

## **Message from the Artistic Program Chairs**

The 19th Brazilian Symposium on Computer Music (SBCM 2025), held at the Interdisciplinary Nucleus for Sound Studies of the University of Campinas - NICS/UNICAMP, reaffirmed a principle that has long sustained this community: computer music is not only a closed technical field, but a meeting place. It is where composition, performance, listening, engineering, design, computation, and research continually intertwine. The Artistic Program was conceived from this perspective, not as an appendix to the scientific meeting, but as one of its central modes of inquiry.

The principal evening program brought together twenty selected works across three concerts. This core selection was complemented by an immersive-audio program involving LASom, coordinated by Prof. Mannis, the Acoustics and Communications Laboratory, coordinated by Prof. Bruno Masiero; and the Laboratory of Audio and Music Technologies at the University of São Paulo, coordinated by Prof. Faria. The immersive audio demos further expanded the program through multichannel electronic music and mixed performance.

The range of the selected works was deliberately broad. The program included fixed-media and acousmatic music, live electronics, audiovisual performance, interactive systems, environmental-data sonification, technologically extended percussion, improvisatory practices, hybrid instrumental-digital works, and multichannel spatial composition.

This diversity matters because Computer Music is shaped not only by increasingly sophisticated tools, but also by the questions artists decide to ask through them. Technologies do not arrive in artistic practice as neutral objects. A diverse artistic program can expose contrasting relationships between humans and machines, local practices and global infrastructures, embodied gestures and abstract data, individual expression and collective systems, technological precision and productive unpredictability.

Although SBCM is Brazilian in its institutional history and cultural commitment, its artistic horizon is inherently broad. This international presence did not diminish the importance of Brazilian perspectives; instead, it created conditions for them to circulate, dialogue with other artistic contexts, and speak from their own complexity.

Inclusivity, in this context, must be understood as both an ethical commitment and a condition for innovation. The call explicitly encouraged proposals from women, peripheral artists, Black artists, LGBTQIAPN+ artists, and other historically underrepresented communities, while affirming accessibility and respectful participation.

We are grateful to every artist, composer, performer, researcher, technician, student, laboratory member, volunteer, and institutional partner who made this program possible. We especially thank the local and general organizing committees, NICS, Unicamp, the participating laboratories, and the audiences whose attentive presence completed each work. Artistic events depend upon visible and invisible forms of labor, and acknowledging this collective effort is essential to understanding the festival itself.

Ivan Eiji Simurra, Flora Holderbaum, Paulo Assis

Artistic Program Chairs — SBCM 2025