



department of music  
EASTERN ILLINOIS UNIVERSITY

## FACULTY RECITAL SERIES

presents the

### Napoleon Electronic Media Festival 2023

February 2, 2023, 7:30 pm  
Doudna Fine Arts Center  
Black Box Theater

#### Program

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|--------------------------------|---|
| ...grind... (8:13)             | Ryne Siesky                               |
| *Is There Anyone There (12:40) | Charles Mason                             |
| Reverie (10:30)                | Leah Reid                                 |
| *Bending Glass Walls (8:56)    | Michael Rhoades                           |
| The Eighth Island (9:05)       | Lidia Zielinska                           |
| *Eight Paces (7:52)            | Kristina Warren                           |
| In Excess (7:52)               | Robert McClure                            |
| *Illusive Echoes (10:00)       | Zlatko Cosic, video<br>Brad Decker, audio |
| Stolen Blue (6:00)             | Doug Geers                                |

All works are composed for multichannel electroacoustic audio and are fixed-media works.

\* Denotes the work includes video

Video works may contain bright images and flashing lights. All works may contain sudden loud noises.

## Program Notes and Composer Biographies

### ...grind...

Each year, approximately five-hundred billion plastic cups are used, of which roughly six billion cups end up in landfills every year. ...grind... utilizes a single sound source: a one-second sound file of a plastic Keurig coffee pod hitting the floor. The sound is then morphed into more destructive sound forces, symbolic of the faulty business and political ideologies that ultimately contribute to a lack of environmental sustainability.

**Ryne Siesky** (b. 1996) is a Filipino-American composer, educator, and consultant. Described as “beautifully haunting” (Robert Avalon Competition), “attractive and inventive” (Dorothy Hindman), and “patiently evocative” (George Lewis), Ryne’s music explores the relationships between art, community, and identity. His recent works engage with Asian American identity politics and social intersectionality as idiosyncratic mechanisms for musical creation and sonic processes. His music has been performed by Hypercube, Duo Sequenza, Robert Black, and Lindsay Garritson, among others. His music has also been featured at several festivals including the Society of Composers, International Trumpet Guild, and SEAMUS, among others. Ryne is currently ABD and working towards his Doctor of Musical Arts in Composition as a Teaching Assistant at the University of Miami – Frost School of Music. His primary teachers are Dorothy Hindman and Lansing McLoskey. Ryne is currently a member of the Society of Composers, Inc. (SCI) National Student Council, Author and Curator of the Charlotte New Music Opportunity Newsletter, and Co-Founder of the -NESS Composer Collective. Outside of music, Ryne is an active foodie, tea connoisseur, and semi-professional racquetball player. Website: <https://www.rynejsmusic.com/>

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Composer Charles Mason and Video Artist Sophia von Wrangell using her technique of "moving painting" created "Is There Anyone There" about isolation, loneliness and despair after 4 months of Covid

Composer **Charles Norman Mason** has been recognized for his originality and attention to color. Peter Burwasser of Fanfare writes Mason’s music speaks in a “boldly, original voice”. High Performance Review states his music is “full of invention...funky and colorful...consistently ingenious.” Among his awards are the Rome Prize, Yoon Jin Kim International prize in composition, the Dale Warland Prize, the American Composers Orchestra “Playing it Unsafe” prize and he was an invited guest composer for the

Visiones Sonoras 2015 festival. His music has been performed throughout the world including the Foro Internacional de musica nueva, Quirinale in Rome, piccolo Spoleto, the Aspen Summer Music Festival, Tanglewood Summer Festival, and Nuova Musica Consonante. His music (string quartet) has been featured twice on “Performance Today” (NPR). Dr. Mason is chair and professor of composition at the Frost School of Music at the University of Miami. [www.charlesnormanmason.com](http://www.charlesnormanmason.com) Video Artist Sophia von Wrangell: Having developed a successful career as a film director and writer, Sophia von Wrangell began working with video in an art form she calls “moving paintings.” She states that she “went as far away from form as I could, and found myself in the subconscious realm, the zero point of all possibilities, a place free of cultural, racial and linguistic misunderstanding, where we meet just as we are, in all our beauty.”

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**Reverie** is an acousmatic composition that leads the listener through an immersive fantasy centered around deconstructed music boxes. The work is comprised of eight sections that alternate between explorations of the music boxes’ gears and chimes. In the work, the music boxes’ sounds are pulled apart, exaggerated, expanded, and combined with other sounds whose timbres and textures are reminiscent of the original. As the piece unfolds, the timbres increase in spectral and textural density, and the associations become more and more fantastical. Gears are transformed into zippers, coins, chainsaws, motorcycles, and fireworks, and the chimes morph into rainstorms, all sizes of bells, pianos, and more.

**Leah Reid** is a composer of acoustic and electroacoustic music. In recent reviews, her works have been described as “immersive,” “haunting,” and “shimmering.” She has received numerous awards and honors, including the American Prize in Composition—Vocal Chamber Music, first prizes in the 8th KLANG! International Electroacoustic Composition Competition and the Tesselat Electronic Music Competition, IAWM’s Pauline Oliveros Prize, second prizes in the Iannis Xenakis International Electronic Music Competition and the 13th International Destellos Competition, the Film Score Award in Frame Dance Productions’ Music Composition Competition, and residencies from the MacDowell Colony, the Ucross Foundation, the VCCA, and Hambidge Center. Reid has worked with ensembles such as Accordant Commons, Blow Up Percussion, Concavo & Convesso, Ensemble M6bile, Guerilla Opera, the Jack Quartet, McGill’s Contemporary Music Ensemble, Neave Trio, Sound Gear, Talea, and Yarn/Wire. Her compositions have been presented at festivals, conferences, and in major venues throughout the world, including including Aveiro\_Sintese (Portugal), BEAST FEaST (England), Espacios Sonoros

(Argentina), EviMus (Germany), Forgotten Spaces: EuroMicrofest (Germany), the International Computer Music Conference (USA & Chile), IRCAM's ManiFeste (France), LA Philharmonic's Noon to Midnight (USA), the Matera Intermedia Festival (Italy), the New York City Electronic Music Festival (USA), the OUA Electroacoustic Music Festival (Japan), the San Francisco Tape Music Festival (USA), Série de Música de Câmara (Brazil), the Society of Composers National Conference (USA), Soochow New Voice Concert Series (China), the Sound and Music Computing Conference (Germany), the Tilde New Music Festival (Australia), the Toronto International Electroacoustic Symposium (Canada), and the Workshop on Computer Music and Audio Technology (Taiwan), among many others. Reid received her D.M.A. and M.A. in music composition from Stanford University and her B.Mus from McGill University. She is currently an Assistant Professor at the University of Virginia. Additional information may be found at [www.leahreidmusic.com](http://www.leahreidmusic.com)

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**Bending Glass Walls** is a holophonic and (pseudo) holographic visual music composition. As the title suggests, each of the three movements explores the bending of glass, and therefore light and sound, in multi-dimensional environments. As such it is intended as a non-linear expression that catalyzes shifts in consciousness. Originally composed for head-mounted displays, or proprietary stereoscopic projections screens, and high-density loudspeaker arrays, this 2D version is nonetheless a reasonable facsimile. Enjoy!

**Michael Rhoades'** primary research and creative practice involves the nexus of pseudo holography (stereoscopic), holophony, and super-computing utilized toward the creation of visual music compositions intended for 3D/360 presentation. Head mounted displays or 3D/360 projection screens, and high-density loudspeaker arrays are the venues of choice for these stochastically generated compositions. For this research he received an interdisciplinary PhD from Virginia Tech in December of 2020. He currently heads the HCI area in the Institute for Digital Intermedia Art (IDIA Lab) at Ball State University. Michael served as a SEAMUS board member and hosted SEAMUS 2009. He curated the monthly Sweetwater Electroacoustic Music Concert Series and numerous other concerts, exhibits, and installations. His compositions and research have been presented in concert and symposia worldwide as well as used for pedagogical purposes. He is a published writer and also presents lectures and classes on the subjects of Csound, algorithmic composition, score-based sampling, sonification, spatialization, pseudo holography and holophony, high-performance computing, visual music, and creativity.

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## The Eighth Island

The immediate inspiration was the ouvrage of Joseph Conrad, Polish-English writer from the XIX/XX century. Joseph Conrad's complete works in Polish may be downloaded from the Internet. Electronic Conrad for the people, and the people fly to exotic vacations. Conrad: timeless and old-fashioned. He was a great writer, final stop: thousands and thousands of pages on moral dilemmas and choices, thousands of suggestive depictions on the anxious beauty of the oceans. But also a shocking lack of proportion, at least for me as a reader, when Conrad's ships approach the coast, a terrible lack of political correctness, and a total lack of curiosity of the world. Europocentric criteria and judgments. The twilight of 'drawing room anthropology'. I have switched off the potentiometers of Conrad's ships and crew, and tried to hear what Conrad himself deemed uninteresting, although it must have been audible then – and is lost today. The traces of this hearing are included in my 9-minute nocturne "The Eighth Island". Irrespective of the inspiration of Joseph Conrad, my piece is in fact an impression on the cultures that are disappearing in front of our eyes because of our abandonment, lack of interest, ignorance, hypocrisy of political correctness and climate change.

**Lidia Zielińska** – Polish composer, professor of composition and director of the Electroacoustic Music Studio at the Academy of Music in Poznan; numerous awards for orchestral music, multimedia, electroacoustic works; books, articles, papers, guest lectures (topics: sound and music, acoustic ecology, Polish experimental music, traditional Japan music), summer courses, workshops in Europe, both Americas, China, Japan, New Zealand; electroacoustic compositions realized at the EMS Stockholm, SE PR Warsaw, IPEM/BRT Gent, ZKM Karlsruhe, Experimentalstudio des SWR Freiburg; vice-president of the Polish Society for Electroacoustic Music, former vice-president of the Polish Composers' Union, programming committee member of the "Warsaw Autumn" Festival. [lidiazielinska.wordpress.com](http://lidiazielinska.wordpress.com) [https://soundcloud.com/lidia\\_zielinska](https://soundcloud.com/lidia_zielinska)

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**Eight Paces** (2017) imagines a visual form of sound, by turns noisy and aggressive or strange and distant. A voice is digitally disrupted, creating nebulous mental imagery of what the vocalist might be doing. "Eight Paces" at first lives in a grid but ultimately escapes into the night.

**Kristina Warren** is a sound artist based in Providence, Rhode Island, USA. Warren unites acoustic, analog, and digital sounds and techniques to explore human-instrument relationships, noise, and rest. She runs a Patreon channel focused on sound art and

listening, where she releases completed work, process documentation, and prompts and jam sessions for followers to make sound. Recently a Visiting Assistant Professor of Electronic Music at Brown University, Warren holds a PhD in Composition & Computer Technologies from the University of Virginia.

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in excess explores the vast amounts of waste humans produce on a daily basis. This general observation was magnified during my time living/working in China. Excessive packaging accompanied nearly all products in a vain attempt to elicit a feeling of luxury in the consumer. This plastic packaging served as the primary sound producing material. Plastic sounds are put through numerous processes, both sonically and spatially, in an effort to overwhelm the listener just as physical plastic are overwhelming the Earth, particularly the ocean. Waves of plastic swirl around the listener while other plastic sounds have been filtered and colored with pitch; tainted. This work was written in conjunction with the oboe solo, "struggling". The two pieces can be performed simultaneously under the title, "struggling, in excess". Taking cues from the oboe solo, balloons were used to simulate multiphonics; an important sound character for "in excess". The balloons scream through the din of plastic as their last breaths are extinguished under the weight of our excess.

**Robert McClure's** music attempts to discover beauty in unconventional places using non-traditional means. His work has been featured at festivals including NYCEMF, Beijing Modern Music Festival, ISCM, TIES, SEAMUS, and ICMC. His works may be found through ADJ-ective New Music, Bachovich Music Publications, Resolute Music Publications, and Tapspace Publications as well as on ABLAZE, Albany, and New Focus Record labels. Robert received his doctorate from Rice University's Shepherd School of Music. Robert has previously held positions at the Shanghai Conservatory of Music and Soochow University in Suzhou, China. He serves as Assistant Professor of Composition/Theory at Ohio University.

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**Illusive Echoes** began as a meditative contemplation of the spontaneity of death. It seems to be an inescapable part of our current society, and, rather than be pessimistic, I suppose it's best to focus on the value of what we have in the moment. For some of us, remaining optimistic is a daily fight. This is a pensive work about inner thoughts, dread, joy, doubt, inspiration – thoughts that emerge when you zone out amongst daily events. It is a testimonial for the value of these thoughts - the zoning out - and the lack of their existence in our waking life. This work has taken many forms. It began as a work scored for double bass

and computer in 2011, and was revised in 2015. In 2017 it was paired with video, to create its most complete form. In 2023, it was remixed for 8.1 channel audio. The audio features floating chords of ghastly double bass harmonics, featuring pitch material derived from Henry Purcell's "When I am Laid In Earth" aria from the opera Dido and Aeneas, which are abruptly interrupted by noises from the outside world.

**Brad Decker** is a composer, educator, and performer of contemporary concert music, whose works often incorporate electronic, electroacoustic, or interactive media. His recent works explore the interaction of acoustic instruments and electronics to create immersive composite textures. His instrumental works combine virtuosic flourishes, polyrhythmic interplay, and extended techniques. Electronic elements include adventures in analog synthesis, interactive computer processing and sampling, multichannel diffusion, and fixed-media accompaniments. Multimedia projects range from traditional film soundtracks to live-performed improvisations with video. As a double bassist, he regularly performs his own compositions and improvisations that incorporate computer interactivity. His teachers include Peter Hestermann, Kenneth Jacobs, Erik Lund, Heinrich Taube, Steven Taylor, and Scott Wyatt. He has attended masterclasses and lessons with composers Agostino DiScipio, Stefano Gervasoni, Lee Hyla, and Tristan Murail. He currently teaches music composition and technology at Eastern Illinois University. His music is distributed through his website [www.braddecker.org](http://www.braddecker.org).

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**Stolen Blue** is a short multichannel electroacoustic piece. It confronts a mix of legal, ethical, and perceptual issues, while simultaneously shifting between serious and lighthearted tones, between a sense of 'documentary audio' and invented soundscapes. All sounds in the work are derived from a small set of audio samples taken from recordings legally protected by copyright. The first is legendary blues singer Son House's a cappella 1965 studio recording of the song "Grinnin' in Your Face." The second is the lead vocal track by David Lee Roth from the song "Running with the Devil," by his band Van Halen, from their 1978 debut album. Beyond the obvious issue of creating a new work by manipulating and recontextualizing audio samples, the choice of audio here was deliberate, to highlight the debt that much popular music owes to folk music sources such as, in the case, the blues. Whereas the blues musicians who were imitated rarely were able to rise above a working-class income level, many pop musicians became multimillionaires. However, despite the ridiculousness of some of David Lee Roth's vocal antics, his art was enriched through the imitative elements and can actually be compelling at times. The piece also features a shifting sense of place. As it begins, one might imagine that the blues singer was

actually recorded on location at a city street corner. This abruptly shifts when the street noise vanishes, leaving only a close-miked vocal. The city street ambience returns a couple other structural junctions in the piece, as do one or more claps by Son House. Intimacy, documentary, studio recording, and purely musical soundscape moments evolve into one another and are juxtaposed.

**Douglas Geers** is a composer who uses technology in nearly all of his works, whether in the compositional process, as part of their sonic realization, or both. He has created concert music, installation works, and several large multimedia theater works, which have been performed and exhibited in wide range of concerts, festivals, and venues across the world. He also performs as an improviser, playing laptop and his own custom electronic instruments. Reviewers have described Geers' music as "glitchy... keening... scrabbling... contemplative" (New York Times), "kaleidoscopic" (Washington Post), "fascinating...virtuosic...beautifully eerie" (Montpelier Times-Argus), "Powerful" (Neue Zuericher Zeitung), "arresting... extraordinarily gratifying" (TheaterScene.net), and have praised its "virtuosic exuberance" (Computer Music Journal) and "shimmering electronic textures" (Village Voice.) Geers is a Professor of Music at Brooklyn College, a campus of the City University of New York (CUNY). There he is Director of the Center for Computer Music and founder and Director of the MFA program in Sonic Arts. He also serves on the Ph.D. composition faculty of the CUNY Graduate Center. As an educator, Geers teaches music composition, electroacoustic music, interactive music and media creation with Max/MSP/M4L, electronic music history, and hardware electronics and microcontrollers for music performance and multimedia installations. Geers completed his DMA in Music Composition at Columbia University, where he studied with Brad Garton, Tristan Murail, Fred Lerdahl, and Jonathan D. Kramer. Website: [www.dgeers.com](http://www.dgeers.com) Soundcloud: <https://soundcloud.com/douggeers> Youtube: <https://soundcloud.com/douggeers>. Facebook: <https://www.facebook.com/doug.geers>