



department of **music**
EASTERN ILLINOIS UNIVERSITY

GUEST ARTIST RECITAL SERIES

presents

Echoes of Now:
Algorithmic Compositions
for Cello and Electronics

featuring

William Jason Raynovich, cello

January 15, 2026, 7:30 p.m.
Doudna Fine Arts Center
Recital Hall

Program

(performed continuously)

Indian Summer (1993)

Alvin Lucier
(1931 - 2021)

Until It Blazes (2001)

Eve Beglarian
(b. 1958)

Four (Three) Movements for Cello and Delays (2003)

Pamela Z
(b. 1956)

WZJB in drone (1993)

William Jason Raynovich

I am all that is here, I (2023)

Colin Kemper

now (2016-)

William Jason Raynovich

Indian Summer, Alvin Lucier

American composer Alvin Lucier is known for experimental sound works that explore acoustic and psychoacoustic phenomena, often using technology to reveal the physical behavior of sound. While he is best known for *I Am Sitting in a Room* (1969), *Indian Summer* (1993), composed for cellist Jeffrey Krieger, is a more intimate exploration of auditory perception. The piece examines the “beating” effect that occurs when two frequencies are separated by less than approximately ten cents. The cello is tuned in scordatura, with two strings initially tuned to the same pitch. Over the course of the work, one string is gradually detuned, producing slow oscillations, while a harmonizer is introduced within a 0–10 cent range. In this ten-minute performance, the harmonizer slowly moves from unison to a ten-cent deviation, allowing subtle acoustic interactions to emerge over time.

Until It Blazes, Eve Beglarian

Until It Blazes is an amplified solo piece for piano, guitar or other plucked string instrument, harp, marimba, or vibes. The piece requires a stereo multi-tap digital delay for processing, and some kind of distortion processing for the ending. You can also perform the piece using a MIDI keyboard or mallet controller. (If you’re using a MIDI instrument, you can implement the delay in MIDI, if it’s easier to do that than to use an audio delay.

Four (Three) Movements for Cello and Delays, Pamela Z

Four Movements for Cello and Delays was written for a solo cello, three independent digital delay lines, and Granular Synthesis. The composer uses MAX MSP on an Apple Powerbook to generate these delays and utilizes a GRM plug-in called “Shuffling” for the granulation, but any system with three separate delay lines, granulation, and enough memory for the delays to be set at 60 seconds each (simultaneously)

will work. The cello should have a directional microphone or pick-up so that the signal from the cello sound can be sent to the delays. The live sound of the cello and the delayed sound should be mixed so that neither over-powers the other in the house.

WZJB in drone, William Jason Raynovich

At first we are Untitled, but it is a Time of Being. Imagine a committee at a table. The room is covered in SAWdust. Four people are sitting at that table, three people are standing, and the shadow of the Underworld looms near. The smoke from a cigar is blinding. We argue and Curse over the aesthetics of sound and rhetoric. Some speak of cliche, others speak of an Addiction. We speak of the MEan. I have learnt much from them. I thank them.

I am all that is here, I, Colin Kemper

I am all that is here, I explores my anxieties from self-imposed isolation during the pandemic. Through repetition, dissonance, gradual pitch changes, and the capturing of small sounds such as breaths and clicks, the listener is slowly immersed into the soundworld. The parameters of this world are distorted and stretched so that immersion, not cathartic resolution, remains the primary architectural element.

now, William Jason Raynovich

now. . .

every now has, is, or will occur,
though every now is only now
when it will be, is, or was now.

When performing now, it was now.
When listening to a now, it is now.

. . . Now today is a now,
but when the audio is replayed
it once again becomes. . . now.

William Jason Raynovich's compositions have been performed at national festivals as well as many local venues. He has received commissions through organizations such as the Chicago Composers Forum, homeroomchicago.org, Access Contemporary Music (Chicago, IL), Renaissance Society (Chicago, IL), Athens Municipal Small Brass Ensemble (Athens, Greece), and the Ear Taxi Festival (Chicago, IL). Currently, William has been working with the open-source visual programming language, Pure Data, to create interactive compositions using notational systems and a series of unconventional instruments built in collaboration with artist Rebecca Reineke. These compositions, including tre', and his cello solo piece, now for cello and computer, explore self-similarity systems with audio processing.