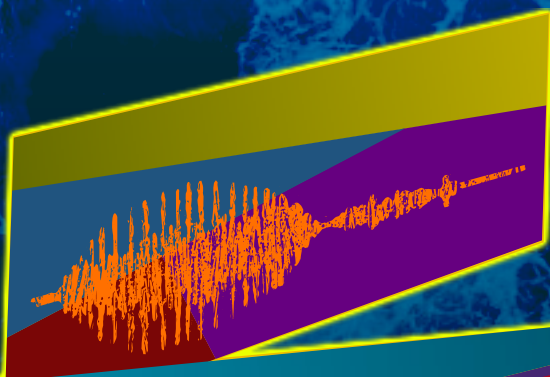




SOUND SYMPOSIUM XXII

JULY 15-21, 2026

ST. JOHN'S, NL, CANADA

SOUND BEYOND BOUNDARIES

Supporting the Arts in all its forms



Proud Sponsor
**SOUND
SYMPOSIUM
XXII**

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St. John's Conference Centre

LAND ACKNOWLEDGEMENT

St. John's is home to a rich, diverse, and vibrant urban Indigenous community. Located on the ancestral and unceded territory of the Beothuk, the lands and waters in and around the City have traditionally served as a gathering place for the Mi'kmaq. The broader region of Newfoundland and Labrador continues to be home to diverse Indigenous Peoples, including First Nations, Inuit, and Métis. We honour and pay respect to the past, present, and future caretakers of these territories.



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MESSAGE FROM THE MINISTER OF CANADIAN IDENTITY AND CULTURE



Canadian
Heritage

Patrimoine
canadien

Welcome to Sound Symposium XXII, a festival that brings together artists from Canada and abroad to share ideas, spark creativity, and forge connections that enrich the cultural life of St. John's.

Over the course of the festival, music and art transform the city into a place of discovery and connection. Through bold performances, hands-on workshops, and creative collaborations, Sound Symposium brings people together to experience something new and reminds us of the power of sound to spark curiosity and bring communities closer.

My sincere thanks go to the organizers, artists, volunteers, and community partners whose vision, talent, and generosity help bring this unique experience to life.

Enjoy every performance, every conversation, and every unexpected discovery. I hope you leave inspired, connected, and already looking forward to coming back.



The Honourable Marc Miller
Minister of Canadian Identity and Culture and
Minister responsible for Official Languages

Canada

MESSAGE FROM THE PREMIER



MESSAGE FROM THE PREMIER

Welcome to Newfoundland and Labrador — a place where visitors come for something real, authentic, and unforgettable!

For more than 40 years, the Sound Symposium has brought together musicians, composers, sound artists, dancers, filmmakers, and performers from around the world. The festival is celebrated for blending diverse art forms through performances staged throughout the city of St. John's.

Music plays a central role in the culture and identity of Newfoundland and Labrador, serving as a powerful way to preserve traditions, tell stories, and bring communities together — a universal language that connects people both within the province and far beyond its shores.

Enjoy your time in St. John's. I hope you find time to explore our beautiful city.

I wish you every success for another wonderful Symposium.

Tony Wakeham

Hon. Tony Wakeham
Premier

Message from the Mayor



On behalf of the City of St. John's, I am pleased to extend a warm welcome to Sound Symposium XXII, taking place July 15–21, 2026. Since 1983, this extraordinary festival has been opening ears and expanding artistic boundaries, bringing together local and visiting artists to explore the many dimensions of sound.

From cutting-edge electronic music and contemporary classical premieres to global folk traditions, the Harbour Symphony, and a wide range of visual and performance art, Sound Symposium offers a truly unique, week-long experience. With concerts, workshops, film screenings, installations, and spontaneous collaborations unfolding across our city's distinctive venues, participants and visitors alike are invited to take in not only the creativity of the festival, but also all that St. John's has to offer.

We are proud to have supported Sound Arts Initiative, Inc. through the City's Special Events and Festivals Grants Program in 2025, recognizing the important role this festival plays in our cultural landscape.

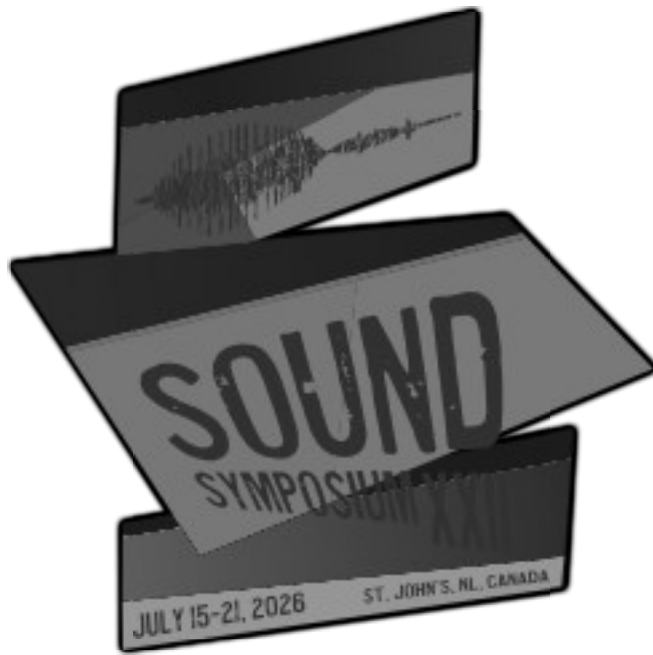
Thank you to the organizers, artists, and volunteers who bring this event to life. I encourage everyone to take part and experience Sound Symposium.

Sincerely,

Danny Breen

Mayor Danny Breen

THIS YEAR'S IMAGE



SOUND BEYOND BOUNDARIES

This year's image evolved from discussions with the Sound Symposium team about their vision for 2026. I asked them to provide a few words that would describe the focus or orientation that artists and audiences could expect. The words they chose were: environment, cutting edge, technology, playful, and inclusive.

When I began to draw, ideas of objects existing on different planes, overlapping and intersecting with each other came to mind. Each element unique and special, but all working together in unexpected and delightful ways. In this magical place, everything comes together to form something unique and memorable.

I hope you enjoy the design as much as I did making it!

Cheers,

J Barry

MESSAGE FROM KATHY AND MICHELLE

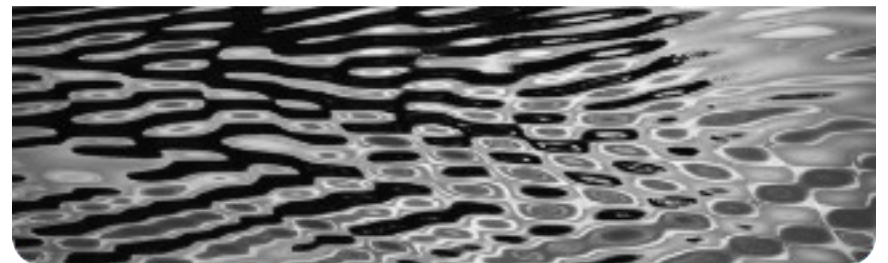
Welcome to Sound Symposium XXII. Since 1983, visitors and local artists alike have joined together during this energetic, creative time to breathe life into the spontaneous artistic community that crops up during each Symposium summer. We are so happy that you're here to be a part of it!

One of the things that differentiates Sound Symposium from the many other fine music festivals in and around St. John's is our insistence that it is indeed a "symposium." From the ancient Greek tradition of drink and discussion to the contemporary interpretation as a collection of academic ideas, our symposium falls somewhere in between. Before you take in the spectacular evening concert series, before you hit The Ship to jam away your troubles at Night Music, we hope that you will join us in learning something new from the bevy of artists presenting the finer points of their practices during our daytime workshops and other events.

Sound Symposium programming relies on artist applicants to put forth the ideas that are important to them, and in this way, it is always a reflection of the world around us. Themes emerge rather than being decided upon by the programming committee.

This year, we see quite a lot of cutting-edge technology at the forefront of our programming, and particularly our workshop offerings. Would you like to create a circuit board without soldering so you can try many setups without starting over? How about learning to integrate pedals into your artistic practice – why should guitarists have all the fun? Or spend your Saturday morning exploring coding as a musical performance?

Intentional listening to the sounds of the natural world emerged as another theme, with more outdoor activities this summer than in any other symposium year in recent



memory. Feel, see, and hear the sounds of the ocean at Harbour Horizons throughout the symposium. Join us inside the Anglican Cathedral to discover what happens when you invite moths to play with you. Take a walk through downtown St. John's and engage in deep, compassionate listening to what is both seen and unseen. Or clamber up "the hill" accompanied by dancers and musicians – or are they humanoid rocks? And of course, every day you are invited to listen in amazement to the natural acoustic basin of our fair city during the Harbour Symphony.

Sound Symposium XXII is chock full of workshops, walks, performances, concerts, jams... there is truly something for everyone. We encourage you to take time off from your ordinary life, open your ears, and jump in.

Kathy Clark-Wherry & Michelle LaCour



THE TEAM

BOARD OF DIRECTORS

Rod Zdebiak
John Barry
Bill Brennan
Kathy Clark Wherry
Susan Hadley
Greg Locke
Kathleen Parewick
Natasha Blackwood

ARTISTIC PROGRAMMING TEAM

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Craig Squires, Night Music Coordinator
Delf Maria Hohmann, Harbour Symphony
Coordinator
Bill Brennan
Andrew Staniland
Gayle Young
Benton Roark
Michelle LaCour
Kate Read
Duane Andrews
Jing Xia

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Michelle LaCour, Executive Director
Oz, Archivist
Tabitha Payzant, Operations Manager
Abigail Briffett, Event Coordinator
Drew Pardy, Marketing and
Communications
Charlotte Musick, Archive and Symposium
Assistant

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Bert Power, Technical Director
Isaac Andrews Power, Production
Assistant
Greg Locke, Photographer
Nick Bendzsa, Videographer
Geoff Panting, Sound Recordist
John (J.) Barry, Graphic Designer
Wallace Hammond, Live Sound Engineer
Micheal Reddy, Live Sound Assistant
James Benoit, Live Sound Engineer

*We would also like to acknowledge the
innumerable contributions of our finance
officer and dear friend, Wendi Smallwood
(1962–2026)*



*A remix of the Sound Symposium
Committee photo from 1992): Abby
Briffett, Bert Power, Drew Pardy,
Charlotte Musick, Tabitha Payzant,
Kathy Clark-Wherry, Michelle LaCour,
Isaac Andrews Power*

VOLUNTEERS

Thank You to Our Volunteers:

Glenn Cake
 Wolfe Chong-Read
 Hanya Eid
 Stephenie Hutchings
 Elizabeth Kelly O'Neill
 Michael Lannon
 Marci Onsinyo
 Valerie Power
 Malia Robinson

Praveena Satkunaraja
 Christopher Seary
 Julian Stacey
 Taryn Stone
 Brenda Teh
 Melissa S. Thomas
 Eric Tremblay
 Dylan White
 Ben Zendel
 and all our gracious hosts and other
 volunteers

**FUNDERS**

Canada Council
for the Arts

Conseil des arts
du Canada

The Canada Council for the Arts mandate is to foster and promote the study and enjoyment of, and the production of works in, the arts. Through its grants, services, prizes, initiatives, and payments, the Canada Council supports a dynamic and diverse arts and literary scene. These activities generate a meaningful cultural, social and economic impact for over 2,000 communities in all parts of the country and beyond. The investments and leadership of the Council help advance public engagement in the arts from coast to coast to coast while also contributing to the international recognition of artists and arts organizations from Canada.



We acknowledge the support of ArtsNL, which has, since 1980, invested approximately \$90 million in communities across Newfoundland and Labrador through grants to artists, arts groups, arts organizations, and schools. ArtsNL receives an annual allocation of \$5.3M from the Government of Newfoundland and Labrador.

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of Canada

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Canada

We acknowledge the support of the Government of Canada



We acknowledge the financial support of the Department of Tourism, Culture, Arts and Recreation, Government of Newfoundland and Labrador.

ST. JOHN'S

MUSICNL 

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UNIVERSITY**

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ICTC  **CTIC**


INTERNATIONAL
INSTITUTE FOR
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IMPROVISATION



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ASSOCIATION FOR NEW
CANADIANS



BANNERMAN BREWING
CO.



CHRISTINA PARKER
GALLERY



DELTA HOTELS



EASTERN EDGE



FAMILY OF GERRY PORTER

FAMILY OF MIKE ZAGORSKI

FIRST LIGHT



LAWNYA VAWNYA



LOUISE MOYES
DOCUDANCE



LSPU HALL



NEIGHBOURHOOD DANCE
WORKS



PRINT THREE



ST. JOHN'S PORT
AUTHORITY



ST. JOHN'S PRIDE



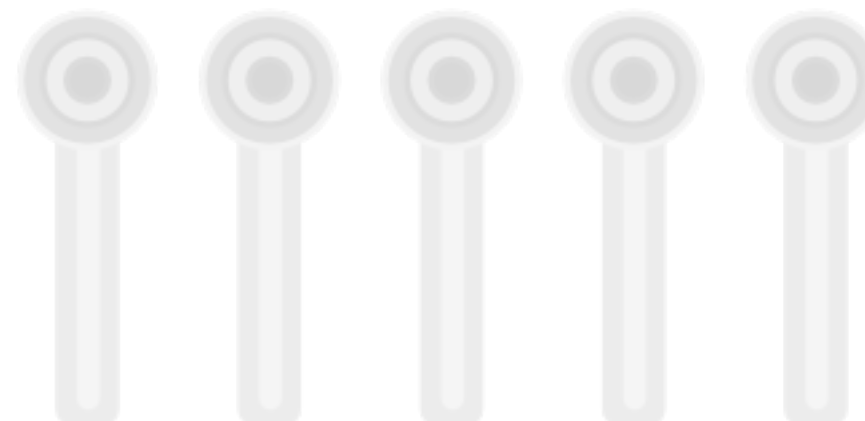
STRAYLIGHT MEDIA



THE SHIP PUB



TOSLOW



CALENDAR OF EVENTS

Accessibility information for each venue can be found on our website.

SOUND SYMPOSIUM XXII THROUGHOUT SSXXII

HARBOUR SYMPHONY

Daily: St. John's Waterfront, 12:30 PM



NIGHT SHIFT ORCHESTRA BY LUC BONIN

Daily: Anglican Cathedral, 10 AM–4 PM

Exceptions: Friday July 17, 2pm–3:30pm

Sunday July 19, 11am–12:30pm & 2–3:30pm



HARBOUR HORIZONS BY VIBRAFUSIONLAB

Thursday July 16, Saturday July 18, Tuesday July 21

Harbourside Park, 11am–3pm

ASL Interpretation available Saturday July 18, 12pm–2pm

Provided by Triangular Communications



MECHANICAL HYMNS BY ANJU SINGH

Wednesday July 15 through Saturday July 18

LSPU Hall Second Space, 12pm onwards



WEDNESDAY JULY 15

OPENING CONCERT

Octatonic Decadence Ensemble

Anglican Cathedral, 5 PM

16 Church Hill

FREE



EVENING CONCERT

• *Temporal Waves*

• *friends&*

LSPU Hall, 7 PM doors / 7:30 PM showtime

3 Victoria St.

LATE NIGHT: HARSH NOISE

- *The Nausea*
- *Sleeping Police*
- *Cathar Perfect*
- *Primitive Isolation Tactics*

Eastern Edge, 10 PM

72 Harbour Dr.



THURSDAY JULY 16

WORKSHOP

Shawn Mativetsky: An Introduction to Effects Pedals for Acoustic Instruments or Voice

LVHQ, 10 AM

4 Clift's–Baird's Cove



WORKSHOP

Gabriel Piller: Sound Synthesis Basics: DIY Synth Breadboarding

LVHQ, 1:30 PM

Registration Required



SOUND WALK

Hadis Fard: Modes of Listening: A Feminist Ear

Harbourside Park, 3:30 PM

Water Street East

RAIN DATE: Tuesday, July 21st



PERFORMANCE

• *Naishi Wang: Taking Breath*

Christina Parker Gallery, 6 PM

50 Water St.

FREE



EVENING CONCERT

• *Loopstitch & Tiber Reardon*

• *John Oliver*

LSPU Hall, 7 PM doors / 7:30 PM showtime

LATE NIGHT: NIGHT MUSIC*Former Eraser*

The Ship Pub, 10 PM
265 Duckworth St.

FRIDAY JULY 17**SOUND AND MOVEMENT WALK***Jacinte Armstrong: Rock Exoskeletons*

Terry Fox Mile Zero Memorial Park to Cabot Tower, 10 AM

RAIN DATE: Tuesday, July 21st

MUSIC @ HARBOURSIDE

- *Sonic Playgrounds*
- *The STEP Fiddlers*

Harbourside Park, 12:30 PM

FREE

WORKSHOP*Naishi Wang: SHI Movement Practice*

The S.P.A.C.E, 2 PM

72 Harbour Dr.

IMMERSIVE INSTALLATION*Nick Bendzsa: Intimate Aquatic*

The H.G.R. Mews Centre Swimming Pool

4 PM and 4:30 PM

60 Blackler Ave.

Regular Drop-In Rates Apply

ARTIST TALK*Anju Singh: Mechanical Hymns*

LSPU Hall Second Space, 6 PM

EVENING CONCERT

- *Duane Andrews*
- *Pirarán (-) & Cymatiste*
- *XEL*

LSPU Hall, 7 PM doors / 7:30 PM showtime

LATE NIGHT: NIGHT MUSIC*Verdin Brothers*

The Ship Pub, 10 PM

SATURDAY JULY 18**WORKSHOP***Alejandro Franco Briones and Sarah Imrisek: Introduction to Live Coding*

LVHQ, 10 AM

Registration required

WORKSHOP*Anju Singh: Induced Resonance – Responsive Composition Session*

LVHQ, 1:30 PM

Registration required

AFTERNOON CONCERT*Afternoon in the Park with the Association for New Canadians*

Bannerman Park, 3:30 PM

Military Rd.

FREE

PERFORMANCE*Improv X Improv: Ultimate Smackdown**Isaac Andrews Power & Friends*

LSPU Outdoor Stage, 6 PM

EVENING CONCERT

- *Ensemble Meduse*
- *An Laurence* 安媛

LSPU Hall, 7 PM doors / 7:30 PM showtime

LATE NIGHT: NIGHT MUSIC

Úna Monaghan

The Ship Pub, 10 PM

SUNDAY JULY 19**CHILDREN'S WORKSHOP**

Ensemble Meduse: All The Little Ships

MUN School of Music Choral Room, 10 AM

Burton's Pond Rd.

Ages: 7–12 (all ages welcome)

PERFORMANCE

Improv X Improv: Ultimate Smackdown

Isaac Andrews Power & Friends

MUN School of Music Courtyard, 1:30 PM

WORKSHOP

Weather Vane: Working with Improvising Musical Agents

MUN School of Music Choral Room, 3:30 PM

INSTALLATION & PERFORMANCE

Luke Blackmore: Living Room

MUN School of Music Instrumental Room, 5:30 PM

Performance with Nikki Huang, 6:30 PM

EVENING CONCERT

- *Duane Andrews*
- *Ink & Echo: Bill Brennan, Nicole Hand, Kate Read, Jing Xia, and Jing Zhou*
- *unctQín keyboard collective*

MUN School of Music D.F. Cook Hall,

7 PM doors / 7:30 PM showtime

LATE NIGHT: NIGHT MUSIC

Brendan Fitzpatrick Quartet

The Ship Pub, 10 PM

MONDAY JULY 20**WORKSHOP**

Andrew Gosse: An Introduction to TouchDesigner as a Tool for Intermedia Performance

MUN School of Music MEARL, 10 AM

Registration Required

WORKSHOP

unctQín keyboard collective: From Graphic to Sound

MUN School of Music Choral Room, 1:30 PM

IMMERSIVE INSTALLATION

Nick Bendzsa: Intimate Aquatic

The H.G.R. Mews Centre Swimming Pool,

4 PM and 4:30 PM

60 Blackler Ave.

Regular Drop-In Rates Apply

INSTALLATION & PERFORMANCE

Luke Blackmore: Living Room

MUN School of Music Instrumental Room, 5:30 PM

Performance with Nikki Huang, 6:30 PM

EVENING CONCERT

- *ChromaDuo*
- *Weather Vane*

MUN School of Music D.F. Cook Hall,

7 PM doors / 7:30 PM showtime

LATE NIGHT: NIGHT MUSIC

Hans Tammen's Third Eye Electric Miles Band plays Miles Davis

The Ship Pub, 10 PM

TUESDAY JULY 21



WORKSHOP

An Laurence 安媛: *Writing dreams & sounds*
LVHQ, 1:30 PM



EVENING CONCERT

- Gina Burgess
- Hans Tammen

First Light CPAC, 7 PM doors / 7:30 PM showtime
81 Cochrane St.

LATE NIGHT: IMPROV NIGHT

Host: Mack Furlong
The S.P.A.C.E, 10 PM
72 Harbour Dr.

SOUND SYMPOSIUM CENTRAL



JULY 15–21: Lawnya Vawnya Headquarters (LVHQ),
4 Clift's–Baird's Cove

TICKETS & CONCERT PASSES

Evening Concerts:
General admission: \$33
Student/senior: \$25
Children 15 and under: Free with the purchase of an adult ticket
Note: Must call the box office to book children's tickets

LATE NIGHT:

Harsh Noise Night & Night Music: \$10 at the door
Improv Night: PWYC at the door



CONCERT PASSES

\$150 general evening concert pass
\$120 student/senior

Tickets available through the LSPU Hall box office, online at
lspuhall.ca/hall or by phone at (709) 753–4531

FREE EVENTS:

All workshops and daytime events! Including:
Octatonic Decadence Ensemble
Naishi Wang: Taking Breath
Music @ Harbourside
Afternoon in the Park with the Association for New Canadians



Registration forms for workshops can be found on our website,
www.soundsymposium.com

Thank you to our supporters, community partners, donors, and volunteers!

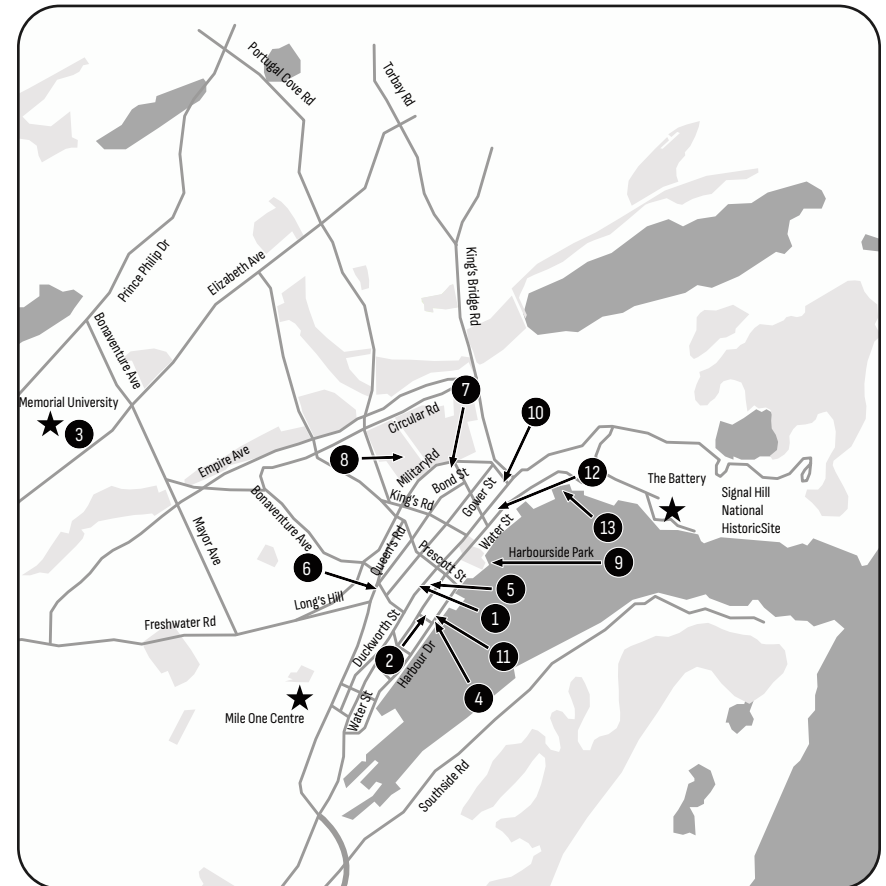




LAWNYA VAWNYA



MAP



1. LSPU Hall, 3 Victoria St.
2. Lawnya Vawnya HQ, 4 Clift's-Baird's Cove
3. Memorial University, Burton's Pond Rd.
4. The S.P.A.C.E., 72 Harbour Dr.
5. The Ship Pub, 265 Duckworth St.
6. Anglican Cathedral, 16 Church Hill
7. First Light Centre For Performance & Creativity, 81 Cochrane St.
8. Bannerman Park, Military Road
9. Harbourside Park, Queen's Cove
10. HGR Mews Community Centre, 90 Duckworth St.
11. Eastern Edge, 72 Harbour Dr.
12. Christina Parker Gallery, 50 Water St.
13. Terry Fox Mile Zero Memorial Site, 1 Water St.

For information on venue accessibility, please visit our website www.soundsymposium.com

WORKSHOP & INSTALLATION DESCRIPTIONS



THROUGHOUT SSXXII

NIGHT SHIFT ORCHESTRA

ANGLICAN CATHEDRAL, JULY 15–21

Night Shift orchestra is an immersive installation that presents an original score and audiovisual work by composer and musician Luc Bonin aka Urbain Desbois, performed by a peculiar orchestra that explores the boundary between directed musical composition and natural phenomena. This project features an orchestra of nocturnal butterflies interacting with musical instruments—vibrating strings, percussive surfaces—creating a unique sonic material captured on video and edited to perform the score composed by Luc Bonin. The resulting installation offers an enveloping sensory experience where light, sound, and the movement of living creatures intertwine to form an unprecedented score. The installation is designed around a setup of eight synchronized video screens, each assigned a dedicated sound source, creating an immersive spatialized audio experience. Currently in the composition and editing phase, the work will be ready for presentation in the spring of 2026. Its premiere took place in May 2026 at the Festival International de Musiques Actuelles de Victoriaville (FIMAV)

HARBOUR HORIZONS

HARBOURSIDE PARK, JULY 16, 18, AND 21

Harbour Horizons is about experiencing water as a multi-sensory medium offering access to the underwater resonances of the St. John's harbour through aural, visual and haptic encounters. The installation at Harbourside Park will consist of independent hearing, feeling and seeing stations. Employing small speakers, pans of water, and vibrotactile cushions, participants will experience both pre-recorded and live underwater recording of sounds emanating from under the surface of the St. John's harbour offering a unique immersive experience for the senses. Presented by David Bobier of VibraFusionLab.



MECHANICAL HYMNS

LSPU HALL SECOND SPACE, JULY 15–18

Mechanical Hymns is a project by Anju Singh that repurposes machines and mechanical elements into instruments, sound sculptures, and interactive installations using machines, industrial materials, and other media. Mechanical Hymns interrogates our assumptions about the nature of noise, machine sounds, music, and mechanical silence.

INTIMATE AQUATIC: MUSIC FOR THE PUBLIC POOL

THE H.G.R MEWS CENTRE SWIMMING POOL, JULY 17 AND 20

Intimate Aquatic is a sonically and physically immersive sound art installation created for swimming pools. Audience members are invited to float silently while two different narrative ambient soundtracks are being played – one above the surface of the water, and one below.

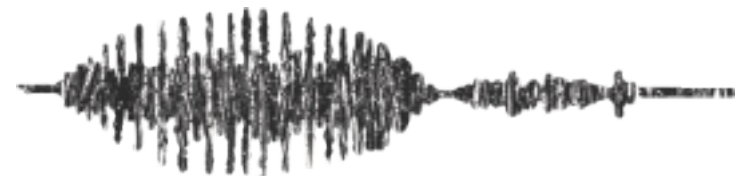
Artist Nick Bendzsa composed this 30-minute work for both quadrasonic speakers above the water's surface, and a submerged speaker under the water. Audience members hear something completely different depending on whether they are above or underwater.

LIVING ROOM

MUN SCHOOL OF MUSIC INSTRUMENTAL ROOM, JULY 19–20

Living Room is a large-scale interdisciplinary electroacoustic percussion work that explores the familiar titular space as a site of artistic exploration. The work merges contemporary classical music with theatre and dance to explore themes of isolation, identity, and control within the cultural and social context of the living room.

In this piece, transducers are attached to furniture, allowing the space itself to come alive with sound and join the performer in examining our connections to our living spaces. Is the living room a space of isolation or connection? How do we





express ourselves in these spaces, and how they affect how our identity is shaped outside of them? Do we have agency over our living rooms, or do they control us?

Living Room is dedicated to Nikki Huang, who commissioned the piece, and was instrumental in the composition and realisation of the work. Nikki's enthusiasm for collaboration and willingness to explore has made Living Room real.

JULY 16TH



10 AM (LVHQ) – SHAWN MATIVETSKY: AN INTRODUCTION TO EFFECTS PEDALS FOR ACOUSTIC INSTRUMENTS OR VOICE

Are you an instrumentalist or singer looking to get involved with electronics, but don't know where to start? Interested in guitar pedals? This is the workshop for you! Effects pedals allow us to play with timbre, pitch, time, and space, can open new creative and improvisational paths, and inspiration for endless new musical avenues to explore. Effects pedals are relatively accessible, very hands-on, and easy to use, providing musicians with a wonderful path into the world of electronic music. Why should guitarists have all the fun?

1:30 PM (LVHQ) – GABRIEL PILLER: SOUND SYNTHESIS BASICS: DIY SYNTH BREADBOARDING

Let's explore electronics together! In this workshop, we'll learn the basics of working with analog circuits on a breadboard and explore some fundamental sound synthesis concepts through hands-on building and creation. We'll also explore ways to improvise with our breadboarded mini-synth.



JULY 17TH



2 PM (THE S.P.A.C.E) – NAISHI WANG: SHI

SHI is a somatic and conceptual movement practice inspired by the Chinese aesthetic and martial arts concept of 势 (Shi)—often translated as momentum, potential, or flow—which describes the energetic condition that precedes action and allows movement to emerge naturally. Drawing from traditions of Chinese martial arts, calligraphy, painting, and philosophy, Shi refers not to force or effort, but to an invisible rhythm that organizes form, space, and perception. In this practice, participants work with a fast metronome at 180 BPM in 4/4 time, beginning with soft, repetitive knee bouncing and gentle breathing, entering a continuous 10-minute movement cycle that is repeated several times with short rests. Over time, the micro-bouncing gradually travels through the body—from knees to hips, spine, shoulders, and arms—while maintaining rhythmic continuity, allowing movement to shift organically through weight transfer, subtle balance changes, and internal sensation. Rather than learning steps or choreography, participants are invited to witness how repetition reshapes attention, perception, and embodiment, how momentum arises without conscious decision, and how the body reorganizes itself through listening rather than control. Accessible to both dancers and non-dancers, 180 functions as a form of tested improvisation and embodied meditation, offering a trance-like, physically simple yet perceptually deep experience in which rhythm becomes the driving intelligence, and movement emerges from inner states rather than external form.



JULY 18TH**10 AM (LVHQ) – ALEJANDRO FRANCO BRIONES & SARAH IMRISEK:
INTRODUCTION TO LIVE CODING**

Live coding is the practice of writing code as a performative act: often the output of this coding act takes the form of music, audio explorations, sound art, visuals, choreography, or story telling. In this workshop we will explore coding as a musical performance using Estuary (<https://estuary.mcmaster.ca/>), a networked software that makes it possible for new practitioners to start making music in a zero-installation environment that favours collaboration.

**1:30 (LVHQ) – ANJU SINGH: INDUCED RESONANCE – RESPONSIVE
COMPOSITION SESSION**

This session invites players to be part of an ensemble to create and record a sound art composition as part of Anju Singh's Induced Resonance recording series. Using found objects, self-made instruments, and/or extended techniques on traditional instruments, the ensemble will be guided through spontaneous compositions with a focus on sonic response and listening for resonance.

JULY 19TH**10 AM (MUN CHORAL ROOM) – ENSEMBLE MEDUSE: ALL THE LITTLE
SHIPS**

In this 60-minute workshop, audience members will both create, and help choose, images and sounds that will be used to augment key moments in "All the Little Ships," a story about Operation Dynamo (from WWII), told from the point of view of a seagull named Winston. Together, the ensemble and audience will explore how text, visuals and sound can work together to bring a story to life from the page to the stage.

All ages are welcome in this 60-minute workshop, which is geared to children 7–12 years old.

**3:30 PM (MUN CHORAL ROOM) – WEATHER VANE: WORKING WITH IMPROVISING
MUSICAL AGENTS**

In this hands-on workshop, Weather Vane will demonstrate and facilitate working with musical improvising agents: software trained on small datasets that perform in real-time alongside human improvisers. Rather than being designed for power and adaptability across many genres or artistic outputs, these musical agents, and the communities that design and perform with them, are focused on specific types of improvised music rooted in those communities themselves.

In manipulating the small datasets and interacting with the agents, we have been compelled to reflect on our own improvised practice and ask: what exactly are we looking for in an improvising partner? Working with these agents reveals both the promise and the limitations of digital interlocutors as improvisation partners. Even so, we aim to show how machine learning technologies can open a concrete dialogue involving human agency and instrumental technique.

Weather Vane's performers will use a range of instruments (saxophone, eTubes, and clarinet) to demonstrate how the improvising agents respond to different timbres and harmonic spectra.



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447 Kenmount Rd
St John's
(709) 753-1885

JULY 20TH



10 AM (MUN MEARL) – ANDREW GOSSE: AN INTRODUCTION TO TOUCHDESIGNER AS A TOOL FOR INTERMEDIA PERFORMANCE

Learn how you can use 3D graphics to create audio-reactive visuals with extensive real-time hardware control options. In this beginner-friendly workshop you'll learn what the TouchDesigner software is, see a complete patch constructed in real-time, and leave with all the info you need to dive in deeper!

1:30 PM (MUN CHORAL ROOM) – JUNCTQIN: FROM GRAPHIC TO SOUND

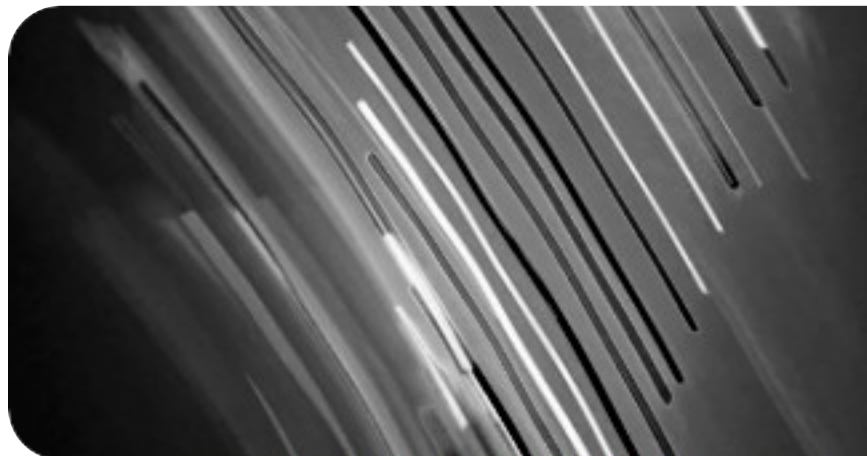
Join junctQin in exploring graphic scores and creating one: bring your own instrument or a found object (e.g. bubble wrap, bowl and stick, plastic bottle, foil paper) to discover new blends of sounds and participate in creating music with what you have!

JULY 21ST



1:30 PM (LVHQ) – AN LAURENCE: WRITING DREAMS & SOUNDS

An Laurence 安媛, a Montreal-based musician and performer, will host “Writing dreams & sounds” where she will give a short overview of her practice relating to narratives and sounds, then invite the participants to create and improvise music and/or words drawing inspiration from dreams.



ONGOING SOUND SYMPOSIUM ACTIVITIES



NIGHT MUSIC

After the concerts are finished and the installations are closed, a whole new happening begins: Night Music at the Ship Pub. At the Ship, a host performer, band or collective will take to the stage and warm up the audience with a set of original music. Then, after a short break, the floor opens up: Symposium guests and others are invited to join the jam – and the fun begins. We self organize into smaller groups, or just all jump in! We first did Night Music as a project at Symposium 2002. And it has now been running as a monthly improv event in St. John's at the Ship for over 20 years. The Ship Pub is a legend in its own right: it's the birthplace of countless collaborations, the inspiration for others, and the favoured watering hole of many Newfoundland artists. Where better to jam late into the night? Night Music is directed by Craig Squires. Bring your instrument and talk to Craig about participating. Everyone is welcome!

HARBOUR SYMPHONY

The Harbour Symphony is Sound Symposium's signature fanfare—music written for the horns of the ships in St. John's Harbour that can be heard for miles around. The effect is like that of having a huge brass choir perform in the harbour. Each day, at 12:30 pm, the Harbour Symphony Crew will play a new musical composition written by a Sound Symposium participant. The horns remind everyone in the seaport city and its vicinity that our celebration of sound is in full toot. The acoustic characteristics of St John's Harbour encourage the sound to resonate. It carries for over ten miles. You'll hear it, no matter where in the city you are.

Probably the best places to listen are the Outer Battery and Signal Hill, locations that offer a sweeping view of the Harbour and its surroundings. You will hear the effect of



the bowl-shaped amphitheatre, the delay of the horns as the sound travels over a mile across the water, and the echoes against the distant hills. The idea of the Harbour Symphony was first conceived by Joe Carter for the 1983 Sound Symposium, when he enlisted musician Paul Steffler to write a composition for ships' horns. Well known composers from Newfoundland and elsewhere have been invited to create works for this magnificent environmental instrument.



Photo by Erik Mclean



ARTIST BIOS

DUANE ANDREWS

DUANE ANDREWS CASTS A wide net in the musical ocean. He discovered Sound Symposium while growing up in Carbonear and making occasional visits to St. John's where Harbour Symphonies and throwing pianos off cliffs seemed normal at the time. He is most active these days with The Hot Club Of Conception Bay and you can go deeper into what he does at duaneandrews.ca



ISAAC ANDREWS POWER

Isaac Andrews Power is a musician and improviser based in St. John's, NL. They have embarked on a quest to discover the secrets of life through a variety of artistic stylings, focusing primarily on violin performance. Through their Improv X Improv Screech-O-Rama they seek to fuse the world of short form improvised comedy and live noise music, with a little help of from some friends of course. Isaac will be joined by Dana Puddicombe, Dani Taylor, Evan Walsh, and Luke Rowe.



JACINTE ARMSTRONG

Jacinte Armstrong is an Acadian artist based in K'jipuktuk/Halifax, Canada. Her work explores embodied practice through performance, choreography, collaboration, and curation, communicating the experience of the body in relation to objects, materials, technologies, and people. Her choreography ranges from intimate and imagistic to large-scale collaborations with dancers, architects, visual artists, radio producers, filmmakers, actors and musicians.

Jacinte is Artistic Director and co-founder of SiNS (Sometimes in Nova Scotia) Dance, co-Artistic Director of suddenlyLISTEN, and collaborates regularly with Mocean Dance. From 2014-18 she was Artistic Director of Kinetic Studio, presenting an annual season of contemporary dance workshops and performances in Nova Scotia. In 2020 she received her MFA in Performance from NSCAD University and is a Certified Laban Movement Analyst through the Laban/Bartenieff Institute of Movement Studies in New York City. Her work has been presented locally and across the country by dance, theatre, and music presenters, festivals, galleries, and in public art events.

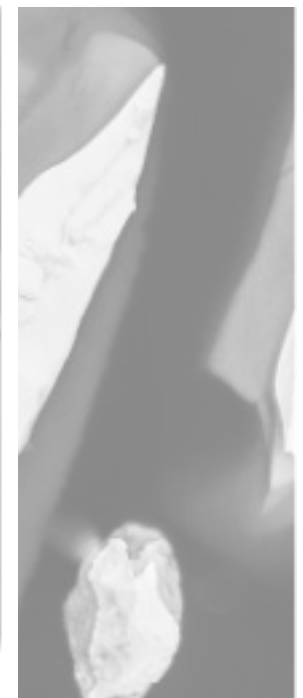
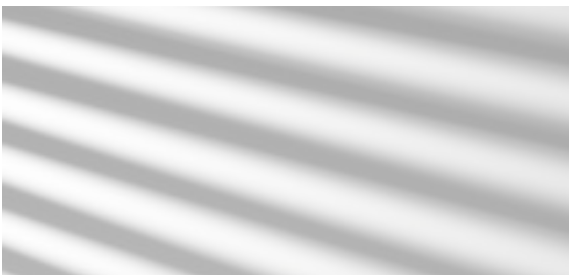


Photo by Kevin MacCormack

NICK BENDZSA

Nick Bendzsa is an artist, songwriter, composer and audio engineer born in St. John's, Newfoundland and based in Montreal, Quebec. Oscillating between the worlds of emotionally driven pop music, and a familial tradition of sonic experimentation, Bendzsa creates ethereal audible environments, extracting emotive timbres from synthesis, contorted acoustic materials and sampling. Seeking to blend something introverted with something fantastical and ethereal, Bendzsa takes pleasure in the experience of creating something new, and presenting his art in immersive and unique ways.



LUKE BLACKMORE

Luke Blackmore is a Canadian composer, sound artist, and saxophonist based in Toronto.

His current artistic practice centers around works that explore acoustic and electronic spaces, and he is interested in exploring the connections and divisions between these two sonic environments. Luke's work seeks to investigate how these boundaries can be exploited, assured, and otherwise manipulated in order to subvert the collective expectations of audiences. His music explores the tenacious relationship between technological innovation and human performance practice.

Luke holds degrees from the University of Toronto and Memorial University, and has studied under Gary Kulesha, Kotoka Suzuki, Eliot Britton, and Andrew Staniland, among others. He is currently pursuing his Doctor of Musical Arts degree at the University of Toronto.

Luke is the recipient of numerous awards and commissions, most notably the SSHRC CGS-M grant for his ongoing creative research into computer-controlled instrument systems and two SOCAN Foundation Young Composer Awards. His music has been performed and recorded by multiple performers and ensembles such as the JACK Quartet, the Alkali Collective, Josh Rubin, Ryan Scott, Mark Fewer, and others. Luke's compositions have been performed from coast-to-coast in Canada and abroad, in venues ranging from dive bars to concert halls.



DAVID BOBIER

David Bobier is a hard of hearing and disabled media artist whose creative practice is exploring multi-modal means of art making. His work focuses on developing accessible vibrotactile technology as an artistic and experiential medium that lead to the establishment in 2012 of VibraFusionLab. The Lab is a multi-sensory creative research centre now situated in Hamilton, Ontario, Canada that has an international reputation as a leader in accessibility for the D/deaf and Disability Arts movement.

His career includes nearly 30 solo and two-person exhibitions and over 30 group exhibitions in Canada and internationally.

Bobier has served in advisory roles in developing D/deaf and Disability Arts Equity programs for both Canada Council for the Arts and the Ontario Arts Council, was an invited participant in the Canada Council for the Arts – The Arts in a Digital World Summit and a presenter at the Global Disability Summit in London, UK. He has also been an invited juror for both the Canada Council for the Arts and the Ontario Arts Council and in 2024 was nominated by the Canada Council for the Arts for a Governor General's Innovation Award.



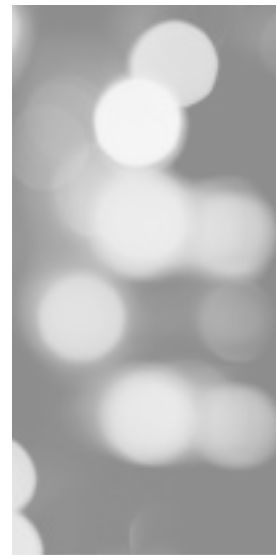
GINA BURGESS

Internationally recognized artist Gina Burgess is a multi-genre violinist, composer, yoga instructor, educator, and musician wellness facilitator. A former member of the Juno nominated Iqaluit-based Arctic rock band "The Jerry Cans", a four-time ECMA award winner with the Hot Swing group "Gypsophilia", and collaborator with numerous ensembles, Burgess is sought after!

Her debut album, "ISNOW", won the 2024 ECMA fusion recording of the year award. This project reflects her diverse experience, mixing classical music with Celtic folk and incorporating contemporary Inuit throat singing with elements of jazz.

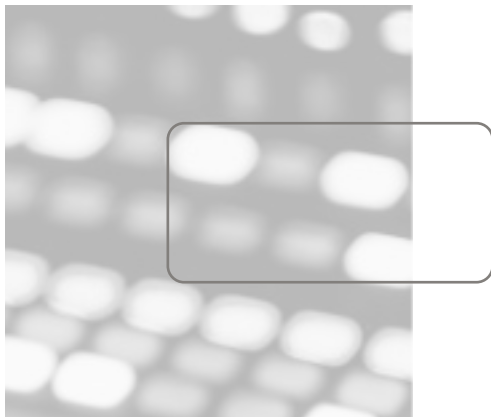
Burgess recently published a book, "One Note at a Time: A Musician's Guide to Health on the Road." This activity book serves as a health and wellness resource for touring musicians. It presents a new perspective to life on the road, aiding touring artists in developing a personalized wellness practice.

Burgess's newest music is improvisational in nature and not confined to a specific ensemble structure. These compositions draw inspiration from the minimalist composers of the 1960s and aim to create large-scale, hypnotic musical experiences through repetition of rhythmic and melodic gestures. Like light, these pieces evolve and transform over time. Burgess's original compositions have been described as ethereal, genre-defying, and filled with spirit.



ALEJANDRO FRANCO BRIONES

Alejandro Franco Briones is a sound artist, media arts scholar, composer, and live coder from Mexico City, currently residing in Dish with One Spoon territory (Hamilton, Canada). Alejandro is a PhD Candidate in the Department of Communications Studies and Media Arts at McMaster University. His research entails the development of infrastructure, interfaces, and protocols for online live-coded music and sound art creation. His research is related to the fields of sound studies, time studies, and internet studies with a perspective mediated by de-colonialism, anti-fascism, Marxism, and feminism. Alejandro teaches digital audio and sound design at both McMaster University and Brock University, as well as leading various community-based arts workshops.



CATHAR PERFECT

Dark Ambient / Noise moniker of Christopher A. G. Scott based in St. John's, Nfld.



CHROMADUO

One of North America's leading guitar ensembles, ChromaDuo shares uncommonly beautiful music with audiences throughout the world. For the past fifteen years, Tracy Anne Smith and Rob MacDonald have concertized across Canada and throughout the United States, as well as in Mexico, England, and Germany.

Passionate advocates for their art form, their deep creative connection allows audiences to immerse themselves fully into the music. The Iserlohn Zeitung observed, "As ChromaDuo sounded the first harmonies, you could hear a pin drop in the house of worship. Smith and MacDonald immediately captivated the audience."

They are the dedicatees of works by top composers, including Roland Dyens, Stephen Goss, Dale Kavanagh, and Dušan Bogdanović. In the 2022/23 season they commissioned and premiered works by legendary Leo Brouwer, uncanny Canadian Amy Brandon, and iconic Brazilian Sergio Assad. As Naxos recording artists, their music can be heard on all major streaming platforms.

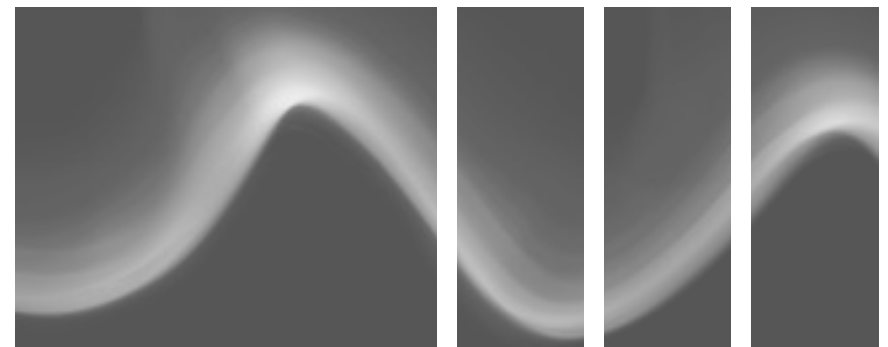
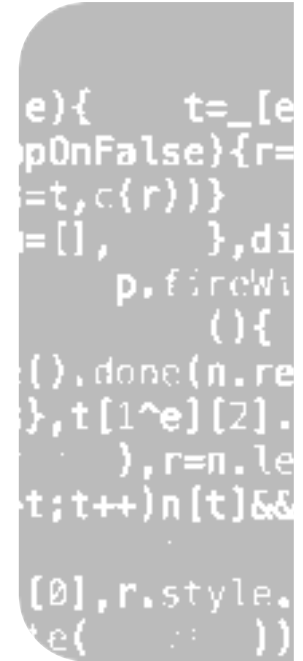
They are also active international educators; Rob MacDonald teaches at the University of Toronto and Tracy Anne Smith is Assistant Professor at Memorial University of Newfoundland.



Photo by Bo Huang

CYMATISTE

Sarah Imrisek (cymatiste) is an independent media artist in Tkaronto/Toronto. She live-codes visuals, creates interactive art installations, projection art, and murals. Her recent public art installations have been showcased at Nuit Blanche Toronto, Nuit Blanche East Danforth, Hamilton Arts Week, the International Conference for Live Coding (ICLC), and Vector Festival.



ENSEMBLE MEDUSE

Ensemble Meduse is a multi-media ensemble based in Canada. First formed in 2004, Meduse's first performance was at Sound Symposium in St John's, NL. Its members are: Kate Read — viola and sound design, Maria Gacesa — writer, clarinetist, and producer, and Yesim Tosuner — video design and graphic arts.

Meduse's mission is to create and perform collaborative, inter-disciplinary projects that broaden the audience's experience of live music, while at the same time allowing the artists to step out of their usual roles. Commissioning over 10 new works they often followed the theme of migration, water and change. Following the inaugural performance in St John's they went on to perform at Bristol University; UK, Toronto Music Gallery, Festival of the Sound; Parry Sound and McGill University; Montreal. In recent times the ensemble has moved towards creating all aspects of the works themselves, performing "Pray for Rain" at the Montreal Fringe Festival, written and performed by Maria, with live sound design by Kate, and video/lighting by Yesim.

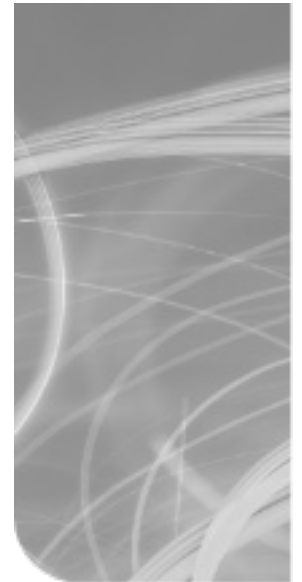


FRIENDS&

"Here is what it feels like to listen to [friends&]. An absolutely disorienting experience, one that makes you feel like you are being dropped into a swirling ocean of sound—tones and noises, familiar and unfamiliar, rocket from one channel to another, coming back in various distorted and undistorted forms, melodies coalesce and dissipate—a totalizing, sensorily all-encompassing feeling. But one that is never not friendly and inviting! Because, thing is, [friends&] is more than anything else a dance-pop [band]—there are hooks for years... hummable melodies and shining, beautiful tones, and propulsive, electrifying rhythms. Sometimes it feels like overcomplex noise, but other times something so pure and melodic and direct will come out that it hits you right between the eyes."

– merton, folx RYM review, February 17, 2026

friends& is a four-piece pop band featuring BC Power, CT Pond [aka Amateur Painter], JC Grame [aka tirestires], and jksims. We plunder and collage glitch pop, folktronica and neo-psychedelia to produce maximalist electronic dance music. Our debut album, folx, was recently released on Dawk26 Records. we will be joined by St. John's multi-instrumentalist Liam Ryan, who appears as a guitarist on folx and whose band Swimming was remixed by friends& on the rock band: stem fragmentation and syncopation exercises #1-7 w/ supplemental materials.



BRENDAN FITZPATRICK QUARTET

Brendan Fitzpatrick is a guitarist, composer, educator and freelance musician based in St. John's, NL. With a background studying jazz at St. Francis Xavier University, and years of experience performing with singer/songwriter's across Atlantic Canada's vibrant music scene, his style reflects a deep engagement with improvisation and genre fluidity. As of late, his work has lead to recording with Heidi Burns on Ian Foster's 'Wintering' project, a performing at the 2025 Antigonish Jazz Festival and his 2nd year serving as faculty of the St. FX University Summer Music Camp.



FORMER ERASER

Former Eraser is an experimental electronic group from St. John's, NL, which thrives on improvised compositions and created sounds through the use of synths and live drums combined with added effects. Comprised of long-standing improvisers Rick Bailey, Craig Squires and Dan Smith since 2024, the kinetic trio embodies various styles, including ambient, noise and free jazz, with emphasis on unfolding and surprising works that are singularly played. Former Eraser have performed for previous local events hosted by Sound Symposium and Lawnya Vawnya, and have made several recent recordings available through Bandcamp. For Sound Symposium XXII, Former Eraser will perform with a selection of silent movies from the public domain, visually mixed using MAX/MSP.

French filmmaker, actor, magician, and toymaker, George Méliès (1861–1938) and Spanish-French film director, cinematographer and screenwriter, Segundo De Chomón (1871–1929) were innovative in the early days of cinema and silent film, incorporating pioneering new techniques and visual tricks in their work. Inspired by their creative spirit, Rick Bailey downloaded films from both artists via The Internet Archive, and will play them back in a digital mashup using MAX/MSP, reacting with an improvised set by Former Eraser for Night Music.

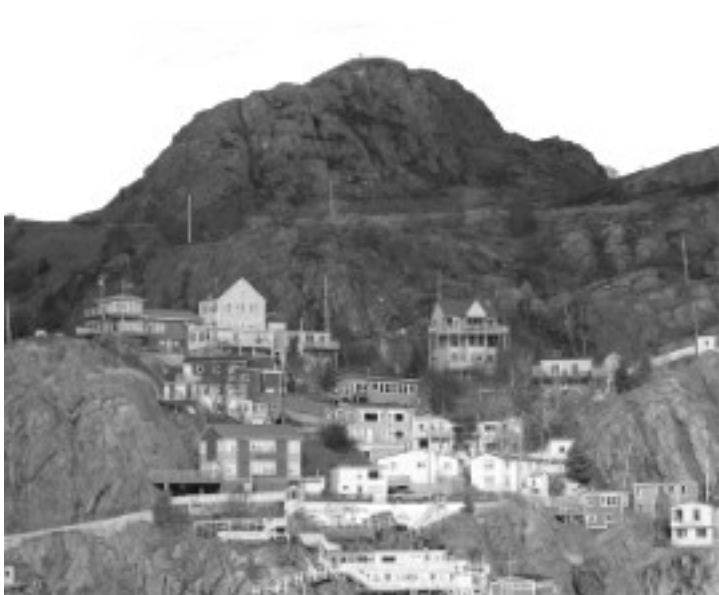
Films by George Méliès: The Astronomer's Dream (1898), The Haunted Castle (1896), The Marvellous Living Fan (1904), The Merry Frolics Of Satan (1906), The One Man Band (1900).

Films by Segundo De Chomón: The Bee and The Rose (1908), The Fantastic Diver (1905), The Frog (1908), The King Of Dollars (1905), The Magic Roses (1906), The Tulips (1907), The Vacuum Cleaner (1908), The Yawner (1907).



MACK FURLONG

Drums, cymbals, words. Stage, radio, film. Kitchen, wine box, dining room.



NIKKI HUANG

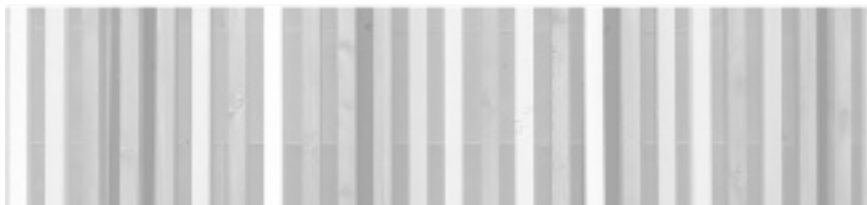
Nikki Huang is a Taiwanese percussionist based in Toronto, whose work moves fluidly between contemporary performance, storytelling, and interdisciplinary collaboration. She is drawn to music that explores character and narrative, often working across original compositions, jazz vibraphone, children's musical theatre, and workshop-based practices. Her artistic approach is shaped by a deep interest in collaboration and performance as a shared, imaginative space.

As an active performer, Huang has collaborated with ensembles and artists including Esprit Orchestra, New Music Concerts, Tapestry Opera, Women From Space, The Happenstancers, Coexistdance, and Ensemble Intercontemporain through the ULYSSES Platform for Young Musicians. She was selected as an artist of HappLab 2025, and has held artist residencies at the Banff Centre and the Westben Centre. Huang holds a master's degree in Percussion Performance from the University of Toronto, where she also worked as a research assistant in the Technology and Performance Integration Lab.



INK AND ECHO

Ink & Echo is a groundbreaking intercultural ensemble debuting at Sound Symposium XXII with a multimedia performance that bridges traditional Eastern aesthetics and contemporary sonic exploration. The ensemble features an international cohort of acclaimed virtuosos: award-winning guzheng artist Jing Xia, renowned for her genre-blending approach to the Chinese zither; multi-instrumentalist of Ouroboros and Newfoundland Symphony Orchestra fame Nicole Hand; celebrated soloist, renowned member of the Atlantic String Quartet, and principal violist of the Newfoundland Symphony Orchestra Kate Read; and highly accoladed St. John's percussionist, composer, and producer Bill Brennan. This performance premieres a new work by composer Jing Zhou, whose distinct style fuses bold musical ideas with her Chinese heritage. Inspired by ancient poetry and the visual philosophy of Chinese ink painting, the piece explores the interplay of "dots and lines" through structured composition and spontaneous improvisation. Enhancing this immersive experience, AI-generated ink paintings—created in response to classical verse—will be projected as a visual dialogue, guiding the conceptual framework of the music. Ink & Echo invites the audience into a layered space where ancient poetry, modern technology, and cross-cultural expression converge.



JUNCTQIN

junctQin (pronounced 'junction') consists of pianists Elaine Lau, Joseph Ferretti, and Stephanie Chua. The name of the collective is taken from junctio – the Latin word meaning to join, and from Qin – the Chinese character for keyboard instrument. junctQin's goal has been to recast the idea of the piano as more than a solo recital instrument. The ensemble has discovered and re-introduced works for multiple hands from the 20th and 21st centuries alongside commissioning new works for piano six-hands, unusual keyboard instruments such as toy pianos, melodicas, and synthesizers, as well as those featuring everyday objects and live-electronics.

Praised by Musicworks Magazine for their "...unflinching, polished performance [that] is a testament to years of work as a unit," the ensemble has commissioned and premiered over forty works by Canadian and international composers and interdisciplinary artists since its inception in 2009. Their performances have been featured at venues and festivals including the Canadian Opera Company's Four Seasons Centre, Open Ears Festival, NUMUS, and the Toronto International Electroacoustic Symposium.

Recent highlights include the release of the interactive digital platform PLAYrePLAY (playreplay.ca) featuring three new works by Nicole Lizée, Germaine Liu, and Lieke van der Voort; as well as a record release with Quatuor Bozzini.



Photo by Thom Varey



AN LAURENCE 安媛

An Laurence 安媛 is a Tiohtià:ke/Mooniyang/Montreal-based musician active in the contemporary/experimental music scene, performance/multimedia artist and a curator. Her work has been presented in music and media arts festivals, arts galleries and by various show producers in Canada, Europe (Portugal, Greece, France) and Asia (Japan, China).

Her eclectic debut album "Almost Touching" (2022), distributed by people | places | records, has been described as displaying "a graceful vulnerability that transforms [the] compositions into a powerful suite of emotive manifestations" (Foxy Digitalis), "a demanding listen ... never less than engaging" (The Whole Note), where An Laurence "displays her willingness to dive headfirst along each pathway she chooses to explore" (Musicworks magazine).

A daring performer, An Laurence collaborates with artists from a variety of disciplines and thrives in contexts that reimagine traditional musical performance. Her work has been presented by the Quartier des spectacles, Accès Asie, Théâtre La Chapelle, Groupe Le Vivier, the Music Gallery, Phenomena, No Hay Banda, Oh! my ears, Lucky Penny Opera/re:Naissance opera, Chinatown Biennial, Montreal's maison de la culture, Athens Digital Arts, Tranås at the Fringe, Codes d'accès, among others.



Photo by Lou Scamble

LOOPSTITCH AND TIBER REARDON

Thrilled to have a new commission from Nicole Lizée, Loopstitch features violist Kate Read and sound engineer/artist Michelle LaCour, frequent collaborators since their first artistic foray together during Sound Symposium XIX (July 2018). The two have since taken every opportunity to expand upon their creative efforts, exploring a sonic world comprised of amplified viola; looping, reverb, and delay pedals; synthesizers; and found sounds recorded in nature around the province. Loopstitch use many different elements as starting points to their improvisations, a look into detailed minutiae, a favourite chord or sequence, or something spontaneous. Loopstitch has performed at numerous festivals in NL and Ontario, including Electric Eclectics, Hold Fast, Sound Symposium and the CMC. In 2024 they were awarded the Gerry Porter Award for Creative Improvised Music. Their work has recently moved into live sound design for theatre productions.

Tiber is a multi-instrumentalist modular synthesis sound designer based in St John's NL. He is an active collaborator with many artists in the music and visual arts communities. You will also likely find him on stage, wielding a bass or electric guitar alongside St. John's finest musicians. At Sound Symposium 2022 Tiber received the Gerry Porter Award for Creative Improvised Music.



ÚNA MONAGHAN

Úna Monaghan is a harper, composer, researcher and sound artist working internationally. She collaborates, improvises and performs with poets, visual artists, computers, writers, musicians, and others. Úna also works as a live sound engineer specialising in Irish traditional music, and experimental, electronic and multichannel music. She has released two albums of her compositions, most recently *Aonaracht*, for solo traditional musicians and electronics. Her recent commissions include pieces for Red Note, Crash Ensemble, Ulster Orchestra and Hard Rain Soloist Ensemble. Úna performs solo with harp and electronics, and as a member of contemporary music ensembles Stone Drawn Circles and Of Aran. Úna received the inaugural Liam O'Flynn Award from the Arts Council of Ireland and the National Concert Hall Dublin, and held the Rosamund Harding Research Fellowship in Music at Newnham College, University of Cambridge from 2016–2019. She is a lecturer in Sound and Music at Queen's University Belfast, where her research examines the intersections between Irish traditional music, experimental music practices, improvisation and interactive technologies.



Photo by Carrie Davenport



LUC BONIN

Luc Bonin, also known as Urbain Desbois, is a multi-instrumentalist, director, author, composer, and performer. Since the 1980s, his musical journey has been marked by an exploration of diverse genres, ranging from punk rock to reggae, by way of jazz and experimental music. Although Urbain Desbois is known for his songwriting—and for some fifteen years enjoyed a string of concert tours and album releases—composing has always been central to his life. He has worked in this capacity for theatre, television, radio, and film. His exploratory work in music (in collaboration, as an improviser, or as an accompanist for poets) informs his artistic output.



OCTATONIC DECADENCE ENSEMBLE

OCTATONIC DECADENCE ENSEMBLE is locally assembled by David Buley, and the group's membership fluctuates as required according to the voices needed for the wide array of music the group performs. O.D.E.'s repertoire spans thirteen centuries and represents exquisite examples of music for multiple voices by an eclectic array of composers such as R. Murray Schafer, Arvo Pärt, John Tavener, Reena Esmail, William Byrd, Thomas Tallis, Cristóbal Morales, Christine Donkin, Kathleen Allan, Herbert Howells, and Corrinne Pilippon. The group strives for a clear, blended sound with nuance of expression and beauty.



JOHN OLIVER

John Oliver's "wonderfully, creative music" (Fanfare) displays "a delicate yet often complex sense of beauty" (Musicworks). Oliver has an international reputation as a composer and electronic musician. He has performed as guitarist and electronic musician with the Vancouver Symphony, and in concerts across Canada and abroad. His music has been heard in performances in Europe, Asia and the Americas and appears on over 40 commercial and independent releases. His work "El Reposo del Fuego" for DX7 and soundscapes won the Grand Prize at the CBC's 8th Young Composers' Competition. Oliver performs on touch-plate and circuit-bending synthesizers, and granular and resynthesis sound processors that allow him to process amplified sounds, creating washes of every-shifting, multi-layered soundscapes. He currently performs solo concerts, as well as in duo with Douglas Schmidt (bandoneon), and in the trio Squid in Chains, which adds François Houle (clarinet & electronics) to the duo.



GABRIEL PILLER

Gabriel Piller has been making noise and experimental music in St. John's for 25 years. Working under names like Sleeping Police, Blanket Fort, The American W, M. Manifeste, and "Wimbledon F.C.," he's released a range of recordings on his label, Knife in the Toaster. His work includes elements of noise, drone, field recordings, and improvisation, often shared through limited-run tapes, CDs, or digital formats. Piller has performed at events like the Sound Symposium and ONSOUND, and more recently at his Ambient Night series. Since 2001, Gabriel Piller has been using the moniker Sleeping Police to explore the extremes of aural expression, releasing numerous cassettes and CDs on his Knife in the Toaster label.



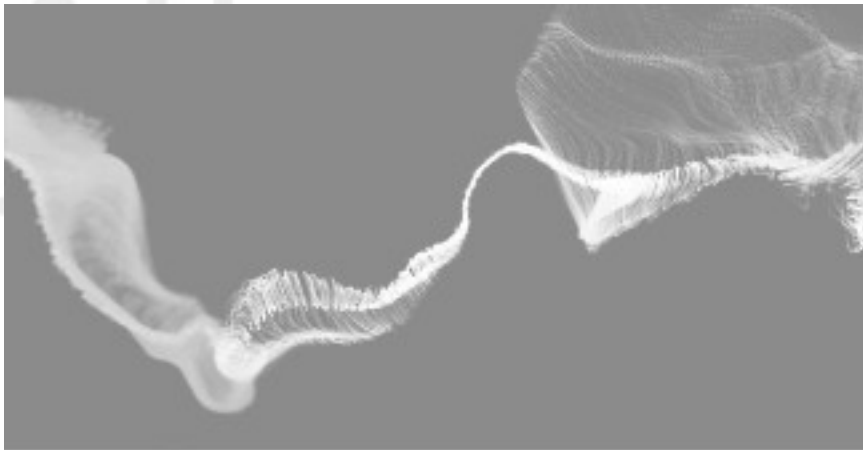
PIRARÁN (-): NETWORKED MUSIC ENSEMBLE

Pirarán is a networked ensemble that combines the sound of analogue and digital synthesizers with live coded soundscapes. The band is influenced by synthesis creation and embodiment, just-intonation research and poly-temporal music creation, Latin-American popular modernism (Pérez Prado, Cumbia chichadélica, and MicoRex), and music genres like vaporwave, hippie synth music, techno, glitch, industrial, ambient and noise. This iteration of the ensemble – Pirarán (-) – is formed by Alejandro Franco, Sarah Imrisek, and Iván López.



PRIMITIVE ISOLATION TACTICS

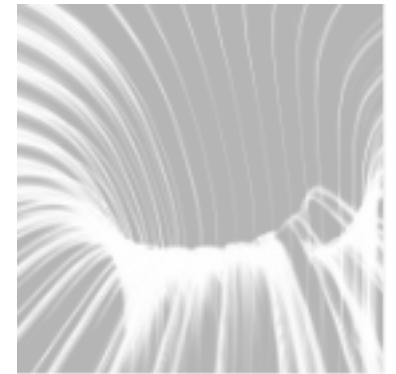
Montreal's Primitive Isolation Tactics emerged in 2018 and burrows into the subconscious via rusted arteries of industrial noise, fracturing off into constricted microchannels of impacted debris and silt. Sensory vividness through a minimal approach.



ANJU SINGH

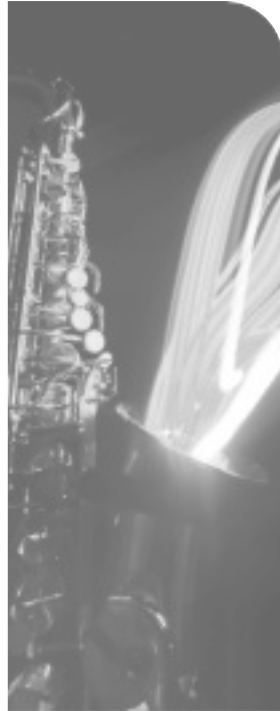
Anju Singh is a media artist, composer, musician and sound artist with an interdisciplinary practice that infuses her composing and music work into video art, installation, sound sculpture, theatre, and film forms. She experiments with texture, dynamics, contrast, and articulation in her practice as a multi-instrumentalist, performer, visual artist, illustrator, sculptor, and instrument builder. Anju deconstructs and reanimates materials and plays with dynamics and boundary-stressing elements in her work.

She has toured, and presented her work across Canada, in Europe, Brazil, Mexico, Japan, and the United States and has been commissioned/presented by Two Rivers Gallery, NAISA (New Adventures in Sound Art), VIVO Media Arts Centre, New Music Concerts Toronto, New Adventures in Sound Art (NAISA), Vancouver New Music, Canadian League of Composers, Vancouver Asian Canadian Theatre, Bard on the Beach, CEM in Saguenay QC, Suoni per il Popolo Festival, Le Vivier, and Continuum Ensemble. Anju plays in a number of bands and has an experimental violin project called The Nausea. Anju also works as a curator and is the Director of independently organized festival Vancouver Noise Fest (12 editions).



SONIC PLAYGROUNDS

Sonic Playgrounds is an electroacoustic improv duo consisting of saxophonist Matthew Roome and electronic artist Andrew Gosse. The pair formed Sonic Playgrounds in 2022 while the two were studying at the MUN School of Music. Since then, the duo has performed at many events including the Newfound Music Festival, the MUN School of Music Alumni Showcase, and Memorial's Café Concert series. After Matthew and Andrew graduated in 2023, the duo went on a two-year hiatus while each of its members completed graduate studies, with Matthew completing a Master of Music in Instrumental Performance at McGill University and Andrew completing a Master of Music in Music Technology and Digital Media at the University of Toronto. In the summer of 2025, the duo reunited in St. John's and now continues to create and perform music throughout the city.



LEE SU-FEH

Lee Su-Feh (she/they)'s practice sits in the interstices of performance-making, pedagogy, ritual, writing and dialogue facilitation.

They split their time between Kuala Lumpur, Malaysia, where they were born and raised, and x^wməθk^wəyəm, Skwxwú7mesh, səliwətaɫ Territories, a.k.a. Vancouver, Canada, where they make their home. Over the past 35 years, they have created a provocative body of award-winning trans-disciplinary work that interrogates the contemporary body as a site of intersecting and displaced histories and habits. Alongside this trajectory in performance-making, they have pursued a lifelong study and practice of Chinese martial arts, Qigong and Daoism, all of which inform their approach to dance and movement. Since 2010, Su-Feh has been a student and practitioner of Fitzmaurice Voicework® and is a certified Lead Trainer of the work.

Su-Feh's current preoccupations involve somatic algorithms, performance-making as collective nervous system attunement and imagining societies that dance.



Photo by Lish Vaar



HANS TAMMEN

Hans Tammen is just another worker in rhythms, frequencies and intensities. He likes to set sounds in motion, and then sit back to watch the movements unfold. Using textures, timbre and dynamics as primary elements, his music is continuously shifting, with different layers floating into the foreground while others disappear. This flows like clockwork, "transforming a sequence of instrumental gestures into a wide territory of semi-hostile discontinuity; percussive, droning, intricately colorful, or simply blowing your socks off" (Touching Extremes).



Photo by Peter Gannushkin



TEMPORAL WAVES

Temporal Waves is the latest project from renowned Canadian tabla player Shawn Mativetsky, transporting the tabla into a retro-future cinematic sound world. Inspired by sounds of his childhood years growing up with Atari, Nintendo, and early PCs, along with an 80s dystopian sci-fi vision of the future, the music carries a message about the environment, and our need to balance our relationship with nature and technology. Tabla, bathed in the neon glow of analog synthesizers, Temporal Waves is an excursion deep into aural science fiction.

Dynamic performer Shawn Mativetsky is widely regarded as one of Canada's leading ambassadors of the tabla and a pioneer in bridging Western and Indian classical music traditions. Acclaimed as an exceptional soloist and a leading disciple of the renowned Pandit Sharda Sahai, he is highly sought-after as both performer and educator. Mativetsky is an accomplished practitioner of Indian classical music, and is equally embedded in the contemporary music realm. An avid improviser, he can also be found accompanying countless other artists across and beyond the spectrum between jazz, pop, and global traditions.



Photo by Caroline Tabah



VERDIN BROTHERS

Verdin Brothers is a collaborative project between multi-instrumentalists Peter (St. John's, NL), Andrew and Mark Verdin (Minneapolis, MN). Building from a foundation of steel-string guitar, upright bass, and percussion they play deranged instrumental folk music that blends elements of American Primitive guitar, traditional string band, musique concrète, and soundscape compositions. With a fascination for the occult and a keen ear for melody and unique instrumentation, their music is an alembic in which the traditional is transmuted into the experimental, where in pursuit of the celestial monochord they track the crooked byroads of folk and linger in its dark pockets and eerie configurations.



NAISHI WANG

Naishi Wang is a Chinese-born, Toronto-based dance artist whose work explores communication, translation, and the body as a living language. Trained at Jilin College of Art in China and The School of Toronto Dance Theatre, Wang danced with Toronto Dance Theatre for nine years before beginning his independent career in 2015. His choreography blends Chinese classical forms, qigong, martial arts, ballet, and contemporary dance within a conceptual and somatic framework, infused with the fluid precision of his childhood calligraphy training.

An award-winning artist, Wang investigates how emotion, culture, and identity are embodied, often asking the question: "How do we continue?" His works — *Taking Breath* (solo), *Face To Face* (with Lukas Malkowski), and *Deciphers* (with UK-based dance artist Jean Abreu) — have toured across Canada, UK and Europe, examining the poetics of understanding and misunderstanding in human connection.

Through his company, Naishi Dance, Wang continues to forge a distinctive voice within Canada's dance landscape, balancing tradition and innovation through movement.



Photo by Hans Michael Lenz

WEATHER VANE

Weather Vane is a Montréal-based collective that produces exciting, novel works featuring state-of-the-art music technology in the hands of master performers. The group's current lineup features saxophonists Greg Bruce and Tommy Davis, clarinetist Maryse Legault, as well as technologist and composer, Kasey Pocius. Weather Vane seeks to highlight the expressive potential offered by woodwinds that are technologically augmented, extended, and modified. By implicating performer research, improvisation, and instrument design, the collective blurs the lines of creation, fostering a collaborative synergy that harnesses expertise across many disciplines. Notably the group has presented works with eTube, Canadian-made musical software SpireMuse, feedback saxophone, as well as clarinet and fixed media.



Photo by Kimball Regier

Photo by Tommy Davis



XEL

XEL is a sound and vision composer and sound artist based in Canada, crafting audio-visual and sonic worlds unbound by genre. Through semi-modular synthesis, field recordings, and electroacoustic processes, she weaves complex and conceptual rhythms into expansive ambient and drone soundscapes, work that lives in constant flux between structure and dissolution, the immediate and the infinite.

Her compositions meld organic and synthetic textures, field recordings, analog synthesis, polyrhythmic density, and sub-bass frequencies that viscerally push and pull the audience. Her works shift between dense visceral intensity and intentional, organic minimalism.

Of Lur ancestral lineage, her practice is rooted in eco-feminine thought, mythology, decolonization, and interspecies dialogue. She has performed and exhibited at ArsElectronica, MUTEK.JP, Times Square, Vancouver New Music, and Vancouver International Jazz Festival, among others. Her work has been recognized by the Canada Council for the Arts and published in the IEEE journal.

She finds community in diversity.



AWARDS

MIKE ZAGORSKI AWARD FOR TECHNICAL INNOVATION

Dr. Michael Zagorski, a founder of the Sound Symposium, worked with us closely as an organizer and artist throughout the history of the event, up to his death in 2005. Mike's "day job" was professor of Psychology at Memorial University, with a focus on psychoacoustics. We often took advantage of this intellectual side of Mike to get him to give us workshops/lectures on sound and the psychology of sound as part of the Symposium. We all benefitted on a regular basis from his acute and wide-ranging mind in shared conversations and collaborations. As a member of Fusion in the early days and as a member of The Black Auks in the later days, Mike also contributed to our artistic life in an unforgettable way. In recognition of this relationship, Mike's family has contributed a fund to serve as a means to establish an ongoing memorial to Mike. In response to this kind gesture, during each Symposium we honour an artist who works in areas that were dear to Mike's heart.

GERRY PORTER AWARD FOR CREATIVE IMPROVISED MUSIC

The Gerry Porter Award for Creative Improvised Music is intended for an individual, group, or organization based in Newfoundland and Labrador that produces or supports challenging music created by the will and spirit of the practitioner – creative improvised music. All genres of music are eligible, as long as they meet the key criteria of creative improvisation. During his life, Gerry Porter supported the arts community of Newfoundland and Labrador not only with his presence at countless events, but also with his work and wit as a graphic artist, designer, computer expert, and idea generator. Gerry loved boundary-pushing music and helped to plan this award. It is through the generosity of his friends and family that the award has been established at a value of one thousand dollars. The Gerry Porter Award for Creative Improvised Music is to be presented on the mainstage during each Sound Symposium.



SOUND SYMPOSIUM PARTNERS

IICSI : THE INTERNATIONAL INSTITUTE FOR CRITICAL STUDIES IN IMPROVISATION

Sound Symposium proudly participates with more than 30 other practicebased community partners in the International Institute for Critical Studies in Improvisation, IICSI, a multi-year project that includes five university partners – Guelph University, McGill University, the University of Regina, the University of Regina, and Memorial University of Newfoundland; and involves over fifty scholars and nearly twenty institutions. IICSI is a SSHRC Partnership-funded initiative that blends academic study with the experience of practitioners in communities like the one that develops at each Sound Symposium. IICSI's mandate is to create positive social change through the confluence of improvisational arts, innovative scholarship, and collaborative action.

One of their three strategic research priorities is Improvisation as Practice-based Research.

MUN SCHOOL OF MUSIC

The School of Music is a centre for creativity and collaboration through performance, research and education wherein tradition and innovation meet. In this role the School focuses not only on the advancement of musical discovery among its students, staff and faculty, but also provides leadership and stimulates communication within the musical, educational and artistic communities of Newfoundland and Labrador. The School is committed to the development and growth of the highest standards of musicianship and musical research within the university and beyond to national and international communities of professional and university-based musicians.

WORLD PREMIERES

- **Devil and the Deep Blue Seethe** (2026) by Nicole Lizée, performed by Loopstitch
- **When the Time Is Right, In Whispers** (2024) by Andrew Staniland, performed by ChromaDuo
- **Huanxi Sha - Mountains Girdle the Placid Lake** (2026) by Jing Zhou, performed by Ink & Echo
- **Autolysis** (2022) by Lieke van Der Voort, performed by junctQin
- **Explorations in Entropy** (2026) by Mark Verdin and Peter Verdin, performed by the Verdin Brothers

MESSAGE FROM J BARRY

Each time Sound Symposium happens, I am struck by how much dedication, focus, and excitement people dedicate to this event.

Having experienced a few (!), I think back to the conversations that begin each Symposium. The people who share a passion for what this event brings to the community, the province, and beyond, who get together to reflect, to share, and to imagine. Those discussions, formal and informal, share a common focus: how can we make Sound Symposium matter? To be fully alive and meaningful, each one needs to be unique; a collection of singular, engaging moments. The possibilities that will become those moments begin to form in those early conversations.

Those conversations then branch outwards, gathering momentum and people. Two years of discussions, thoughts, planning; two years of shaping something that is also shaped by artists, by the community, by funders, and supporters. Each Symposium grows organically from its roots, fostered and nurtured by everyone who believes that Sound Symposium matters, that it matters here, in this place, at this time. Throughout that growth, more people connect, collaborate, and bring this special experience into being. Every step is carried forward with enthusiasm, with energy, with gratitude, and with the belief that communities coming together to share and celebrate creativity, exploration, and discovery matter.

So here we are, at another Sound Symposium. What began as something small and amorphous has grown into an event in which we can all delight and share. It is the product of many, many hands—probably too many to properly acknowledge. What I can say, on behalf of the Board of Directors, is that we are deeply grateful to everyone who became part of the Sound Symposium family to make this happen. Regardless of your role, your participation makes a difference. You're helping to bring something special into being, you're making sure it runs properly, you're caring about the details big and small, and you're pitching in where needed. Regardless of the title beside your name, you're stepping up to help make this happen, and we are all grateful for your involvement.

Thank you for everything you've done to help make this happen, and for the joy you'll bring so many at this event. Your efforts mean so much to all of us, and we hope you'll continue to be part of the Sound Symposium family moving forward.



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- Master of Music in Conducting, Performance, Performance/Pedagogy
- MA and PhD in Ethnomusicology

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