plural, pronounced like "folks" with a harder 'ks' sound.

Cellist and composer **Jonathan Golove** is a native of Los Angeles, California, and a resident of Buffalo, New York, where he serves as Associate Professor in the University at Buffalo's Department of Music. Mr. Golove's career is marked by versatility, a sense of adventure, and a commitment to the performance of both new and traditional works, as well as improvised music. He has been featured as a soloist with the Buffalo Philharmonic Orchestra, Slee Sinfonietta, New York Virtuoso Singers, and, as a baroque cellist, with the USC Early Music Ensemble. He has recorded for the Albany, Centaur, CRI, Albuzerque, and Nine Winds labels, and his performances and interviews have been broadcast by numerous national public radio stations, as well as West German Radio, Radio Nuevo León, and Radio France. Mr. Golove is also active as an electric cellist, particularly in the field of creative improvised music, and he is one of a handful of performers on the historic theremin cello. He is the Artistic Director of UB's Center for 21st Century Music and the Director of the June in Buffalo Festival.

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. Kyle is currently an Assistant Professor of Music Composition at The Hartt School, University of Hartford.

Listlessly existing somewhere in a state between fluttering life and restful oblivion, musician, composer, and technologist **Steven Hixson** spends his waking hours hopelessly fixated on creating excruciatingly boring music that never changes harmonies. Influenced by mysticism, magic, science, nature, and religious practices, Hixson sees each composition as a realization of some sort of distant, universal, immutable truth, with each performance acting as a rite of invocation. To this end, Hixson makes use of spatialized sound, immersive lighting/projection, and custom electronic instruments and interfaces, frequently performing and navigating the chaos of his own sonic creations. A native of southeast Ohio, Hixson holds a Master of Fine Arts degree in Music Technology from the California Institute of the Arts (CalArts). Currently, Hixson is a doctoral candidate in music composition at the Ohio State University, where he teaches private lessons in electronic music and composition, directs the OSU Composers Immersed spatialized multimedia concerts, and serves as president of the Ohio State New Music Collective.

Quinn Jensen (b. 2003), originally from Van Wert Ohio, is a composer and clarinetist/bass clarinetist undergraduate student at the Ohio State University. Writing both instrumental and chamber music as well as electronic music, Quinn explores the ranges of sound and timbre, focusing on the unique colour and texture of music created through different instrumental combinations, techniques, and electric mediums. Quinn finds ideological inspiration in nature, meteorological phenomena, and the arts, and musical inspiration in minimalism, impressionism, and various contemporary and avant-garde music ideas. Combining many of these ideas in a unique style, and also drawing inspiration from modern and electronic music, Quinn creates new timbral and textural works as an emerging composer.

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

HyeKyung Lee's music has been described as "virtuosic fantasy where continuous rhythmic motion smoothly joins contrasting moods and effectively propels from one section to another, showing a penchant for colorful timbres, expressive lines, and lively rhythmic interaction of instruments." An active composer/pianist, Lee

has written works for diverse genres, from toy piano to big concertos, and to electronic music. She received 2017 Bonnie McElveen-Hunter Commission for Maestro Gerard Schwarz & Eastern Music Festival. Other commissions include Renée B. Fisher Piano Competition and Meg Quigley Vivaldi Bassoon Competition. One highlight as a pianist was a performance of Hindemith Sonata for Clarinet and Piano with Stanley Drucker at Latin American Clarinet Congress in Lima, Peru, 2012. Lee studied at YonSei University (Seoul, Korea) and University of Texas at Austin, where she earned her MM, DMA in composition and piano performance certificate. She is Associate Professor at Denison University in Granville, Ohio.

Julie Licata is a percussionist/drummer, noisemaker, collaborator, and educator. She has been Coordinator of Percussion at Capital University in Columbus, Ohio since 2022. She performs and presents regularly at music venues, colleges, and conferences across the US, with an emphasis on improvised music, integrating acoustic instruments with analog and digital processing, and performing in mixed instrument chamber ensembles. She recently released an album of improvised music titled *Textured Travels* with guitarist Stan Smith, an album of flute and percussion music titled *Reciprocity* with Windstruck Duo (including Ana Laura González on flutes), and *resound/unsound* with co-creators Andris Balins and Brett Masteller that features percussive improvisations with time lag accumulation, feedback looping, and modular synthesis. For more information, please visit www.julielicata.com.

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

Bryce McCandless is a composer, a violist, and an improviser. They are often a storyteller, taking inspiration from poems and stories and embodying their narrative, imagery, or setting in a musical soundscape. Bryce's music can range from beautiful ballads with soaring melodies to intricate folk dances, driving grooves, and even complete and utter chaos, often all in the same piece. They were selected as the winner of San Francisco Choral Artists' 2024-2025 New Voices Project for their whimsical Benjamin Bandicoot. Bryce holds a Bachelor of Music in Composition from the State University of New York at Fredonia, and they are currently attending Ohio University in pursuit of a Master of Music in Composition.

Robert McClure is an Ohio-based composer who focuses on the interaction between acoustic and electronic sounds, conceptual and practical ideas, nature and technology, and the spheres of beauty, intensity, and drama. His work has been featured at festivals including NYCMEF, Beijing Modern Music Festival, ISCM, TIES, SEAMUS, and ICMC. His works may be found through ADJ•ective New Music, Bachovich Music Publications, Resolute Music Publications, and Tapspace Publications as well as on ABLAZE, Albany, Cero, Neuma, Parma, and SEAMUS Record labels. He is the recipient of multiple Ohio Arts Council Individual Excellence Awards and was recently named the 2023 Music Teachers National Association Distinguished Composer of the Year. Robert received his doctorate from Rice University's Shepherd School of Music.

Robert has previously held positions at the Shanghai Conservatory of Music and Soochow University in Suzhou, China. He serves as Associate Professor of Composition/Theory at Ohio University.

Currently Instructor of Bassoon/Music Theory at Ohio University, **Matthew Morris** holds Degrees from Florida State University, Baylor University and East Carolina University and has held teaching positions at The University of Virginia, Valdosta State University and Baylor University. His principal teachers were Jon Pederson, principal bassoon, North Carolina Symphony; Brian Kershner, Baylor University; and William Winstead, Florida State University. Dr. Morris has appeared in numerous festivals, concert series, radio and television broadcasts, studio and commercial recordings, chamber music series and orchestral performances in the United States and abroad, including appearances at Carnegie Hall, the Bolshoi Theater, the Kennedy Center for the Performing Arts in Washington D.C., and seven IDRS world premieres. He has presented Master Classes, conducted workshops, and served as an adjudicator on the junior high, senior high and college levels. In addition to his activities as a teacher and performer, Dr. Morris has created a number of arrangements for double reeds, saxophones and has served as producer and editor for compact disc recordings.

Joshua Muetzel is a Miami-based composer whose work is drawn to the commonalities in human experience, the fundamental and mystical qualities of nature, and how human beings and the natural world interact. He is interested in numbers and patterns in nature, climate change, interpersonal relationships, and personal introspection. He touches on these concepts through a narrative compositional style that reaches beyond categorizations of style or genre. His practice is characterized by enthusiastic collaboration with other musicians and artists. His music has been read, recorded, and performed by artists including arx duo, Calefax Reed Quintet, Ensemble for These Times, ensemblenewSRQ, folx Percussion, NOW Ensemble, numerous large university ensembles, and many classical soloists. Much of his creative output also includes works for steel bands and solo steel pan, his primary instrument. Josh has been a steel pan composer, performer, and educator for nearly a decade. His steel band and steel pan music has been performed throughout the United States. Josh holds a master's degree in Composition from the University of Denver, and a master's degree in Performance Studies from Texas A&M University. His principal instructors have been Sean Friar, Peter Lieuwen, and David Wilborn.

Treya Nash is a composer and web artist whose main area of interest is audience participation in the concert hall space. A staple of her practice is the creation of web apps designed for audience performance with cellphones. These cellphone pieces have been widely performed, including at SEAMUS, the Web Audio Conference, more. Her participatory approach extends into her acoustic music, which often invites audiences to play with physical objects such as marbles, rocks, paper, or toothbrushes. Her 40-minute "non-opera" D, Me, You, We features an actor, a generative chatbot, three musicians, and audience. Treya is a composition lecturer at Ohio State University.

Mark Phillips (Ohio University Distinguished Professor Emeritus) won the 1988 Barlow International Competition for Orchestral Music, leading to collaborations with conductor Leonard Slatkin. His Violin Power appears on the SEAMUS 2015 conference CD. The World Saxophone Congress commissioned and premiered his What If for IOI saxophones. His music has been performed at Carnegie Hall, Kennedy Center for the Performing Arts, Wigmore Hall, the Festival Internacional de Música de Bogotá, the Blossom Music Festival, and numerous other festivals and conferences around the world. Commissioned for a Memphis premiere, his Dreams Interrupted has received performances across the country. He has received orchestra performances by groups such as the St. Louis Symphony Orchestra, the Cleveland Orchestra, the NHK Radio Symphony Orchestra, and the Chautauqua Symphony Orchestra — and has been recorded by Richard

Stoltzman and the Warsaw Philharmonic Orchestra, the Lark Quartet, and several solo artists. More information is available at www.coolvillemusic.com.

Michael Pounds is a Professor Emeritus of Music Theory and Composition at Ball State University, where he taught composition, acoustics, music perception, computer music, and related courses. His creative interests include electroacoustic compositions with and without instruments, computer-interface performance systems, interdisciplinary installations, instrument design and building, and electroacoustic ensemble performance. Past activities include performances at the Society of Composers, Inc. conferences, the International Computer Music Conference, the national conference of the Society for Electro-Acoustic Music in the US, the MOXsonic festival, the Electronic Music Midwest festival, and others. In the past he has co-hosted national conferences of SCI and SEAMUS.

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

Garrett Schumann (1987-) is an award-winning composer, music scholar, educator, and writer based in Ypsilanti, MI. Garrett's compositions have been performed around the world by leading soloists and ensembles including the BBC National Orchestra of Wales, Akropolis Reed Quintet, vibraphonist Joel Ross, Latitude 49, the percussionists of the Detroit Symphony Orchestra, Megan Ihnen & Alan Theisen Present, violist Michael Hall, and many more. A community-centered composer, Garrett's recent projects include collaborations with the Ann Arbor District Library, the Michigan branch of the diversity and public art nonprofit Embracing Our Differences, and other local partners. Garrett served as the Executive Director of the nonprofit ÆPEX Contemporary Performance from 2015-2022. Under Garrett's leadership, ÆPEX featured the music of nearly 120 composers at more than 30 concerts and community music events at venues in Ypsilanti, Ann Arbor, Detroit, Kalamazoo, and Mt. Pleasant. Garrett's scholarship and writing on music has appeared in *The New York Times*, NPR, *Grove Music*, Cambridge University Press's *Public Humanities* journal, *VAN Magazine*, and many other outlets. He regularly presents his original research at conferences and university guest residencies. Garrett teaches a variety of music courses for the University of Michigan College of Literature, Sciences, and the Arts.

Sam K. Sernavski is a composer and sometimes performer whose work explores the intersection of sound, nature, and perception. Sam's artistic practice investigates the liminal space where acoustic phenomena dissolve into inner listening and psychoacoustic experience. Currently pursuing iArt PhD in Composition and Musicology at Ohio University, Sam's research focuses on performers' interpretation of hybrid scores—fusing Western graphic notation with elements of traditional Japanese systems—to examine agency, embodiment, and cultural translation in performance. This inquiry extends into Sam's performance practice, which spans prepared instruments, extended techniques, and live electronics. Sam employs real-time processing and spatial sound manipulation to blur distinctions between performer, environment, and listener. Sam's compositions—ranging from chamber and electroacoustic music to site-specific installations—often

grow from collaborations with visual artists and improvisers. Across all work, Sam seeks to craft immersive sonic experiences that emphasize presence and attention. Through subtle transformations of timbre, resonance, and gesture, Sam invites audiences into a meditative and evolving encounter with sound—one that unfolds in the shared space between perception and imagination.

Korean-born American musician **Sungmin Shin** maintains a vigorous schedule, seamlessly navigating the unpredictable musical landscape of the 21st century. Dr. Shin is an artist-teacher, arts leadership advocate, composer, consultant, engineer-producer, ensemble director, entrepreneur, improviser, multi-instrumentalist, music theorist, and scholar. Redefining what it means to be genre-bending, he balances his serious classical training with deep roots in diverse musical cultures to seek new modes of expression through performance, improvisation, and composition. He is frequently invited to adjudicate, compose, perform, speak, and teach at major international competitions, events, and festivals. Dr. Shin is a devoted educator who believes high-quality music education should be available and accessible to all students, and he shares his passion for music with learners of all ages and levels. He is Associate Professor of Practice at the University at Buffalo, State University of New York, where he directs the guitar program and ensembles. He is also the Artistic Director of the Buffalo International Guitar Festival and the founder/co-director of the UB International Guitar Research Conference.

Winner of the 2022 Rome Prize in Music Composition, **Tina Tallon** is a composer, creative technologist, and engineer whose work explores the ways in which AI influences how artists engage with society. Her concert music and interactive installations have been widely performed and presented by ensembles such as the LA Philharmonic New Music Group, Ensemble Intercontemporain, wild Up, and Talea, in venues ranging from some of the world's most celebrated concert halls to the Venice Biennale, the Large Hadron Collider, major motion pictures, and leading AI conferences like NeurIPS. Recent commissioners include Lorelei Ensemble, VIVO Music Festival, and the Peabody Institute of Johns Hopkins University. She has received numerous awards from organizations such as the Harvard Radcliffe Institute, MIT, the American Academy in Rome, the American Academy of Arts and Letters, and ASCAP. A passionate educator, Dr. Tallon currently serves as Assistant Professor of AI and Music Composition at The Ohio State University.

Rhonda Taylor is a saxophonist dedicated to the creation of meaningful sonic art. Her work is focused on expressing the human experience through exploring the parameters of sound and perception. Artist Ben Grosser once described her music as "finding the edges". Of her most recent solo album, *chaos theory*, Mike Borella of *Avant Music News* writes, "Rhonda Taylor is an improvising saxophonist of a singular character...Despite their basis in spontaneous composition, Taylor's works exhibit the subtle intentionality of deeper intellect at play." In addition to performing as a soloist, Taylor has also collaborated with such diverse artists as Jaap Blonk, Kyle Motl, Chris Icasiano, Tara Khozein, Tatsuya Nakatani, Ron Stabinsky, Assif Tsahar, Mark Weaver, and Neil Welch. You can find most of her recordings on Bandcamp. Dr. Taylor has served on faculty at New Mexico State University since 2003, where she is Associate Professor of Saxophone and Music Theory.

Highly regarded as an educator, clinician, soloist, new music specialist, and chamber and orchestral musician, flutist Dr. **Erin Helgeson Torres** has performed and taught throughout the United States and abroad in the United Kingdom, Spain, France, Austria, North Macedonia, Kosovo, Albania, China, Cuba, and Canada. She is Assistant Professor of Musicology and Flute at Muskingum University in New Concord, Ohio. Erin serves as Principal Flutist with the Lima Symphony Orchestra where she performed a world premiere flute and saxophone concerto with her Tower Duo partner and husband Michael Rene Torres in April 2024. She also serves as Principal Flutist of the Newark-Granville Symphony Orchestra, Worthington Chamber Orchestra,

and Queen City Opera as well as Solo Flutist with the Columbus Ohio Discovery Ensemble (CODE), a contemporary music ensemble. She performs regularly in various area orchestras including the West Virginia, Louisville, Central Ohio, Springfield, and Westerville Symphonies as well as her hometown Columbus Symphony Orchestra. Active as a soloist, Erin most recently completed a performance tour through the Balkans as a solo artist on the Derek Han Tribute Concert Series, sponsored by the U.S. Embassy. Erin conducted her dissertation research in Dijon, France and holds degrees from the University of Cincinnati, College-Conservatory of Music, The Ohio State University and Stetson University. She lives in Columbus, Ohio with her saxophonist husband, Michael, and their rescue ex-racer greyhound, Arwen.

Saxophonist, composer, educator, and curator, **Michael Rene Torres** serves as Assistant Teaching Professor of Saxophone at The Ohio State University. He is the Artistic Director of the Columbus Ohio Discovery Ensemble (CODE); a 501(c)3 nonprofit contemporary music ensemble that is dedicated to the promotion, performance, and perception of contemporary concert music in Central Ohio. Additionally, Michael serves as Artistic Director of the ComProv Symposium and the Program Director / Advisory Board member of the Johnstone Fund for New Music which advances the performance of new music for the benefit of the Central Ohio community. As a composer, Michael is a winner of the Ohio Arts Council Individual Excellence Award and the Greater Columbus Arts Council Composition Fellowship and has previously taught composition at Ohio State University and Muskingum University. An advocate of contemporary music for the saxophone, Michael has extensively commissioned and premiered works by living composers and has presented saxophone recitals, clinics, and masterclasses at festivals, conferences, and universities throughout the USA, Canada, Cuba, Brazil, and Spain. Michael is an active chamber musician as a member of the Iovi Saxophone Quartet and the contemporary flute and saxophone duet, Tower Duo.

Based in Columbus, Ohio, the contemporary music flute and saxophone duet, **Tower Duo** (flutist, Erin Helgeson Torres and saxophonist, Michael Rene Torres,) has been performing together since 2003 and focuses on the music of living composers. Tower Duo's performances are innovative and narrative driven and often explore improvisation, multi-media, and collaboration with other arts. The Duo has since performed in Canada, Cuba, Spain, and all across the United States at schools, conferences, arts venues, and festivals, including artist residencies at several universities. Highlights include the 15th Bienal de la Habana international art festival, the Johnstone Fund's New Music at Short North Stage Series, Omaha Chamber Music Society's Eko Nova series, the Cleveland Uncommon Sound Project's Re:Sound New Music Festival, the ComProv Symposium, the Brevard Music Center Festival and Institute, Blue Lake Fine Arts Camp, the Society of Composers, Inc. conferences, North American Saxophone Alliance conferences, National Flute Association conferences, as well as guests artist appearances during the contemporary music festivals of Northwestern University, Ohio State University, Ball State University, and Capital University. Tower Duo released their debut album, *Crosswind*, in 2019 under PARMA Recordings' Ravello Records label. In April 2024, Tower Duo gave it's orchestral concerto debut premiering "Mountains upon Mountains Like Waves Upon Waves" for Flute, Saxophone, and Orchestra by award winning composer, Evan Williams, as soloists with the Lima Symphony Orchestra and has since performed the concerto with the Westerville Symphony and Worthington Chamber Orchestra. Tower Duo is a proud performance partner with ADJ•ective New Music.

Francis Marion Moseley Wilson is an Ohio-based multi-media artist, working primarily in electronic/electroacoustic music and performance art. Her work draws from a myriad of time-based and sculptural practices, including fixed-media composition, synthesizer performance, DIY electronic wearables, bodybuilding, body modification, and taxidermy. Her multi-media performance works explore the materiality and vulnerabilities of both human and non-human animal bodies in the Anthropocene. She holds

a PhD in Theatre Studies from the University of Glasgow, where she developed her thesis *Bodies and Boundaries in Performing Taxidermy*. She completed her Bachelor of Music at Oberlin Conservatory and her Master of Arts at Brunel University, London. She has performed internationally across the UK, Europe, and North America. She currently works as Visiting Assistant Professor of Computer Music and Digital Art in the Technology in Music and Related Arts department at Oberlin Conservatory.

Tony Zilincik is currently an associate professor of music at Capital University, Columbus Ohio, USA where he teaches tuba and euphonium, composition, theory, and directs Capital Thunder, the University's tuba/euphonium ensemble. He is the principal tubist for the Newark-Granville Symphony Orchestra, and maintains a large private low brass studio. He is the tubist in the Capital Brass quintet, the faculty quintet at Capital University, the Cathedral Brass quintet at St. Joseph Cathedral in Columbus, and is the director and coordinator of Merry TUBACHRISTMAS Columbus. He is the E-flat tuba soloist and assistant conductor of the Brass Band of Columbus and has performed with the Columbus Symphony Orchestra, the Pro Musica Chamber Orchestra, and The Columbus Jazz Orchestra. He is the sousaphone player for the New Orleans inspired New Basics Brass Band and has performed with many touring shows including *Annie*, *The Lion King*, *Mary Poppins*, *The Legend of Zelda*, *Final Fantasy*, and *Game of Thrones Live*. He is active as a soloist and composer and is a champion of improvised music. His compositions have received performances in the United States and abroad. Mr. Zilincik is in demand as a tuba and band clinician throughout the USA.