

Héloïse Garry is a French artist working at the intersection of filmmaking, theater, and performance, drawing on a background as a classically trained pianist and later as a composer and technologist working across Paris, New York, and East Asia. Spanning improvisation, audiovisual installations, and electronic dance music, her work has been presented at SXSW, SFMOMA, Gray Area, tiat, ICMC, NIME, the San Francisco Public Library, and the Audio Engineering Society. An artist-in-residence at the Xu Bing Space Art Residency Program, she joined Stanford's Center for Computer Research in Music and Acoustics (CCRMA) in 2024 where she sometimes engages in magic, dance, and embodied feedback rituals.

Anthony Maltsev is. And was. And, in likelihood, will continue to be, at least for a time.

Gregg Oliva is a musician and engineer pursuing a master's degree at Stanford University's Center for Computer Research in Music and Acoustics (CCRMA). His interests span modular synthesis, interactive systems and games, software-driven composition, and spatial audio. He enjoys creating expressive musical tools, extracting unlistenable sounds from his Eurorack, and playing too many video games.

Nick Shaheed is a composer, researcher, software-maker, and audiovisual performer. He is currently pursuing a PhD in Computer-Based Music Theory and Acoustics at Stanford University.

Dr. Matthew Wright is a media systems designer, improvising composer/musician, computer music researcher, father of an energetic 9-year-old, alopecia survivor, and CCRMA's Executive Director. His research has included real-time mapping of musical gestures to sound synthesis, helping develop and promote the Sound Description Interchange Format (SDIF) and Open Sound Control (OSC) standards, computer modeling of the perception of musical rhythm, and musical creation with technology in a live performance context.

Ge Wang is an Associate Professor at Stanford University's CCRMA and a Senior Fellow at Stanford Human-Centered AI Institute. He researches the artful design of tools, toys, games and interactive AI systems. Ge is the architect of the Chuck music programming language and the director of the Stanford Laptop Orchestra. He is the Co-founder of Smule and the designer of the Ocarina and Magic Piano apps for mobile phones. A 2016 Guggenheim Fellow, Ge is the author of *Artful Design: Technology in Search of the Sublime*, a photo comic book about how we shape technology—and how technology shapes us. He is excited his family (mom, dad, partner, 2.5-year-old daughter, and aunt-in-law) will be in attendance.

Tonight's instruments are created using the Chuck programming language, ChuGL (graphics in Chuck), SMuck, ChuMP, Max/MSP, JackTrip, Open Sound Control, MIDI, UDP multicast, bash, osascript, Eurorack, Gear Unifier for Modular Systems, Arduino.

SLOrk thanks Madalyn Merkey, Constantin Basica, Kimia Koochakzadeh-Yazdi, & the CCRMA community.



The Stanford Laptop Orchestra (SLOrk) is a large-scale, computer-mediated ensemble that explores cutting-edge technology in combination with conventional musical contexts—while transforming both. Founded in 2008 by Ge Wang with students, faculty, and staff at Stanford University's Center for Computer Research in Music and Acoustics (CCRMA), SLOrk consists of more than 20 laptops, human performers, controllers, and custom multi-channel speaker arrays designed to provide each computer meta-instrument with its own identity and presence. The orchestra fuses a powerful sea of sound with the immediacy of human music-making, capturing the irreplaceable energy of a live performance ensemble and its sonic intimacy. At the same time, the orchestra makes use of the computer's capabilities for new sounds and interactions—to imagine and realize new instruments for musical expression. Offstage, SLOrk serves as a unique classroom that explores music, computer science, artful design, composition, and live performance in a naturally interdisciplinary way.

<https://slork.stanford.edu/>

Stanford Laptop Orchestra (SLOrk)



June 6, 2026, Saturday 7:30pm
Bing Concert Hall, Stanford University

Ensemble

Alex Han, | Anthony Maltsev | Ben Hoang | Gregg Oliva
Héloïse Garry | Nick Shaheed | Lejun Min | Michelle Chen
Siqi Chen | Summer Krinsky | Zane St. John.

Co-directors

Matt Wright and Nick Shaheed

Director

Ge Wang

Livestream & Cameras

Celeste Betancur Gutiérrez and Luna Valentin

Special thanks to the fantastic Bing crew



The Captive Dancer (2026)

Gregg Oliva

The Captive Dancer is an attempt at storytelling through movement. The idea came from wanting to utilize more expressive, fluid physical gestures with the GameTrak controller, which mapped well to the rich modulation capabilities of my Eurorack modular synthesizer.

Deep Space Nine (2026)

Alex Han

Inspired by George Lewis's *Voyager*, *Deep Space Nine* features an orchestra of semi-autonomous musical entities that listen and respond to a human improviser. These machine co-performers play many roles through the course of the piece, complementing, developing, and even opposing the musical ideas of the human soloist, as well as each other. In this way, *Deep Space Nine*'s network of computers acts as both instrument and improvisational partner.

Weave (2026)

Michelle Chen, Lejun Min

You are only one individual. But together you can weave something that withstands time.

One Size Fits (All) (2026, Bing Edition)

Summer Krinsky (featuring Summer & Nick)

How do you perform as an ensemble with slidy strings that can produce any sound imaginable? Using the human form as a fretboard, this piece explores the play of proportion. Setting individual height as a denominator, shared ratios map the body to intervals between notes—creating a codebook for pitch space.

Ping-Pong Dreams (2026)

Ben Hoang

Ping. Pong. Ping. Pong.

Back and forth, in many forms.

Chant for Voice and Voices (2026)

Siqi Chen (featuring Siqi, Lejun, Zane, Alex, and Summer)

This piece involves minimal human singing.

Signal or Noise (2026)

Zane St. John

Please silence all smartphones and electronic devices. Actually, on second thought—*don't!*

Don't Look Up (2026)

Summer Krinsky

This techno-informed piece is played by special light-to-sound instruments. These custom 3D printed flashlights each house a microcontroller and are sequenced to different subdivisions of a shared tempo. Their beam intensity controls variable continuous parameters such as delay, filtering, and distortion.

Thank You, Every Body (2026)

Anthony Maltsev (featuring Anthony and Lejun)

To *have* a body is to be acted on. To *be* a body is also to be acted on. This is a piece about the gap between these modes, about the turn that happens when we stop bracing against what weighs us down and choose to move with it.

This piece extends its gratitude to Alex Ketley for ideas on how to move bodies.

Litania Eucharistica (2026)

Father Shaheed & The Holy Gry

carmen in aeternum

Alex Han is a PhD student at the Center for Computer Research in Music & Acoustics (CCRMA) at Stanford University. Prior to Stanford he studied Cognitive Science at Brown University, Philosophy at the Graduate Center, CUNY, and spent time performing professionally as a pianist. His composition, songwriting, and production incorporate elements of jazz, R&B, and electronic music. His research and artistic practice draw upon a variety of fields including music cognition, human-computer interaction, and intermedia, often centering improvisation and real-time interactivity.

Ben Hoang is a Master's student at CCRMA blending software and creative experimentation—designing interactive installations, composing audiovisual performances, and developing new ways to interact with technology. His current interests include audio-centric video games, artful creativity, and interactive and interpersonal experiences. His current micro-interests include DMX bulbs, lamps, and CRTs.

Michelle Chen (as known as Morning Close) is a composer and interactive-media artist whose work spans installations and soundtracks for VR, game, animation, and film. She is currently a master's student at CCRMA, where she explores the interplay of text, visual music, and a humanistic approach to AI as a creative tool. Her practice is characterized by nonlinear storytelling and a poetic sensibility that runs through both her music and interactive media works. Across these pieces, she often constructs a serene, contemplative world that gradually reveals an underlying contrasting or dual nature.

Zane St. John is a student and creative technologist whose foremost goal is to make you smile. A Symbolic Systems undergrad at Stanford, Zane has been writing programs to delight and amuse since age five, starting with BASIC on a Tandy CoCo2 emulator. Since then, his work has broadened to include AI agents, experiential activations at Coachella and Anime Expo, and SHAGWORM, a parody merch line exploring Stanford's now-defunct residential neighborhood program and earned coverage in *The Stanford Daily*. When not on his laptop, Zane sings in Fleet Street, Stanford's all-original comedy a cappella group.

Siqi Chen is a master's student at Stanford CCRMA, a composer trying to learn computer music. She is interested in screen scoring, vocal music, and interactive musical tools and experiences.

Summer Krinsky is a composer, multi-instrumentalist, producer, audio engineer, creative coder and multimedia installation artist. Krinsky is captivated by fathoming new compositional frontiers, making art that embodies oneness through examining the intermediary role technology plays in modern identity. Exploring themes of this cyborg era, she is currently pursuing a masters degree at the Center for Computer Research in Music and Acoustics. Krinsky is a recipient of the 2024 Knight New Work grant, 2022 Kresge Fellowship, OneBeat Fellowship, and is a 2023 Radiona (Croatia) Artist-In-Residence. She releases music under the artist name Summer Like The Season.

Lejun Min works at the intersection of sound, visuals, and code. Through music AI research, he explores how machines might participate in creative processes without dissolving the agency of human artists. Across indie music, EDM, and intermedia art, his practice often returns to questions of where the "self" begins and ends—between human and machine, body and space, intention and emergence. He frequently works with spatial audio as a way of articulating these thresholds. He is currently based at CCRMA, Stanford, pursuing a master's degree in Music, Science, and Technology.