

**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.

**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.

**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.

**Dr. Matthew Wright** is a media systems designer, improvising composer/musician, computer music researcher, father of an energetic 8-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.

*Tonight's instruments are created using the Chuck programming language, ChuGL (graphics in Chuck), SMuck, ChuMP, Max/MSP, JackTrip, Open Sound Control, CAVIAR, bash, Resonant Object Interface, gametraks, a frying pan, and a plastic articulated claw acquired from the Internet.*

**SLOrk thanks** Celeste Betancur Gutiérrez, Madalyn Merkey, Jlin, Trijeet Mukhopadhyay, Luna Valentin, Constantin Basica, Kimia Koochakzadeh-Yazdi, and 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.

**Next SLOrk Concert:** June 6, 2026, Bing Concert Hall

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

## Stanford Laptop Orchestra (SLOrk)

presents

# SLOrktastic Chamber Music 2026

Thursday May 7, 2026, 7:30pm  
CCRMA Stage, Stanford University  
(in-person & live-streamed)



### Ensemble

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

### Co-directors

Matt Wright & Nick Shaheed

### Director

Ge Wang



**CCRMA Open House 2026**

## **Voices (2026)**

*Summer Krinsky, Lejun Min, Alex Han*

Throwing ideas into the world and taking thoughts on as our own; when does the boundary between individual and influence blur? In this piece we amplify the uncertainty of self by capturing our own voices and then warping, sharing, stealing and accumulating each other's vocalizations. Their collective meaning is created, transformed, and sometimes destroyed.

## **The Movement of Natural Forces: Wellington (2026)**

*Sasha Leitman*

*performed by Anthony, Lejun, Sasha*

People talk about getting into the quiet of nature, but the natural world is full of movement, and movement is noisy. That sound is particular to each environment and tells the story of the place. Using the Resonant Object Interface, a device that controls audio and computer parameters using the acoustics of real-world vibrating and oscillating objects, the performers engage some of the key sonic aspects of a particular environment. In this piece, we explore the wind, rocks and bird sounds of Wellington, New Zealand.

## **Flock Together (2026)**

*Alex Han*

I've employed a small ensemble of birds to improvise alongside me on the piano.

## **Warp 10 (2026)**

*Ben Hoang, Gregg Oliva, Michelle Chen*

(warning: this piece contains flashing lights) Captain's Log, Stardate 53247.3. We are down to a skeleton crew. Morale is low after the accident. Diagnostic checks report that the navigation system malfunctioned twice during yesterday's journey, but our remaining engineer reports that recent inspection shows all systems functioning as expected. This discrepancy is troubling, but we are in the final stretch of reaching Slorkus, so we must push forward ... the mission cannot fail.

## **One Size Fits (All) (2026)**

*Summer Krinsky*

*performed by Summer and 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.

## **Cozi Fishi (2026)**

*Ben Hoang, Kunwoo Kim, Gray Wong*

*performed by Alex, Ben, Gregg, Kunwoo, Michelle*

Musical fishing to the max!

## **Clawed (2026)**

*Anthony Maltsev, Siqi Chen, Zane St. John*

*Performed by Alex, Anthony, Gregg, Michelle, Siqi, Summer, Zane*

Rats! Our performance is tonight – we had to prepare something didn't we? Well, no bother... how long could it take to write an instrument and figure out how to perform it anyway? What could go wrong?

## **Audīvī vetera tympana resonantia ut obiectum (2026)**

*Father Shaheed and the Holy Gry*

*Res est unum, res est omnia.*

*Spatia acustica a Soror Valentin mediata.*

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**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.

**Sasha Leitman** is a creative technologist and sound artist originally from California, and now a dual citizen of Aotearoa New Zealand. She has been making musical instruments, new interfaces for musical expression and sound art installations for the last 25 years. Her work focuses on how we engage the physical, material world around us and how we can use that engagement to reclaim our interconnected, material intelligence.

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

**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.

**Kunwoo Kim** is a postdoctoral scholar at Human-centered AI (HAI) at Stanford University. His PhD dissertation was on Humanistic Tool-building in Virtual Reality, exploring artful design philosophy and methodology in audiovisual interactive medium. He now explores meaningful video game designs.

**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 nowness 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.

**Gray Wong** contributed some art.

**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.