



Audio Engineering Society - 2025 Election Official Candidate and Bylaws Amendments Information

May 9, 2025

The following information has been provided by the candidates for the AES 2025 election. Positions this year are President-Elect, Treasurer, VP Central Region, USA/Canada, VP Central Region, Europe, VP Southern Europe/Middle East/Africa Region, VP Latin American Region, VP Asia-Pacific Region, and three Governors who will be elected from six candidates – you may vote for up to three Governors. Terms begin January 1.

In addition this year, four updates to the AES Bylaws will be voted on by Membership. An explanatory PDF with the proposed amendments is a separate document.

Voting begins online on May 16, 2025 and ends June 27 at 5:00PM Eastern U.S. time. There is no need to vote early if you wish to take time to review the ballot. Eligible Members will receive emails to their address of record May 16 from the election company, Global Election Services, with voting details. If any Member who is eligible did not receive an election ballot notice in email, they may still vote by simply going to the voting site, <https://AES.gesvote.com>, entering their name, AES Member number and email to receive the security code to vote online. The exact name and number must match AES records. Security codes are emailed immediately from helpdesk@voteges.com, so check your spam/junk folders if necessary. Lapsed Members may renew and Associate members may upgrade to Member at their AES member portal and vote if done before June 20, 2025.

If you have any trouble voting, contact Global Election Services at: helpdesk@voteges.com or call them at 1-800-864-1263 toll-free.

Sincerely,
Gary Louie
AES Tellers Committee Chair
gary.louie@aes.org

AES 2025 Election Sample Ballot

(electronic voting will randomly present names in forward or reverse alphabetical order)

AES President-Elect

Kazuhiko Kawahara
Cesar Lamschtein

AES Treasurer

Jayant Datta

Vice President, Central Region USA & Canada

Kelvin Grimble
Kerry J Haps

Vice President, Central Region, Europe

Krišjanis Geidans
Piotr Majdak

Vice President, Southern Europe/Middle East/Africa Region

Huseyin Hacıhabiboglu
Lamberto Tronchin

Vice President, Asia-Pacific Region

Feng Hanying
Masataka Nakahara

Vice-President, Latin America Region

Carlos Fonseca
Ezequiel Morfi

Governor (At-Large), vote for up to 3

Jamie Baker
David Bialik
Charles Hughes
Fariuska Lira
Bernarda Ubidia
JD Wong

Bylaw Amendment Proposal 1

Allow students to participate in Standing Committees to encourage engagement, however not as Chair or Vice Chair

Bylaw Amendment Proposal 2

Introduce a Secretary-Elect option

Bylaw Amendment Proposal 3

Remove term limits on Secretary and Treasurer

Bylaw Amendment Proposal 4

Add language regarding removal of Officers and Members.

Candidate provided biographies follow



Kazuhiko Kawahara

Dr. Kazuhiko Kawahara is an Associate Professor at the Department of Acoustic Design, School of Design, Kyushu University. He received a master's degree from the Kyushu Institute of Design in 1989 and his Ph.D. from Kyushu University in 2017.

Kazuhiko worked as a Digital Signal Processing Engineer for the TOA Corporation from 1989 to 1991. He was a member of the cutting-edge developing team of a Digital Mixing System for live performance. It was the era when real-time digital signal processing systems were considered unreliable. However, he implemented the system and made it reliable.

In 1991, Kazuhiko returned to the Kyushu Institute of Design as a research assistant. Since 2023, Dr. Kawahara has been at Kyushu University (2003 because of the university reformation in Japan). Electro-acoustics and audio signal processing are his fields of research. He has also done work in loudspeaker evaluation, loudspeaker application technology, and remote presence for remote live viewing. His recent focus involves the pedagogy of Technical Listening Training (TLT). He has attended many AES conventions and conferences with his students for signal processing, audio networking, audio mixing evaluations, audio archiving, and loudspeaker-related research presentations. He also joined ear-training AES workshops as a panel for TLT many times.

Kazuhiko has been an active member of the AES for 18 years. He now serves as a Vice President of the Asia-Pacific Region of the AES, Vice-Chair of the Education Committee of AES, and AES Japan Section committee member. Kazuhiko is also chairman of the Education Committee of the Acoustical Society of Japan.

Optional statement:

AES is a unique network comprising a diverse range of people, including professional engineers, content creators, and academics. I commit to making AES a place where people can thrive by sharing their technical and cultural values from a global perspective.

I believe strongly in the educational potential of the AES. As an educator, I have been extraordinarily active in recruiting the next generation of our membership. I see a world of opportunity in the beloved Society I have been proud to belong to. I would happily work for the AES community and be an able ambassador.

AES Profile: <https://members.aes.org/individual-info?recordNum=72900>

Candidate for AES President-Elect



Cesar Lamschtein

Cesar Lamschtein, born in 1973, has been passionate about audio and music since he was just 11 years old. This early love for sound led him to pursue a professional career in audio engineering and music production. In the early 1990s, he obtained a degree in audiovisual techniques in France, a period rich with transformative advancements in the audio industry. This decade marked a significant shift from analog to digital technology, allowing him to witness firsthand the evolution from linear recording to digital access, and from cumbersome analog equipment to lightweight, efficient digital systems that revolutionized sound production.

Cesar began his professional career as a staff engineer in various studios, immersing himself in music, theater, film production, and live sound events. As he gained experience and confidence in his skills, he transitioned into freelancing while also engaging in consulting and teaching roles. His collaborative work in the industry has allowed him to collaborate with notable local artists and international stars, including Joe Satriani, Bajo Fondo, Placido Domingo, and Caetano Veloso, among many others.

Cesar boasts over 28 years of experience in audio education. His dedication to teaching excellence was recognized by ORT University, which awarded him the Teaching Excellence Award in 2010. Cesar is frequently invited to share his expertise at audio technology events and educational institutions, contributing to the professional growth of many in the field.

In his career, he played a pivotal role in the establishment of Uruguay's first world-class recording studio and was subsequently appointed as the head of the audio and video department at the National Concert Hall, the country's premier venue. His professional pursuits now focus on consulting in system integration, live venue design, public address installations, and music production projects across Latin America and the United States. Notably, he serves as the main sound engineer for the Montevideo Philharmonic Orchestra.

Cesar is committed to continuously enhancing his skill set. He actively participates in masterclasses and workshops, learning from industry legends such as Bruce Swedien and Alan Parsons, while also attending regional and international AES events. Recently, he expanded his expertise by completing a master's degree in media forensics at the National Center for Media Forensics in Colorado, where he earned accolades for his outstanding academic performance.

His relationship with AES began when he was introduced by Albert Grundy at the 1995 AES convention in Paris. He became a founding member of the Uruguayan section in 1996, driven by the conviction that AES is an excellent platform for sharing experiences and enhancing professional skills. Over his 25 years of involvement, Cesar has been instrumental in promoting student activities, organizing seminars, and leading various initiatives. He received the AES Board of Governors Award in 2012 and 2019 for his leadership in Latin American Conferences and the AES Citation Award in 2015, recognizing his commitment to audio education in the region.

Fluent in Spanish, French, English, and Portuguese, Cesar remains dedicated to his leadership role within AES. He has served as Vice President for the Latin American region, a board director, and part of the AES Uruguay committee in several capacities. Today, he is the chair of the Regions and Sections Committee and continues to participate actively in numerous committees, fostering growth and development in the audio engineering community.

Optional statement:

As a candidate for the presidency of the Audio Engineering Society, I am deeply committed to advancing the field of audio engineering through collaboration, education, and innovation. I believe these pillars are essential for fostering a thriving international community that benefits all involved in our industry.

One of my primary goals is to promote the sharing of knowledge and best practices among all AES members. It is crucial that we prioritize efforts to increase diversity within our membership and leadership. By doing so, we can create an environment that provides equal opportunities for everyone to succeed and contribute meaningfully to our field and the society as a whole. This commitment will not only enrich our organization but also hopefully enhance the creativity and innovation within the audio engineering community at large.

I aim to foster worldwide connections among various stakeholders in the audio industry—including manufacturers, practitioners, students, educators, and researchers. By building a network that bridges these groups, we can ensure that the AES remains a relevant, dynamic and vital organization. This connectivity will allow us to address the diverse needs of our members while also engaging meaningfully with the wider international audio community. As president, I will work diligently to create initiatives that support professional development, knowledge exchange, and mentorship. These initiatives will empower members to grow in their careers and contribute to the evolution of audio engineering practices. I envision a society where all voices are heard, and where collaboration leads to innovative solutions that push our industry forward. I am excited about the opportunity to serve as AES president and to work alongside you all to achieve these vital goals. Thank you for your support.

AES Profile: <https://members.aes.org/individual-info?recordNum=61922>



Jayant Datta

The AES Treasurer is, quite possibly, the only position on earth where Jayant's passion for audio and his deep interest in finance come together. Jayant is honored to be considered for this position. With 25+ years of experience in not-for-profit finance AND audio engineering, he is eager to support the Society's financial health and its mission of promoting the science and practice of audio.

In his role as the Treasurer at Empower Federal Credit Union (a \$4 billion not-for-profit financial institution with more than 600 employees), he oversees financial planning, manages budgets, and ensures regulatory compliance. As the Treasurer of ICRCC (a \$500,000 not-for-profit organization that promotes Indian music, art, and culture in central NY with ZERO employees), he takes a more hands-on approach in implementing effective financial controls and managing investment portfolios, thus contributing to the organization's fiscal stability. Such experiences have equipped Jayant with a solid foundation in financial management, reporting, and strategic oversight.

Complementing this is his deep-rooted experience in audio engineering. As a member of the AES since 1988, Jayant has served the AES in numerous areas: convention papers, workshops, tutorials, leadership roles on committees (conventions, standards, technical), the technical council, paper reviewer, and the AES Educational Foundation.

Jayant has experience in different segments of the audio industry – designing the first digital mixer for radio (broadcast), manipulating sounds with chips at Motorola (consumer, professional), cutting edge R&D and product development at THX (amplification, line arrays, automotive), leading strategy and engineering as the CTO of Audio Precision (test & measurement), and designing numerous algorithms as a consultant.

A fervent supporter of students and educational initiatives, he taught Audio and DSP courses at Syracuse University for 20 years (Adjunct Faculty, Electrical Engineering) – always stressing the fundamentals. He co-authored two books (Advanced Digital Audio and DSP Filters).

In his free time, Jayant volunteers at various nonprofits: advancing art and culture, mentoring small businesses, improving personal finances for the underserved. He enjoys doing the sound for Indian Classical music concerts. Sometimes, he plays Indian hand drums (tabla) and accompanies musicians on the stage.

Jayant is excited about the opportunity to bring his financial and audio experience together in service of the AES. He welcomes the chance to collaborate with the board and management to contribute to the society's continued success, growth and sustainability.

AES profile: <https://members.aes.org/individual-info?recordNum=33284>



Kelvin Grumble

Kelvin Grumble is an Audio Engineer/Educator with over 30 years of experience in the audio, media and music industry which includes the performing arts, retail, studio ownership, freelance engineering, producing, educating and a lifetime of many technical abilities gained through experience.

Kelvin is currently an audio educator in Music City (Nashville), and has spent time working within the Metro Nashville School system under various positions... Audio Production, instructor, Audio-Visual Broadcast instructor. Advisory Board Chair Pearl-Cohn Entertainment Magnet School. (The only school in America with its own student ran record label with a major distributor) and Advisory Council for Metro Nashville Arts education Department. In addition Kelvin is the Executive Director of "EMP" Empowerment Media Program which is a not for profit company that encourages or provides learning opportunities and career based education for underserved youth in underserved areas of Nashville through careers in audio production, sound for film and media projects. Kelvin also provide audio and media technological support by providing opportunities in technological growth for the HBCU's in Nashville.

"I first heard of AES as a college student by reading a "Mix" magazine article on Bruce Swedien. He was discussing making the album "Thriller" and told of an argument with Quincy Jones who had stated he had a record to make and didn't have time for an "AES Conversation" in the studio. From that moment on I was hooked on being a part of whatever AES had to offer even though I had no clue what it was. From that time my life mission was to become an AES Member. Sometime later after relocating to Nashville I found they had an AES Section and I signed up, and it's been my life mission to be involved and to promote the science, knowledge, and appreciation of audio and connecting people and ideas worldwide."

Kelvin has served as past Chairman of AES Nashville (arguably the busiest Section in America) and currently is positioned in the vice chair on the Nashville AES Executive Committee. "I am a distinguished member of the Nashville Audio Industry not simply because of accolades, but because of my love of AES, Audio Education and my love and hard work of serving to promote Audio in the industry. I believe it's not always the incredible accolades as an educator you may have or the many awards you may or may not have won as a recording engineer but as a mentor once told me, "AES is not about what it can do for you, but simply what can you give." I have tried to live by that in my AES career."

Optional statement:

As stated before one of my life's goals is to serve AES. The majority of my contributions have been lifelong love of the industry and its technology. Most of my contributions that may seem relevant to others is the lifetime of Education I feel like I have provided in the industry to grow students and to promote the industry by way of diversity and inclusion. I am willing to serve the society and attend meetings as required by the AES Bylaws if elected. I do not have any affiliations or organizations that might present a potential conflict of interest to the society as a non for profit society.

AES Profile: <https://members.aes.org/individual-info?recordNum=101397>



Kerry J Haps

Working with artists from Bono to Wynton, Kerry J Haps has been an Event Produc(er)tion Specialist for Wheaton College since 1991. Both at Wheaton and on a freelance basis as Hey, Darlin' Records, he has engineered, mixed, mastered, and produced recordings in a variety of genres, live and in the studio, and toured internationally. His sweet spots might be live broadcast mixing and the team-building necessary to do so successfully. At Wheaton's Conservatory of Music, he's taught as an Adjunct Professor in Music Technology. Kerry J has been an active AES member since 2002, on the Chicago Section Planning Committee since 2005, and alternated between Chair and Vice Chair in Chicago since 2010. He has also been a voting member of NARAS and prior to serving the AES was President of the Engineering And Recording Society of Chicago (EARS) and editor of their newsletter, the EARDrum. With a friendly, "Hey Hey!" he loves bringing the community together as much as he loves audio and music, and would relish the opportunity to further serve the AES Central Region USA/Canada.

Optional Statement:

Hey Hey!

Full engagement and enjoyment of our field, I believe, requires connection with broader contexts and community. I've received so much from getting involved in leadership and would like to encourage others to do so as well, for the benefit of the society and all involved. I've enjoyed Bill Schulenberg's approach, always there for us and understanding that we're all volunteers in unique local environs, more in need of easy, helpful resources than additional hoops to jump through. It's an honor to be nominated and I'll consider it a great privilege if given the opportunity to further serve.

Thank you!
Kerry J

AES Profile: <https://members.aes.org/individual-info?recordNum=57434>



Krišjanis Geidans

Krišjanis Geidans is a Latvian sound engineer and educator with a deep-rooted passion for music and sound. His journey began in childhood, inspired by his father's record collection and shaped through formal musical training as a tuba player in a brass ensemble. However, it was his involvement with his school's student radio station that truly ignited his fascination with sound technology. Supporting live events and managing technical setups revealed his calling—not as a performer, but as a creator and shaper of sound.

Determined to pursue this path, Krišjanis earned his degree in Music Technology from the University of West London in 2009. He specifically chose the program for its inclusion of live sound engineering, which matched his growing interest in the dynamic, high-pressure world of concert production. After graduating, he returned to Riga and began working as a freelance sound engineer—dividing his time between studio recording and live sound.

Today, Krišjanis is actively engaged in the Latvian music scene, working as a live sound engineer for large-scale open-air concerts, festivals, and arena shows. He regularly collaborates with local indie and pop artists, managing front-of-house and monitor mixes in complex live environments. His hands-on experience includes handling the technical demands of touring acts and overseeing high-production-value events, making live sound a central focus of his professional life.

Krišjanis is also deeply involved in audio education. He teaches at the Latvian Music Academy in the tonmeister-oriented program, offering courses in popular music recording techniques, sound studio recording technologies, and sound synthesis. At Ventspils Music High School, he contributed to the development of the audio engineering curriculum, covering acoustics and audio theory. His experience in both academic and professional sound environments allows him to provide students with a highly practical, real-world education in music technology.

In 2019, Krišjanis played a key role in establishing the AES Baltic Section. He co-organized and moderated the founding meeting in Riga, which brought together engineers and educators from Estonia, Latvia, and Lithuania. Following presentations and panel discussions from regional and international experts, including a keynote by Thomas Görne, the AES Baltic Section was officially formed with unanimous support. Krišjanis was elected the first Chair, and under his leadership the Section has hosted events such as Dolby Atmos webinars, microphone workshops, and student-led international recording projects. He also spent a year at Sonarworks as an Educational Sales Manager, supporting academic institutions in integrating modern calibration and monitoring technologies into their programs – a role that strengthened his ties between industry and education.

Krišjanis continues to advance the professional audio community as an engineer, educator, and AES leader. Whether behind a console at a live show, in the classroom mentoring students, or organizing events that connect professionals across borders, he remains dedicated to the future of sound.

Optional statement:

The future of the audio industry relies on a healthy balance between researchers, developers, and users. As Vice President for Central Europe, I aim to strengthen collaboration among these groups while also highlighting the diversity of our region—in both expertise and culture. During my term, I plan to identify key achievements or innovations that each Central European AES section is proud of. By sharing these success stories across borders, we can foster regional cooperation, spark new ideas, and build a more connected, inclusive, and forward-thinking Audio Engineering Society.

AES profile: <https://members.aes.org/individual-info?recordNum=257730>



Piotr Majdak

Piotr Majdak studied electrical and audio engineering at the University of Technology and the University of Music and Performing Arts (KUG) in Graz, Austria. In 2008, he earned his Ph.D. in Psychoacoustics and Signal Processing. His habilitation followed in 2015 in the field of Acoustics and Audio Engineering at KUG, where he continues to teach regularly. Since 2002, he has been with the Acoustics Research Institute (ARI) of the Austrian Academy of Sciences (OeAW) where he leads the research group Binaural Audio and Auditory Modeling (BAAM).

Piotr's scientific work focuses on gaining a deeper understanding of the mechanisms underlying spatial hearing. He explores spatial hearing by evaluating the role of spatial cues in the auditory system. In this context, understanding head-related transfer functions (HRTFs) plays a crucial role. To date, he has authored over 70 peer-reviewed journal articles, proceedings, and book chapters, most of them related to spatial hearing.

Piotr firmly believes that translating scientific knowledge into practical tools is key to advancing audio systems. Open-access algorithms and open-source toolboxes are the primary ways he connects with the audio engineering community. For instance, to tackle the challenge of sharing personalized HRTFs, he developed the Spatially Oriented Format for Acoustics (SOFA). In 2015, SOFA became standardized as AES69 and is now widely adopted by acoustic labs and the audio industry. Today, many plug-ins support SOFA for personalized binaural rendering. Other examples of his translational work include Mesh2HRTF, a toolbox for calculating HRTFs from a listener's geometry, and the Auditory Modeling Toolbox (AMT), which helps researchers simulate auditory processes.

Piotr is also an active member of the Audio Engineering Society. He currently serves as Technical Editor of the AES Journal and chair of the AES Standards Committee SC-02-08, Working Group on Audio File Transfer and Exchange. In 2020, he chaired the 148th AES Convention—AES' first entirely virtual event—held at the height of the COVID-19 pandemic. Since 2013, he has served as President of the Austrian AES Section, an active group that hosts numerous events throughout the year.

On the European level, Piotr contributes to the European Acoustics Association (EAA) as Chair of the Technical Committee on Psychological and Physiological Acoustics. As a candidate for AES Vice President for Central Europe, he is excited about the opportunity to share his experience, foster collaboration, and help strengthen AES' dynamic and vibrant community.

AES profile: <https://members.aes.org/individual-info?recordNum=55135>



Huseyin Hacıhabiboglu

Huseyin Hacıhabiboglu is a Professor of Signal Processing and a long-standing researcher in audio engineering. He received his B.Sc. degree from METU in 2000 and his M.Sc. from the University of Bristol in 2001, both in electrical and electronic engineering. He received his PhD in computer science at Queen's University Belfast, UK, in 2004, working at the Sonic Arts Research Centre (SARC) on binaural room auralization. He then held research positions at the University of Surrey (2004-2008) and King's College London (2008-2011), where he made significant contributions to the field of audio signal processing, particularly in microphone arrays, spatial audio, and artificial reverberation.

Huseyin has published extensively on room acoustics modelling and auralization, multichannel audio systems, immersive audio, psychoacoustics of spatial hearing, microphone arrays, and artificial reverberation, furthering the field in these areas. He founded METU Spatial Audio Research Group (SPARG) in 2013 and has been the PI since then. He has supervised and mentored more than 20 master's and PhD students in the audio signal processing field. He took a leading role in designing multimedia informatics master's and doctoral programs at METU, with audio as one of the three main pillars.

Huseyin has been a member of the AES (Turkey and UK Sections) since 2002 and has acted as the VP for the SEMEA region since 2024. He is also a member of the Turkish Acoustics Society (TAD), Acoustical Society of America (ASA), the European Acoustics Association (EAA) and a senior member of the IEEE Signal Processing Society. He was an associate editor for IEEE/ACM Transactions on Audio, Speech and Language Processing between 2017-2021 and is currently an associate editor for IEEE Signal Processing Letters.

Huseyin also contributes to the activities of Moving Picture, Audio and Data Coding by Artificial Intelligence (MPAI), particularly to audio-related standardization efforts in the Context-based Audio Enhancement (MPAI-CAE) and most recently on 6DoF immersive audio (MPAI CAE-6DF). He holds several international patents on spatial audio, artificial reverberation and microphone array technologies, demonstrating his ongoing commitment to advancing the state of the art in audio engineering. Some of the audio technologies he co-invented have been deployed in audiovisual installations and live performances at premier cultural institutions and international festivals (The National Gallery, Royal Academy of Dramatic Arts, V&A, Click festival, Christie's) involving leading artists, from the pianist Yuja Wang to beatboxer Reeps One. Huseyin is one of the co-founders of sonixpace, an award-winning academic spin-off company developing scalable software and hardware tools for immersive audio capture, coding and rendering.

When he is not contemplating new ideas in audio and acoustics, he likes to spend time with his family, play the piano, listen to classical, jazz and world music, cycle, cook, travel and read.

Optional statement:

As the current VP SEMEA, I am excited to run for a second term to serve our members. My key priorities for this term will be to activate our dormant Sections, to build and rebuild connections at sub-regional level, to help establish new Sections in our wider region, to bring a younger generation of audio engineers on board and to work towards maintaining the much cherished diversity and inclusiveness of our AES community.

AES Profile: <https://members.aes.org/individual-info?recordNum=56192>



Lamberto Tronchin

Tronchin graduated in Building Engineering and obtained the PhD in Architectural acoustics at University of Bologna. He has been a Member of AES since 2002. He contributed to the development of audio with 3 articles accepted and published by JAES, the last two articles related to the non-linear emulation of musical instruments using Volterra Series. On the same argument, he obtained an international patent with the University of Bologna. He organized several special sessions and gave several plenary lectures to international conferences. In the last decade he has been working on spatial audio, developing new methods for measuring and reproducing the 3D sound propagation in theatres and concert halls. Since 2021, he has been general Chair of I3DA – Immersive and 3D Audio international Conference, for the edition of 2021, 2023 and 2025.

Regarding JAES, he served as Associate Technical Editor to the Journal since 2016 and organized a Special Issue about Spatial Audio (2022-23).

Tronchin has been President of the Italian Section of the AES for 2 terms (2018-20 and 2020-22) and Vice President for 2022-24. He is now a member of the Board of Directors of the Italian Section of the AES.

AES Profile: <https://members.aes.org/individual-info?recordNum=56171>



Feng Hanying

Feng Hanying is Director of Beijing Genelec Audio Co., Ltd, as well as a recording engineer and producer in classical music. He obtained the Bachelor of Engineering degree in Recording Engineering (2000-2004) and Master of Arts degree in Recording Arts (2004-2006) from Communication University of China, under the guidance of one of China's most renowned recording engineer Professor Li Dakang.

Feng has worked as recording engineer at the China National Centre for the Performing Arts (NCPA) for four years since its opening in 2007, recording hundreds of live concerts and operas. He has also played a leading role in designing and establishing of the NCPA's professional music recording studio. He joined Genelec Beijing Audio Co., Ltd in 2011 as technical manager, and was promoted to Director of Genelec China in 2012, leading the Chinese team to achieve remarkable business growth and market expansion since then.

As a classical music recording engineer and producer, he has worked on recording projects for labels including DG, Decca, Naxos, Piano Classics. His recordings include Lang Lang's "Goldberg Variations Deluxe Edition" (bonus tracks), selections from "The Disney Book", violinist Huang Bin and pianist Sheng Yuan's "Transcending Peaks: Beethoven Complete Sonata for Violin and Piano", pianist Chen Sa's "Complete Chopin Nocturnes", as well as pianist Sheng Yuan's recordings of Bach's "Goldberg Variations", "Complete Partitas", "Complete French Suites", and "Two-Part and Three-Part Inventions". While working at the NCPA, he has also collaborated with numerous legendary musicians and orchestras such as conductor Claudio Abbado, Lucerne Festival Orchestra, and Vienna Philharmonic Orchestra.

Feng is a strong advocate for immersive surround sound recording techniques. He has also translated audio engineering books including "Practical Recording Techniques" by Bruce Bartlett and Jenny Bartlett and "Mastering Audio: The Art and Science" by Bob Katz from English into Chinese.

Feng joined the Audio Engineering Society (AES) in 2004. While pursuing his Master's Degree, his recording "500 Miles" won first place in the World Music/Nonclassical category at the AES Student Recording Competition 2006, making him the first Chinese recipient of this honour. In 2023, he assisted Professor Li Dakang at masterclasses at the AES Europe Conventions and AES New York Conventions, speaking on Chinese recording engineer's practices in immersive surround sound recording. In November 2024, Feng organized the first large-scale AES seminar in China in collaboration with the Sound School of Beijing Film Academy, attracting over 300 audio professionals and students to participate in intensive learning over two days, featuring 29 lectures on immersive audio technologies.

Optional statement:

If I am honoured to be elected, I will dedicate myself to the following goals. First of all, I will further promote development of AES in China by establishing local Sections in different cities. Through organising various events, I would help audio professionals, scholars, and students to enhance their skills and expertise. At the same time, I am also eager to assist other developing countries in Asia in setting up AES branches so as to expand the organisation's influence in these regions. I would also make every endeavour to make AES Asia Convention the third AES convention, alongside the U.S. and Europe.



Masataka Nakahara

Masataka Nakahara is an acoustician specializing in acoustic design of mixing studios, R&D work on room acoustics, and an educator. After studying acoustics at the Kyushu Institute of Design, he joined SONA Corporation in 1995. Masataka has designed many studios in his 30 years of experience, and has developed a reputation especially for designing multichannel / immersive audio facilities. Some of these have been presented at AES Conventions. In 2005, he received his Ph.D. from Kyushu University, and started R&D work at ONFUTURE Ltd. His recent research interests include a virtual recording technique that enables a large microphone array to be built virtually in a real hall. They have been presented at several AES Conventions and Conferences over the past decade. He has been teaching acoustics and immersive audio technology at universities and colleges for two decades.

Masataka Nakahara has served as secretary for nine AES Regional Conventions / Conferences and three International Conferences. Masataka served as a Governor from 2016 to 2017, and has also served as a director of the Japan Section since 2002, including as the Section Chair in 2009. Masataka is an early member of the TC on Audio for Games, currently the TC on IMG.

Through his involvement with the AES for more than a quarter of a century, Masataka Nakahara has developed an extensive network of audio engineers and researchers.

Optional statement:

To be honest, I am not confident enough in my skills to communicate in English as a VP. But I know that there are many members who can communicate through audio-enthusiasm across languages. I believe that this must be strong potential to expand AES with many smiles. It would be my pleasure if I could be a representative of such members in the Asia-Pacific region. Let's unite the audio world beyond languages. I look forward to a colorful AES.



Carlos Fonseca

In the Professional Audio field:

Engineering and Strategic Investment Project Manager of the Technology Department and responsible for the entire audio chain at TV Azteca. Technology Directorate, TV Azteca México. President of the Professional Section of the AES in Mexico. Head of Transmission of the National Autonomous University of Mexico. Music Directorate in the Sala Nezahualcóyotl.

Education: Audio Engineering and Music Production at the Center for Technological Education and Art Sala de Audio (in the process of graduation). Telecommunications and Electronics Engineering for the National Autonomous University of Mexico.

He has experience in: Recording and Post-production of audio for television for more than 30 years, with experience in 6 Olympics and 7 Soccer World Cups, 26 Superbowls as well as different special events, national and international coverage and multiple television programs. Working with many international singers such as: Plácido Domingo, José Carreras, Luciano Pavarotti, YoYo Ma, Paquito de Rivera, Joshua Bell, Michael Bublé, Sonora Santanera, Sonora Dinamita, to mention a few.

In the Search and Rescue field:

Deputy Commander of Operations of the Rescue Group September 19 Civil Association TOPOS BR19 (Voluntary member since 1988 to present). (This search and rescue group at the invitation of FEMA collaborated in locating members of the heroic New York Fire Department during the collapse of the twin towers on September 11, 2001)

Education: Emergency Medical Technician, EMT'S Time of Life School.

Rescue in Collapsed Structures (Urban Search and Rescue), CISDE (International Campus for the Security and Defense of Spain).

Urban Search and Rescue Specialist, for Mexico Rescue and Medical Emergencies Squad of the Secretary of Public Security of the Mexico City (1990 to 1998).

He has experience in: In natural disasters; he has voluntarily collaborated in more than 12 disasters in 8 countries from 1988 to date, highlighted by the collapse of the twin towers on September 11, 2001 in New York City, as mentioned above (collaborating in the location of 38 firefighters who died in one of the emergency stairs of tower 2 working side by side with the specialist of FEMA and FDNY); earthquakes in Mexico City on September 19, 2017, Álvaro Obregón Building 286 (collaborating in the rescue of 26 living victims) in conjunction with the Military Emergency Unit of Spain (UME). And earthquakes in Türkiye province of Anthakya in February 2023 (collaborating in the rescue of 9 living victims using audio technology) working with AFAD Izmir unit, Istanbul Firefighters and with the Military Firefighters of Senegal.

- 2000 to 2003, Member of the technical committee of the Civil Protection Directorate of the Ministry of the Interior for the preparation of Mexican Standards on Voluntary Emergency Corps and Emergency Vehicles.

- 2008 to 2010, American Heart Association BLS and ACLS Instructor.

AES Profile: <https://members.aes.org/individual-info?recordNum=262547>



Ezequiel Morfi

Ezequiel Morfi is a producer/engineer and audio educator based in Buenos Aires, Argentina. He has been an active AES member since the age of eighteen when he joined the AES Argentina Section as a volunteer, later to take part in the Section's board. He has been serving the AES locally and regionally ever since. At the 129th AES San Francisco Convention Ezequiel was elected as officer for the Student Delegate Assembly. From 2010 to 2012, he has served as Vice-Chair and Chair for the SDA in North and Latin America while simultaneously contributing to the AES Latin America region as part of the executive board. In 2016 Ezequiel helped form the local AES TAMABA Student Section serving as Faculty Advisor for a two-year period. He later served as Chair and Co-Chair for the regional Student Recording Competition during the AES Latin American Conferences of Uruguay (2018), Peru (2019) and Brazil (2020). Ezequiel was appointed as Latin American Vice-Chair for the AES Education Committee completing his two-year term in 2021. As keynote speaker, Ezequiel has presented in several AES Conventions and Conferences in such diverse locations as Budapest, New York, Puebla, San Francisco, Quito, St. Louis, Lima, Montevideo, and Buenos Aires.

Ezequiel Morfi is a vibrant and young member of the audio community worldwide who not only has been an active player inside the AES for over half his lifetime but is also deeply connected to the audio and music scene of his country and his region.

Optional statement:

As an long-standing AES officer I look forward to keep serving the AES globally with a special interest for our ever-expanding Latin American region, with both its historical AES Sections as well as with the newly-formed Student Sections goals and needs at heart, facing the modern challenges and transformations the world and our continent in particular is going through with an open-minded perspective along with the core values that make our beloved Society such a vital presence in the audio community worldwide.

Candidate for AES Governor (at-Large)



Jamie Baker

Jamie Baker (she/her) has been a professional audio engineer for over 25 years and a member of the Audio Engineering Society since 1995. She currently serves on the AES Atlanta Section, Education, and DEI Committees, chairs the international post-production curriculum guidelines subcommittee, and volunteers on the accessibility subcommittee. She has judged the AES Education Foundation Mary Lea Simpson Scholarship applicants for several years, and is the founding Faculty Advisor for the active and growing AES SCAD Savannah Student section. Jamie is currently aiming to co-chair an upcoming AES Education Conference 2026, and is very honored to have this opportunity to serve the AES community.

After learning how to make records in Detroit and touring the continent on bass and backing vocals with a NY indie punk-pop band, she shifted her path from music to post sound and began her career in NY at various jingle and post houses. Major career milestones include working as a Sound One messenger, a machine room operator and recording engineer at Gun For Hire Post, a Foley mixer/editor/supervisor at c5, Inc., and a sound designer and re-recording mixer for various clients including HBO, MTV, PBS, Food Network, A&E, Oxygen, and NBCUniversal. Along the way she earned Golden Reel Nominations for her work on "Life of Pi" and "Kappa Mikey," and is honored to have been on Phil Stockton and Eugene Gearty's sound team for many years as a Foley editor, especially when they won the Academy Award for "Hugo" and were nominated for "Life of Pi."

In 2019, Jamie was appointed a full-time professorship in the Sound Design department at the Savannah College of Art and Design (SCAD) in Savannah, GA. Currently, Jamie teaches there full-time and continues her remote freelance post audio work when school is not in session. She has a 5.1 Pro Tools HD studio and is seasoned at working remotely as a re-recording mixer and sound editor/designer for clients such as Discovery Network, Hulu, OWN, Disney+, and indie film makers.

Jamie's career as an educator began in Michigan back in the 1990's. She taught music theory lab sections for composition classes and voice lessons for Alexander Technique classes at the University of Michigan, and was a teaching assistant at The Recording Institute of Detroit. In 2017, she wrote an introductory sound design curriculum for the digital arts school at Pratt in Brooklyn, NY for animation undergraduate students, and taught that course until she moved to Savannah for her full-time teaching job in 2019.

As AES SCAD Student Section Faculty Advisor, Jamie has chaperoned a field trip for 11 students to the AES NY Convention in 2024, and looks forward to continuing this tradition every fall. She also connected her students with the John Lennon Educational Tour Bus and facilitated a campus visit. She is proud that the bus hired two SCAD Sound Design alumni who are mentoring and connecting with people all over the US and sharing the magic of the mobile bus studio with various creative communities.

In addition to the AES, her freelance work, and her teaching, Jamie also volunteers and mentors for groups such as the Post NY Alliance and SoundGirls.org, has been judging the Annual News and Documentary Emmy Awards for many years, and participating as a blue-ribbon judge for the Motion Picture Sound Editors Golden Reel Awards. Jamie enjoyed being a Sound for Picture mentor at several AES NY conventions for SPARS' speed mentoring events.

The AES continues to be a highlight in Jamie's life and career, she thoroughly enjoys hosting a table at the AES Education Fairs at the NY Conventions, supporting Student Workshops held by the Atlanta Section each September, and attending the Location Recording Workshop in Atlanta every June to name a few events that are super important

to her. Jamie is delighted to be a part of the AES family and serve the AES community, and she is honored to be nominated for a position on the board of governors. If elected, she will embrace her new responsibilities and proudly support and serve the AES. Thank you for your consideration.

Candidate for AES Governor (at-Large)



David Bialik

David Bialik holds a B.S. in Audio Technology from American University, and has been a broadcast engineer in U.S. major market radio since 1983. While working at NPR affiliate WAMU-FM and at the NAB Science and Technology Department, he contributed extensive material to the NAB Engineering Handbook Seventh and Eighth editions. In 1986 he went to work in New York City at WNYC and then Bonneville's WNSR. During this time, he became chair of the Society of Broadcast Engineers Chapter 15 and started a 35 year-run of chairing the Broadcast Sessions at the Audio Engineering Society Conventions. David joined United Broadcasting's WKDM in 1991, as chief engineer. He formed a systems engineering consultancy in 1995, advising various industries including broadcasters on integrating technology applications such as studio construction, computer networking, VOIP telephony and Internet Streaming. In 2010 he joined CBS radio eventually being promoted to Director of Stream Operations for CBS Radio and later Entercom Media. While at CBS, Bialik collaborated with Telos to create the R2 encoder. Currently he is Director of Engineering for Mediaco's New York Stations, WQHT and WBLS.

David has published many articles in Radio World and Television Technology. Bialik is a Co-Chair of the AES Technical Committee for Broadcast and Online Delivery and is chairing the NRSC's Metadata and Streaming Working Group. He is an active member of SBE, AES, SMPTE, and IEEE (BTS). He is an SBE Life Member and AES Fellow and was awarded the AES Distinguished Service Medal, Citation, and Board of Governor's Award. David is one of the co-chairs of the AES Technical Committee for Broadcast and Online Delivery. Along with the members of the TD1008 drafting group he was among the inaugural recipients of the AES President's Award for Outstanding Technical Achievement, December 2021.

David Bialik resides in New York with his wife, Alicia, and two children, Madeline and Richard. He is a board member of the AES NY Section for over 25 years, and has planned many events.

Candidate for AES Governor (at-Large)



Charles Hughes

Charles Hughes is currently the principal engineer for electroacoustics at Biamp Systems. Previously, he was the principal consultant at Excelsior Audio, during which time he also worked for Ahnert Feistel Media Group (AFMG). Mr. Hughes has been involved in the design, measurement, and optimization of loudspeaker systems for over 35 years and a member of the AES since 1994. He is a graduate of the Georgia Institute of Technology with a BS Physics degree. Prior to starting Excelsior Audio in 2005, he was employed by Peavey Electronics and Altec Lansing.

One of Mr. Hughes' primary areas of interest within the field of electroacoustics is the directivity control of radiation from loudspeakers and loudspeaker arrays. He has designed many commercially successful loudspeaker systems and horns in conjunction with this endeavor, as well as becoming very involved with loudspeaker modeling and simulation. Five U.S. patents have been issued to him as a result of his work and designs in this area. He holds two other U.S. patents related to noise cancellation.

Mr. Hughes is active in the AES with a keen interest in standards development. He is a member of the AES Standards and Steering Committees, as well as five working groups: currently serving as the chair of SC-04-03. He has authored or co-authored multiple AES papers, has been an invited panelist at several Live Sound Seminars and Workshops at numerous AES conventions, including chairing one on subwoofer array directivity, and been invited to lecture at local AES section events. Additionally, his technical articles have appeared in many industry publications. Mr. Hughes was formerly a member of the IEC, served as moderator for the AVIXA Spectral Balance standard committee, and chaired the Consumer Technology Association standards group CTA R3 WG1. During his 15-year tenure there ANSI/CTA-2010, ANSI/CTA-2034, and ANSI/CTA-2099 standards were published. As a result of his work, he received the 2013 CTA Technology Achievement Award.

Optional Statement:

In my current position as principal engineer at Biamp, I devote much of my time to systems architecture, structuring projects for efficient and successful execution, and working with colleagues across different functional teams located all over the world. I look forward to being able to apply these skills for the benefit of our Society.

Candidate for AES Governor (at-Large)



Fariuska Lira Barully

Fariuska Lira Barully studied sound engineering techniques at the Orson Welles Institute in Lima, Peru, becoming a certified sound technician. Additionally, she is a Broadcaster, Attorney, Master in Business Law, radio producer operator and educator.

With over 13 years of experience as a radio producer and operator in the field of live sound, she has collaborated with Peruvian bands such as La Fulana, Area 7, RED, and Doctor Cobra. For more than a decade, she has been part of the production team for the "Girls of Rock" festival, participating in 11 editions.

Currently, she serves as the Technical Director at the Orson Welles Institute of Higher Education, where she has been part of the technical staff in multiple recording sessions, live sessions, and mixing for streaming. She has also been teaching at the same institute since 2019.

Fariuska has been a member of the AES since 2011. During her time as a student member she held the roles of secretary and later president, organizing and carrying out various activities within the Section. On a regional level, in collaboration with different AES Student Sections, she was involved in notable activities such as the AES LAT 2020 Latin American Tour with Martha Mooke, sponsored by Eventide, as well as the countdown to AES LAC 2020 and 2021. She was also part of the production team and served as moderator for the Student Podcast Latam (SPL), which featured six episodes.

At the professional Section level, she currently holds the position of Secretary of the AES Perú Professional Section, driving the professional Section forward by organizing and executing activities nationwide, such as talks, conferences, and audio workshops. She participated in the development of AES LAC Peru 2019 and was a speaker at the Latin American Audio Convention AES LAC Bolivia 2024.

Optional statement:

I, Fariuska Lira Barully, declare my full willingness and commitment to serve the Audio Engineering Society and contribute to the fulfillment of its objectives. In the event of being elected, I commit to attending the meetings and activities that are required, as outlined in the statutes of the AES Audio Engineering Society. Finally, I am ready to actively collaborate and carry out my responsibilities with the utmost dedication, for the benefit and growth of the Society.



Bernarda Ubidia

Bernarda Ubidia, born in Quito in 1989, is an Ecuadorian music producer and composer. She earned her bachelor's degree in Music Production and Sound from Universidad San Francisco de Quito and a master's degree in Scoring for Film, Television, and Video Games from Berklee College of Music in Valencia, Spain. Currently she serves as the president of the Audio Engineering Society (AES) Ecuador for the 2024-2026 term. Additionally, she is the coordinator of the Music and Sound Production program at Universidad de las Artes, Guayaquil, where she teaches courses related to audiovisual music and sound production.

Her professional experience spans multiple roles in the Ecuadorian music industry, including festival production, music production, curatorship, composition, sound design, and recording. She has worked on various audiovisual projects and cultural events, strengthening her presence in the field. Bernarda aims to promote the inclusion of women and other minority groups in the audio industry, creating policies that foster safe and equitable work environments.

Optional statement:

I am honoured to submit my candidacy for AES Governor. As an officer, I am deeply committed to fostering growth, inclusivity, and accessibility within our audio community. As an educator, I have witnessed firsthand the transformative power of knowledge, collaboration, and diversity in shaping our industry and therefore, my goal is to strengthen the AES's global network, advocate for underrepresented voices and create equal opportunities for all. I firmly believe that unity makes us stronger, and the AES is a vital force in empowering and advancing our industry together.

Candidate for AES Governor (at-Large)



JD Wong

JD is the founder and Studio Manager/Producer of Studio 21:05 (Twenty One O Five Productions) – a recording and production studio wholly owned and managed by the members of Pop Shuvit. Studio 21:05 has spawned dozens of #1 hits on Malaysian radio, and collaborated with artists from the US, UK, Canada, Japan, Philippines, Thailand, Taiwan and Singapore.

In the early years, JD began in his home studio before joining the world-class Synchrosound Studios as a freelance producer/engineer. In 2005, JD founded Studio 21:05, his own professional recording facility in TTDI, KL.

JD is best known as the guitarist and producer for Pop Shuvit, the band which has built itself a huge following in Japan with 6 album/EP releases in Japan since 2004. The band made successful headlining tours in 2005, 2007 and 2009 with concerts in Tokyo, Osaka and Nagoya. They have also toured Asia extensively, with Taiwan, Hong Kong, Bangkok, Manila, Bali and Singapore being among the stops. Pop Shuvit have also enjoyed playing alongside renowned international acts such as My Chemical Romance (during their Asian Tour in Kuala Lumpur, Manila and Hong Kong), Incubus, All-American Rejects, 30 Seconds To Mars, FloRida and many more.

He is well known among the local music industry for being one of the most prolific and sought-after producer/engineers, having produced, recorded and mixed for numerous bands/groups.

JD was awarded the Best Engineered Album at the 2008 Anugerah Industri Muzik (AIM08). In that same category, 3 out of 5 of the nominated albums were engineered by him. At AIM09, JD once again garnered a nomination for Best Engineered Album. At the same time, he is also on the jury panel of the AIM for 3 years running.

He has also been invited to judge for band/talent competitions such as Twisties Superstarz 2012 and 2013, and Yamaha Band Alert.

In 2020, JD was also elected to serve as Chairperson of the Audio Engineering Society (Malaysia). He is an endorsee for Yamaha, Steinberg and Audio-Technica.

He is the creator of the Direct Access MixStream program whose scope includes a YouTube channel, Facebook community group that delivers audio & music education related content ranging from songwriting, music production, guitar fundamentals and recording/mixing; the highlight being the fortnightly “MixStream” livestream program and “Direct Access” series of workshops.