

# Sachie Kobayashi

Composer





## Sachie Kobayashi

Composer, Creator

Sachie Kobayashi (1990) is a composer, active between Asia and Europe. Throughout her career she received several scholarships and grants, such as the Swiss Confederation Excellence Scholarship, the fellowship by the Program of Overseas Study for Upcoming Artists sponsored by the Agency for Cultural Affairs, Ville de Genève. Her works were presented worldwide and she worked with numerous ensembles and musicians including Klangforum Wien, Ensemble Modern, Ensemble Proton Bern, Ensemble Reconcil, mdi Ensemble, percussion CYTi etc. She won the impuls International Composition Competition 2023 (Vienna Austria), was shortlisted for the « World New Music Days 2021 » by ISCM, and was selected for « Protonwerk no. 11. » by ensemble Proton Bern (Switzerland). For her acousmatic work Kobayashi got « Special Mention » by Ars Electronica Forum Wallis Selection 2020. Her piece « I haven't known you yet » for orchestra and electronics was premiered by the HEM Orchestra, conducted by Pierre Bleuse in 2020. She studied at Haute École de Musique de Genève under Michael Jarrell, Luis Naon and Gilbert Nouno, where she received her masters degrees in composition (2020) and music education (2023). Kobayashi participated in the Cursus de composition et d'informatique musicale at IRCAM in 2021/2022 under Pierre Jodlowski. In Tokyo, Kobayashi studied with Akio Yasuraoka at the Tokyo University of Arts (GEIDAI) where she received her Bachelor of Composition. In 2018, she won the Acanthus Prize and the Taito Mayor Prize. She also received a bachelor's diploma in Cultural Creative Studies from Aoyama Gakuin University in Japan.

Education

Prizes, Selections, Scholarships

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# Education

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**2023**

Master of Arts - Composition and Music Theory Education  
Haute école de musique de Genève  
Conseil d'État prize, Leenaards/HEM Springboard

**2020**

Master of Arts - Composition instrumentale  
Haute école de musique de Genève

**2018**

Bachelor of Arts - Composition  
Tokyo University of the Arts  
Acanthus award, director of Taito Ward award

**2013**

Bachelor of Arts - Cultural and Creative Studies  
Aoyama Gakuin University

Extra

**2022**

Cursus de composition et d'informatique musicale  
IRCAM (Institut de recherche et coordination acoustique/  
musique)

# Prizes, Selections, Scholarships

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“Shifting” with Klangforum Wien, Vienna, Austria

## 2024

Semaine de la Résidence at T2G Théâtre de Gennevilliers (France)  
Semaine de la Résidence at La Ménagerie de Verre (France)  
Résidence d’essai at Le CENTQUATRE-PARIS (France)

## 2023

Conseil d’État prize Leenaards/HEM Springboard prize  
Winner of impuls. International Composition Competition at impuls Festival 2023,  
Graz, Austria

## 2022

Protonwerk No.11, Ensemble Proton Bern, Switzerland

## 2021

Artist Grant (2021-2023) Nomura Foundation, Japan  
Cité internationale des Arts Paris by Artist Grant by City of Geneva and Simon I. Patiño  
Foundation, Geneva, Switzerland  
Scholarship (2021) Kakehashi Foundation, Japan  
Finalist for Swiss Section (2021) International Society for Contemporary Music (ISCM)  
World Music Days, Switzerland

## 2020

Scholarship Fondation Hans Wilsdorf (2020), Switzerland

## Before 2020

Special Mention Selection for the Forum Wallis at Ars Electronica 2020 for acousmatic  
works, Switzerland  
Artist Study Grant Swiss Government Excellence Scholarship,  
Artist Grant (2019) Fellowship through the Program for Emerging  
Artists Abroad, sponsored by the Agency for Cultural Affairs, Japan  
Taito City Mayor Award (2018), Japan  
Acunthus Award (2018), Japan

# Works

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Creation series

# TRANS- INSTRUMENTALISM



VR and Live music

## *RêVeRie - Trans-Instrumentalism (2025)*

Commissioned by Ensemble Contrechamps

In collaboration with the GIFF (Geneva International Film Festival)

Program: *Locus Solus* – GIFF × Ensemble Contrechamps

Music: Sachie Kobayashi

3D, VR, animation: Sachie Kobayashi

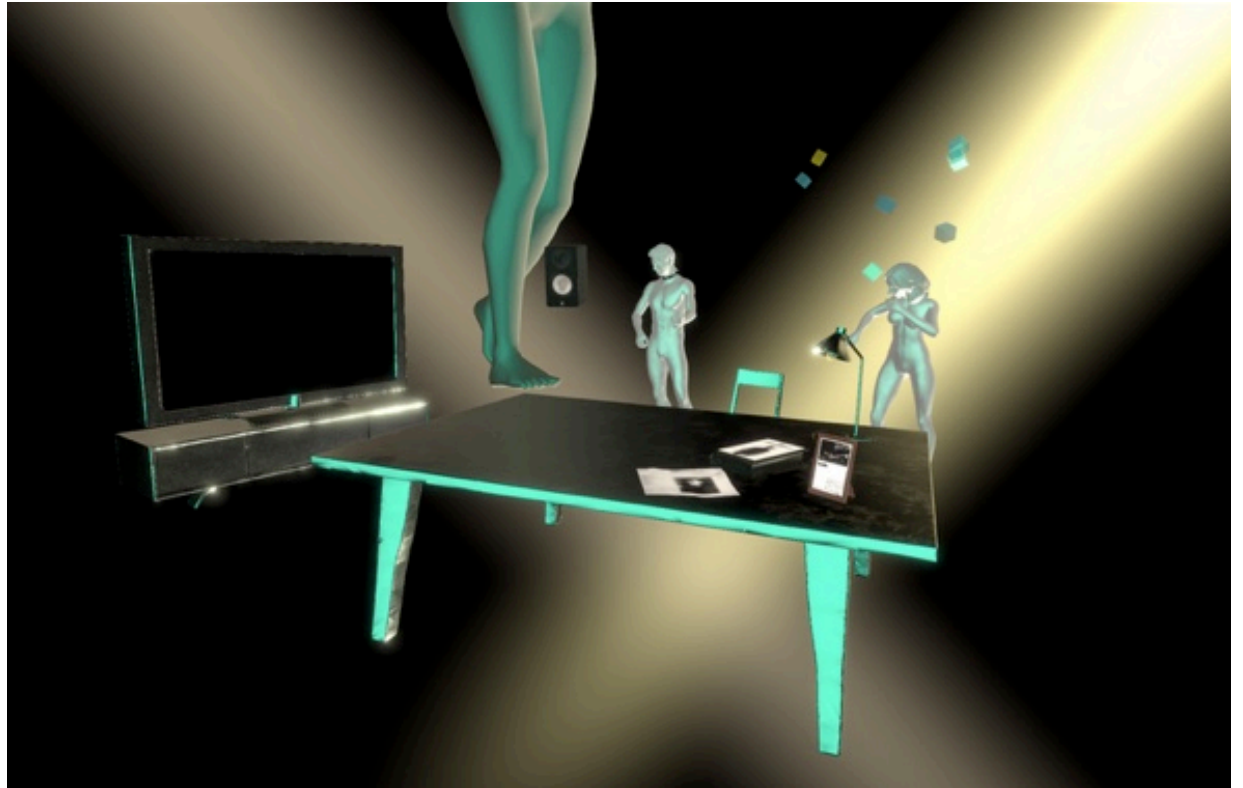
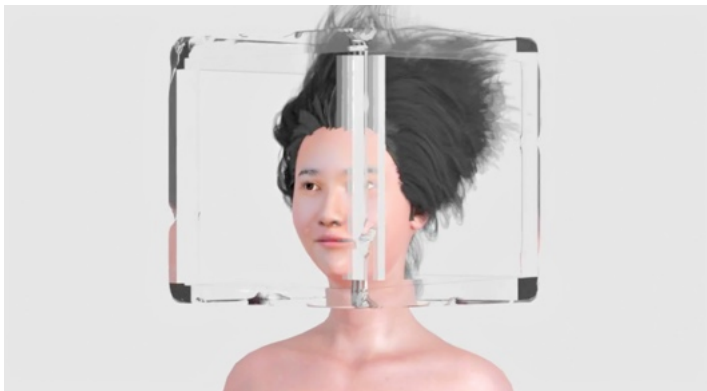
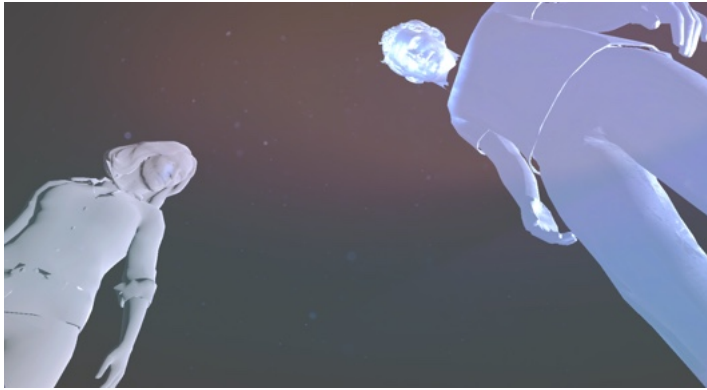
Performance: Ensemble Contrechamps





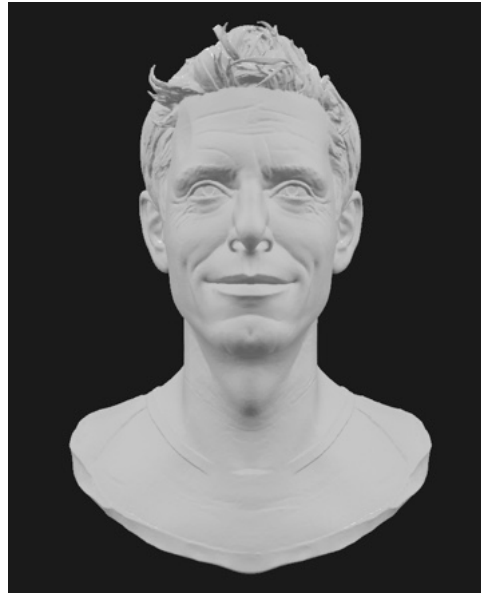
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Rêverie expands an ongoing exploration of trans-instrumentalism, examining the fluid continuum between acoustic and digital instruments. Created in collaboration with musicians of Ensemble Contrechamps (CH), the work imagines how instruments might “dream” of one another, allowing timbre to evolve into architecture and gesture to unfold as landscape.

Rêverie opens new possibilities for understanding sound as spatial form and space as musical material. Within virtual and mixed-reality environments, body, image, and sound interact as an integrated field of creation. This multidimensional framework moves beyond technical innovation, cultivating an immersive, poetic, and contemplative experience—a kind of rêverie in which musical creation becomes simultaneously spatial, sensorial, and transformative.



The piece explores the extension of reality into virtual reality, blurring the boundaries between two worlds or two bodies since instruments can be understood as both body and music. An AI-generated 3D model exists in virtual space while live musicians perform in front of the audience, with music serving as the medium that connects and shares both realities continuously. Mixed-reality allow acoustic and digital, physical and virtual, to merge seamlessly.

In *Rêverie*, the cube appears as a central visual motif throughout the work. The cube represents the space in which we exist both the physical room and metaphorically the minds of others, society, or even the self. Cubes scatter, bodies are shown trapped within them, and gradually the boundaries dissolve, merging self, others, and society into a unified whole.



All voices in the piece are AI-generated, and the poetic texts are also created by AI. The world presented on stage may be seen as crafted by the composer, a kind of godlike presence, or as a manifestation of her dream. The butterfly appearing at the beginning evokes the butterfly effect and alludes to the dream of the butterfly, bridging notions of transformation and impermanence.

The work also explores the fusion of Eastern and Western perspectives on identity, creating a space where cultural and philosophical ideas intersect with sound, image, and virtual reality. Through these layered visual and sonic metaphors, *Rêverie* invites the audience into a contemplative, immersive, and transformative experience.



*Composition*

## *Day 0 – Trans-instrumentalism (2022)*



pour performeur, vidéo, capture de mouvement et électronique

Premiere by: Corentin Marillier

Créations du Cursus

Thanks to: Pierre Jodlowski, Sébastien Naves, Corentin Marillier, Kaya Kolodziejczyk, Emmanuel Fléty, Frederik Bous and Pedagogical team at Ircam

This piece was composed as the final project of Cursus Program on Composition and Computer Music (Cursus) at IRCAM, the French National Institute (Institut de Recherche et Coordination Acoustique/Musique).

The project utilized the R-Iot device, an IRCAM-developed wifi-connected motion sensor capable of measuring acceleration, gyroscope, and tilt angle.

The device controls the sound synthesis through patches programmed in Max for Live within Ableton Live, and also controls the brightness and color of the connected LED light bows (archet lumineux,).

Trans-Instrumentalism was then presented in December 2023 at Studio 5 in IRCAM (Institut de Recherche et Coordination Acoustique/Musique), the French National Institute of Acoustic Music, as a sequel to Day 0 "Day 1" prototype was presented.

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# Instrumental Composition

(With/Without Electronics)

This work was commissioned by:


Garrett Mendelow  
Andrew Naughton  
Vassilena Serafimova  
Chris Sies  
Megan Campbell  
Ksenija Komljenović  
Danielle Moreau  
David Cariano Timme  
Alex Petcu  
Christian Swafford  
Michael Ptacin  
Elias Linus Gustavsson  
Isaac Pyatt  
Yu-Chen Hsiao  
Nikolai Ivanov  
Jacob Hargrove  
Renee Kuczeski  
Jonathan Da Silva  
Nathan Elliot Siegel



This piece was created with a focus on the physicality of the performers and exploring new possibilities in multi-percussion. At times, the marimba imitates the human voice, blurring the line between performer and listener through a hallucinatory narrative. This piece was premiered online on March 10th, 2025 by Garrett Mendelow and premiered in France on March 15th, 2025 by Vassilena Serafimova.

Duration: 10 mins.

*Composition*

*i.p.s.e.i.t.y.* 2025 

For multi-percussion and electronics

Premiere by: Garrett Mendelow (online), Vassilena Serafimova(France)

Composition  
*Shifting* (2022)

For 11 musicians



Premiere by: Klangforum Wien, Cond.: Johannes Kalitzke  
Helmut List Halle, Graz, Austria  
[www.impuls.cc](http://www.impuls.cc)

Duration: 11 mins.

1 fl. / 1 cl. + bass cl. / 1 hp. / 1 pf. / 2 perc. / 2 vn. / 1 va. / 1 vc. / 1 cb.

My piece is a textural work that explores the use of smaller dynamics to bring out the maximum possible sound of the instrument. The composition was inspired by my previous work, “Time Study in P”, which was composed for a conducting class at the Haute école de musique de Genève. In this piece, certain pitches were derived from the spectral analysis and solution of tam-tam sounds using Orchidea.

In my new piece, I aim to synthesise new sounds and construct a “noise” sound as a novel compositional component. I will explore the repetition of textures and how changes in our listening can arise due to these changes. Ultimately, my goal is to create a work that challenges the listener’s perception of sound and encourages them to engage with it in a new way. The concert was broadcast on the radio by the Austrian Broadcasting Corporation (ORF).





Composition  
*I haven't known you yet (2020)*

pour orchestre et électronique



Premiere by: Orchestre de HEM Cond.: Pierre Bleuse  
Studio Ernest-Ansermet Geneva, Switzerland



Duration: 15 mins.

My second orchestral work. The work was created as a final piece for the Haute école de musique de Genève's master's degree in composition. The music is based on the motif of “cry” and “breathing”, with orchestral support by Orchidea. Starting from the idea that an orchestra could be regarded as an organism a living being I drew inspiration from Jonathan Harvey’s *Speakings*, which later led me toward the concept of trans-instrumentalism.

Composition with program *Orchidea*, Computer aided Orchestration  
(IRCAM and HEM)



Composition

*...Do you want to play the piano? (2022)*

pour piano et électronique



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Premiere by: Hristeya Markova

Salle de l'Institut & Théâtre d'Orléans Orléans, France

Duration: 6 mins.

1 pf. / electronics (fixed media, 2ch)

This piece was commissioned by pianist Hristeya Markova as a premiere piece for the 15th Concours international de piano d'Orléans (International Piano Competition of Orléans). It was written as a piece for piano and 2-channel electronic sounds. The concept of the piece was “the piano speaks” and it is a superb piece of art.

The piece is inspired by Austrian composer Peter Ablinger's “Talking Piano (DEUS CANTANDO)” using Max/MSP programs, the concept of converting human voices from MIDI data to musical notation and daring a real pianist to play the "echo" of the electronic sound voices.





*Composition*  
*être (2022)*

pour clarinet d'amore et 7 musiciens



Premiere by: Ensemble Proton Bern  
Cond.: Aaron Cassidy  
Dampfzentrale Bern, Switzerland  
Dedicated to: Richard Haynes

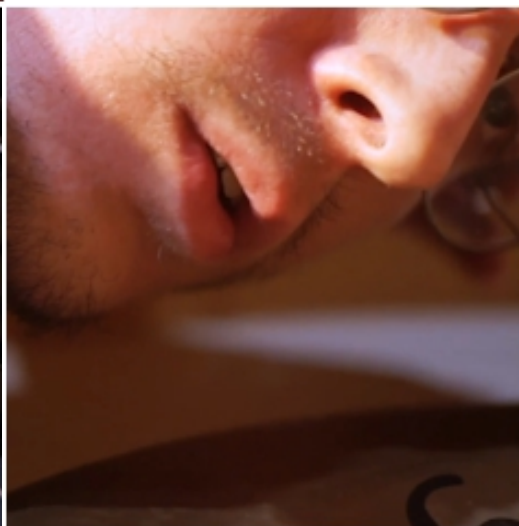
Duration: 12 mins.

1 fl. / 1 cl. d'amore / 1 ob. / 1 fg. / 1 hp. / 1 pf. / 1 vn. / 1 vc.

This piece was performed in Bern, Switzerland, under the direction of Aaron Cassidy, as the selected composer for the open call Protonwerk no. 11 by Ensemble Proton Bern, a professional contemporary music ensemble in Bern, Switzerland.

Dedicated to Richard Haynes, a solo clarinet d'amore player.





This piece was performed at the Swiss Chamber Music Festival 2019 by Percussion CYTi, the Swiss percussion duo consisting of Chiao-Yuan Chang and Till Lingenberg.

The work explores effective writing for a minimal instrumentation, deliberately avoiding reliance on large ensembles. It is composed through “gestures”: speaking to the instruments, listening to them, and gently stroking them. By treating these three actions as core compositional elements, the piece offers the audience a performance in which the physical and musical dimensions are strongly interwoven.

Duration: 6 mins.

*Composition*

*Don't Hit Me* 2019



For 2 percussionists

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Premiere by: Duo Percussion CYTi (Chiao-Yuan Chang, Till Lingenberg)

Swiss Chamber Music Festival 2019 (Switzerland)

*Composition*

## *O.V.N.I. 2021*

For Handpan and Electronics

Premiere by: Michaël Tissier

Movie and music: Sachie Kobayashi

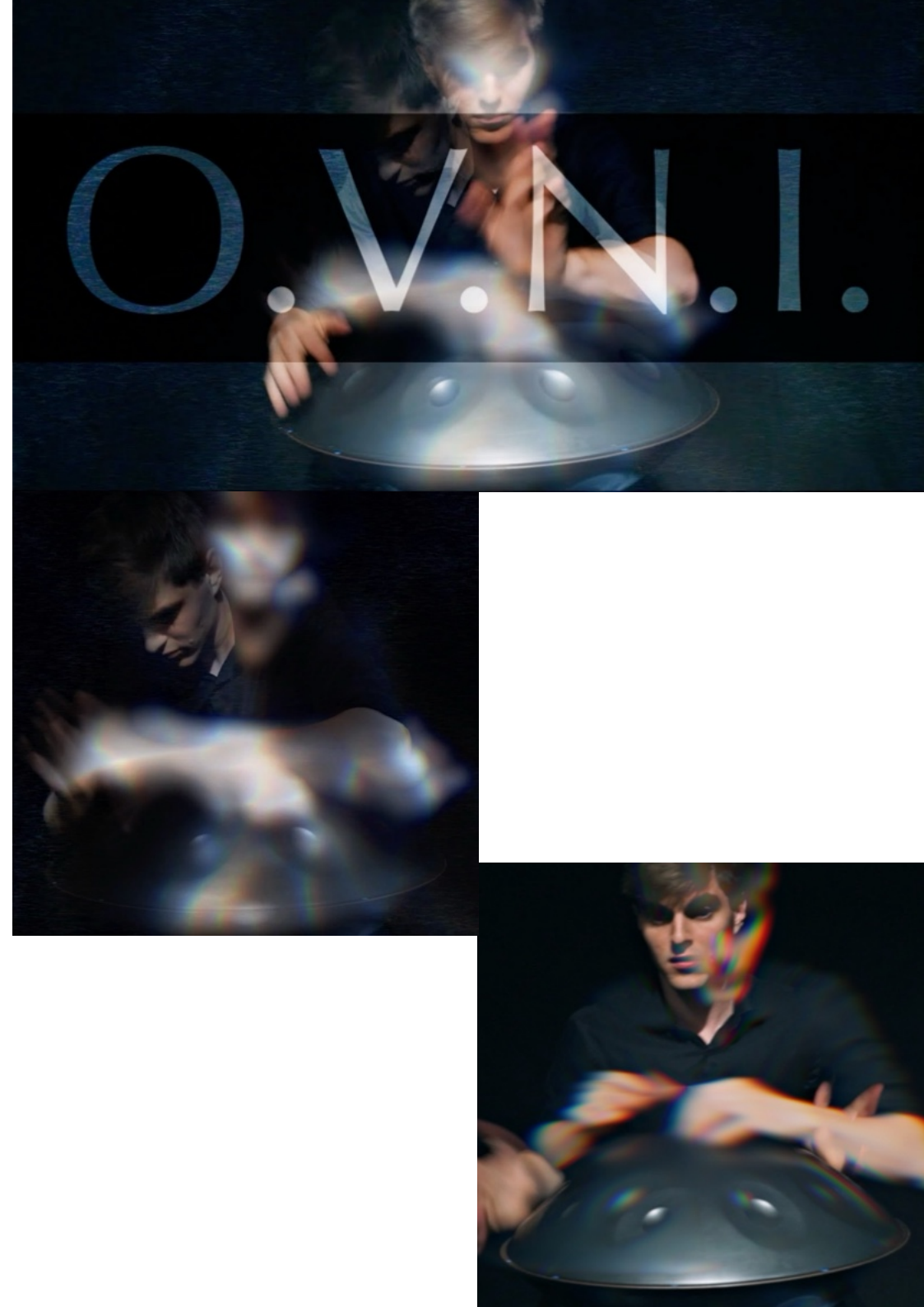
Haute école de musique de Genève (Switzerland)



Duration: 11 minutes

Instrumentation: Handpan, fixed media (2-channel)

This piece, commissioned by Michaël Tissier and premiered at the Haute école de musique de Genève, is an experimental work for handpan created at a time when only a few makers were producing the instrument. The composition grew out of numerous meetings with the performer, during which new playing techniques were explored and refined. The performance incorporates fixed media and is realized using Ableton Live, Reaper, and click-track synchronization.

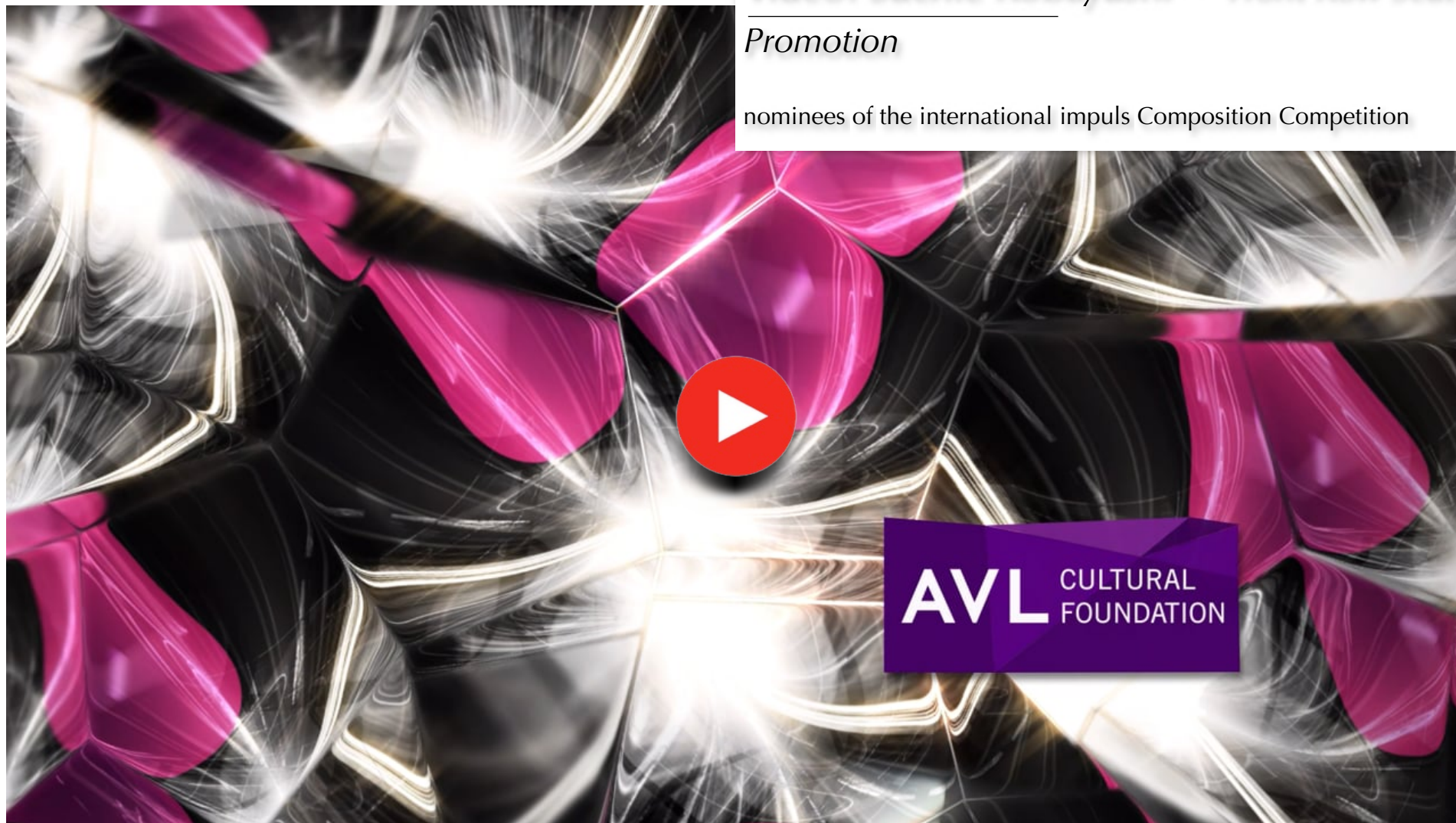


Supported by AVL Cultural Foundation

*Video: Sachie Kobayashi — Front Row Seat*

*Promotion*

nominees of the international impuls Composition Competition



# Collaboration

*Composition*

*Poetry is what gets lost in translation (2023)*

For video installation





*Composition*

## *Poetry is what's lost in translation (2023)*

For video installation




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Collaboration with: IRCAM, École des Beaux-Arts, ENSBA  
Lucie Wahl, Margot Bernard, Clara Éon  
Chapelle des Petits-Augustins ENSBA, Paris, France

A polyphony of songs was designed to envelop the space through 6 speakers installed in the church, collaborated with a video installation by Lucie Wahl and Clara Éon. Bernard's small book of poems, which contains all the songs recorded, is a beautiful work of art that speaks of identity, recalled in different languages and across people's memories.

Duration: 12 mins.



*Composition sonore for theatre*  
*Poupée N. (2024)*

45 mins.

Writing, direction, performance: Grace Seri.

Lighting design: Cristobal Castillo-Mora

Sound composition: Sachie Kobayashi

Video creation: Steven Guermyet

External perspectives: Dana Fiaque, Lucie Gallo.

Filmed stage: Mathieu Kauffmann.

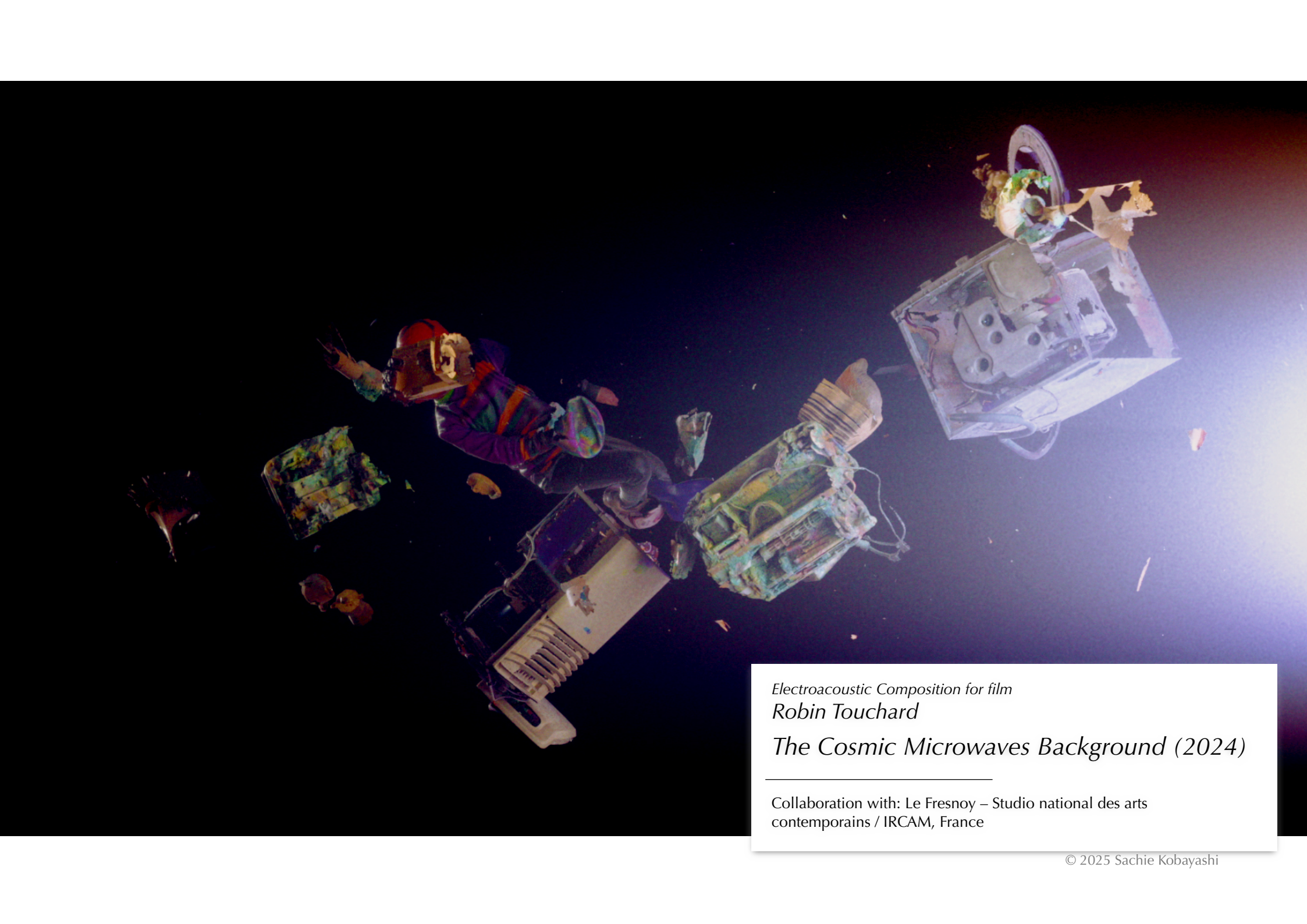
Production: Anna Ladeira - Le Voisin

Production: Cie portrait fractales and Le Voisin

Co-production: Arsenic - Center for Contemporary Stage Art, Lausanne. Support: Point Éphémère, Lafayette Anticipation Foundation Galeries Lafayette, T2G Théâtre de Gennevilliers

In a “room of one's own” haunted by symbolic objects, a young girl becomes a doll when she hears voices coming through her: Poupée N., N de négresse. Lanieka, the porcelain dog, the purple corded telephone and posters by May Ayim, Toni Morrison, Soraya Bonelli and Nina Simone, to name but a few, set the reminiscent scene and accompany Poupée N. on her memorial journeys. In the form of a collage as crazy as it is experimental, Grace Seri conjures up a melting pot of images and memories fracturing her thoughts, in the service of a poetic self-fiction between Saint-Louis, the Ile de Goré and the quays of the Garonne in Bordeaux. Like a ritual of reconciliation, she imagines in this tale reviving the dead beings who would rise to the surface of the Atlantic waters, those thrown overboard during a slave ship crossing. Poupée N. is not afraid of the monstrous, flirting with the spiritual and the hidden zones of the unconscious on the one hand, and the morbidly mournful burlesque on the other. In the intimacy of this teenage bedroom, Grace Seri probes the traces left on the present and in the flesh by a dehumanized and violent past.

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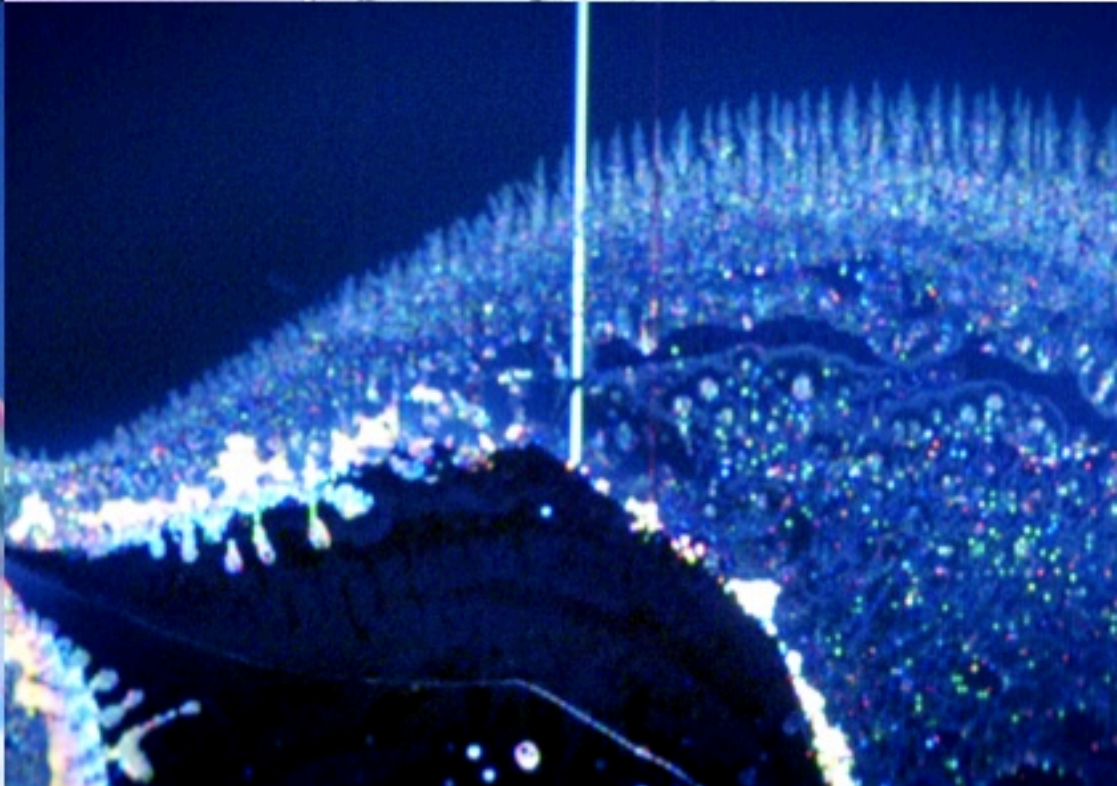
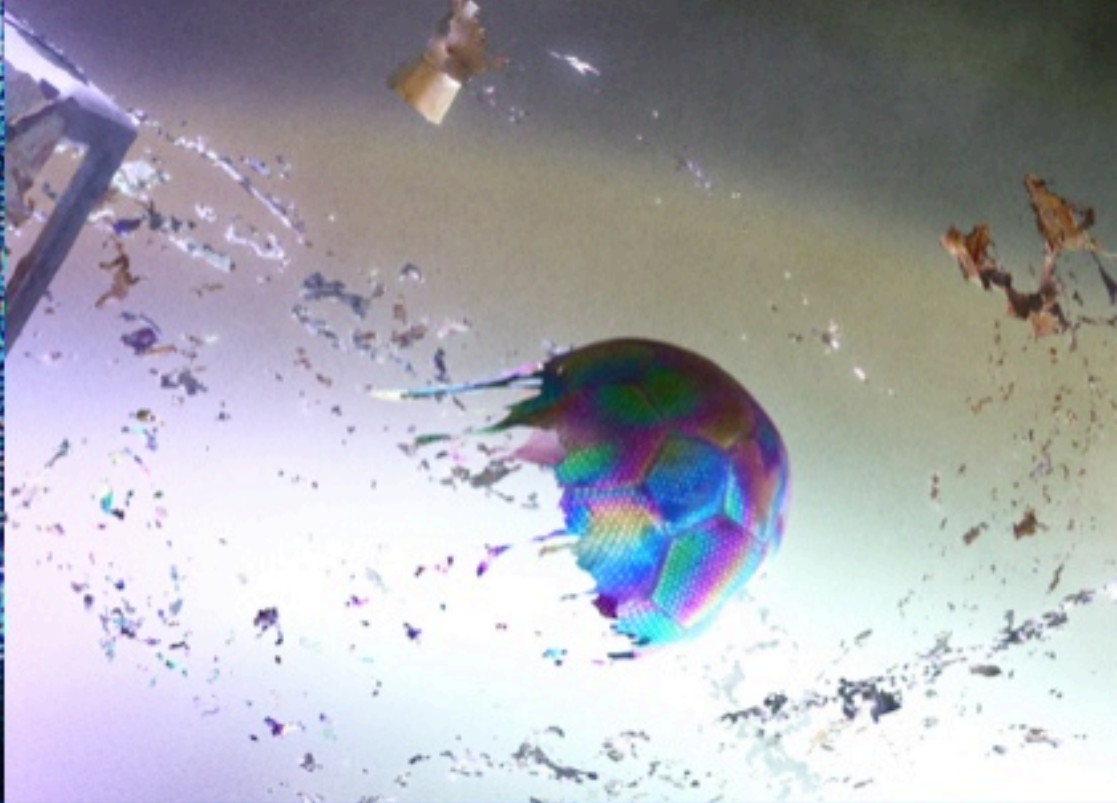
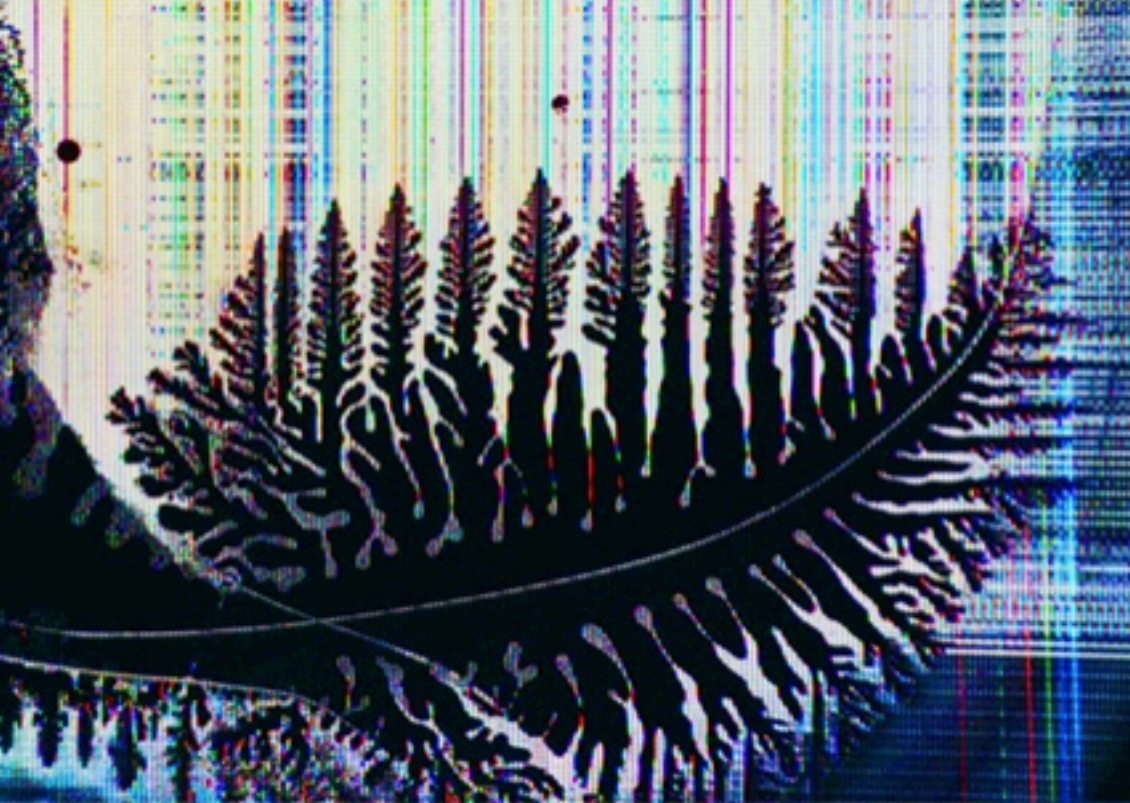


*Electroacoustic Composition for film*  
*Robin Touchard*

*The Cosmic Microwaves Background (2024)*

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Collaboration with: Le Fresnoy – Studio national des arts  
contemporains / IRCAM, France



## Other works: Collaboration

*Sound Design / Composition*

*Une autre que moi (2024)*

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Direction: Clara Eon  
Script: Clara Eon

Supported by: Fondation Leenaards/HEM, CENQUATRE PARIS, la Ménagerie de Verre dans le cadre du Studiolab, École Nationale Supérieure des Beaux-Arts de Paris

"Une autre que moi" with Clara Eon, choreographer and performer, a collaboration has been established to explore new paths in the relation of music and performance. This project was supported by La Ménagerie de Verre, CENTQUATRE-PARIS, and the Beaux-Arts, for the year 2023-2024, proposes to explore the complex theme of hysteria through dance, music, and storytelling. The piece follows the character of Emma, 28, diagnosed as hysterical by her doctor, and explores the manifestations of sexist labeling, disrupting Emma's perception of her body and her history. This project, although inspired by historical facts, is not intended to be documentary but is the result of an aesthetic research conducted from a political perspective.



*Multimedia work*

*Jaeduk Kim - Digital Panopticon (2025)*

for 3 percussionists, live electronics and multimedia

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Composition: Jaeduk Kim  
Multimedia: Sachie Kobayashi

The Panopticon, designed by Jeremy Bentham, is a prison structure in which a central observer can watch all prisoners, while the prisoners never know whether they are actually being observed. This uncertainty compels them to regulate themselves, embodying a crucial mechanism of power. Byung-Chul Han extends this idea to the digital age, where surveillance no longer depends on coercion but on voluntary self-exposure, through which individuals actively contribute to their own surveillance. This work, written for three percussionists and four short movements, narratively explores these dimensions. The 2nd movement after the first introduction, depicts participation in surveillance through self-exposure, followed by the relentless pursuit by rulers within the system of control. The final movement portrays the fragmentation of the self, where everything is confined within a dense, multidimensional structure of domination. ()



*Multimedia work*

## *Réalités 2022*

for Xbox Kinect, percussionists, live electronics and multimedia

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Composition: Sachie Kobayashi, Ayaka Fukano

Multimedia: Sachie Kobayashi

Institut Jaques-Dalcroze - ijd

This work was presented as part of the final master's project in the Dalcroze Eurhythmics program at the Haute école de musique de Genève, performed by rhythmist Ayaka Fukano. As an artistic culmination of research into the relationship between the body and music within the Dalcroze Method originally developed by Swiss composer Émile Jaques-Dalcroze the piece integrates movement, sound, and interactive technology. A Kinect sensor generated live visuals in Processing, while the performance featured vibraphone playing augmented with live electronics using Ableton Live and Max for Live.

The second half of the project featured an electroacoustic composition based on the Japanese children's song "Soap Bubbles," created specifically to accompany choreography.



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