

in music technology and researcher at the Sonic Arts Research Centre (SARC). His musical output ranges from acousmatic compositions to large scale instrumental works involving the use of live electronics. His research interests focus on the use of live electronics for human interaction in the compositional and performance environment. He was recently commissioned by the Spanish Instituto Valenciano de la Musica and received the Unesco-Aschberg award to do a residency at Conservatorio las Rosas, Mexico. During 2003-04 he will serve as composer-in-residence for the Orquesta Jove de la Generalitat Valenciana. His performances have taken place in Europe, America, and the far East. He also holds degrees in economics at the University of Valencia and Fufap-Alcala de Henares, Madrid. Personal web-net: <http://www.acusmatica.com>

For more information about composition activities at the Sonic Arts Research Centre and about research work in music informatics, computer science, musical networks, and signal processing, please visit their website:  
<http://www.qub.ac.uk/sarc>

*FUTURE MUSIC OREGON*  
*The Computer Music Center*  
*at the University of Oregon School of Music*  
<http://darkwing.uoregon.edu/~fmo>

**Future Music Oregon** is dedicated to the exploration of sound and its creation, and to the innovative use of computers and other recent technologies to create expressive music and media compositions. To this end we embrace our roles as both a focus of educational and creative pursuits. Student composers working in the FMO studios have been tremendously successful having their work presented at national and international experimental music and new media festivals. In addition to establishing a creative and intellectually stimulating environment for education, FMO sponsors a concert series featuring new electroacoustic music. Past guest artists have included noted composers of electroacoustic music such as Allen Strange, Carla Scaletti, Barry Truax, Dennis Miller, Chris Chafe, Jim Sain, Gary Lee Nelson, Mark Applebaum, Brian Belet, Peter Terry and Gioacchino Rossini.

If you would like more information about Future Music Oregon or would like to support the work at Future Music Oregon, you may contact Jeffrey Stolet at the School of Music or via e-mail at: [stolet@darkwing.uoregon.edu](mailto:stolet@darkwing.uoregon.edu).

*SPECIAL THANKS*

We would like to thank Sony Disc Manufacturing for their exceptional and significant gifts to the School of Music. We also received the valuable support from a number of other wonderful individuals and groups. We wish to take this moment to thank them.

Anonymous Donors (3)  
Fabulous Tweeter Brothers  
Roger Kint Music Annex  
Sonorous Corporation Symbolic Sound Corporation  
Thompson's Electronics

\* \* \*

103rd Season, 76th program

Room 198 Music  
8:00 p.m.

Saturday evening  
March 8, 2003

**UNIVERSITY OF OREGON**  
**SCHOOL OF MUSIC**

presents

***FUTURE MUSIC OREGON***  
***Jeffrey Stolet, director***

featuring

***New Electroacoustic Music created at***  
***the Sonic Arts Research Centre***  
***of Queen's University Belfast in Northern Ireland***  
***Director, Michael Alcorn***

with composers

***Ricardo Climent***  
***Gordon Delap***  
***Iain McCurdy***  
***Paul Wilson***

\* \* \*

PROGRAM

<b>Solar Eclipse (2002)*</b>	Jacob Houck
<b>System Failure (2002)*</b>	Paul Wilson
<b>The Habits of Man (2003)</b>	Mendel Lee
<b>Moai (2003)*</b>	Gordon Delap

INTERMISSION

<b>Fluctuant Movements (2003)*</b>	Iain McCurdy
<b>Celluloid (2003)*</b>	Brian Bice
<b>Silent Era (2002)**</b>	Ricardo Climent

\* World Premiere      \*\* U.S. Premiere

PROGRAM NOTES  
by the composers

**System Failure (2002) • Paul Wilson**

*System Failure* makes extensive use of sounds recorded from the destruction of an old piano. The sounds and gestures of ripping, slamming, beating, thumping, scraping and bludgeoning the instrument with large heavy objects produced an amazing variety of sources. The act of destroying the old instrument seemed quite violent, and this inspired the overall mood of the piece. The work evolves through a series of sonic landscapes, exploring chaotic textural swarms as well as pulsed and rhythmic materials. It travels from abstract or heavily processed source material to more recognizable source sounds.

**Paul Wilson** completed a Ph.D. in composition at the Queen's University of Belfast, where he is a teaching fellow in music technology. His compositions, which include the use of both instrumental and electroacoustic resources, have been performed by Steve Halfyard, Barrie Webb, Orkest de Volharding, and the National Symphony Orchestra of Ireland at concerts in Ireland, England, Europe, and Central America and broadcast from live on Radio Ulster, RTE, and Cuban radio stations. He recently received a prize from the Luigi Russolo Young Composers' competition in Italy for *Spirits*, a work for soprano and live electronics. Future projects include a collaborative installation with the artist Barbara Freeman and new works for soprano and live electronics and marimba and live electronics.

**Moai (2003) • Gordon Delap**

Surveying a barren and treeless landscape, the European settlers were mystified. Over 600 giant stone monoliths dotted the coastline of Easter Island. Without draught animals or wood, how had the statues been transported from the quarry?

The inhabitants could no longer remember, and would only say that the Moai had "walked" to their final resting places. It now seems probable that Easter Island once supported lush palm forests, and that material from the forests provided the means by which to move the Moai. Lengths of rope would have been lashed to the statues, tree trunks used as rollers, with teams of islanders toiling in an effort to drag the colossal stones behind them. After a time, the island had been laid to waste through the strain of producing and transporting Moai. Complete deforestation resulted in massive environmental degradation. The soil was ruined, and many simple tools could no longer be made. Following bloody civil war, the Moai were torn down.

**Gordon Delap** was born in 1979. He has studied electroacoustic composition with Michael Alcorn, Simon Emmerson, and Denis Smalley. He is currently working towards a Ph.D. at Queen's University, Belfast.

**Fluctuant Movements (2003) • Iain McCurdy**

All the sounds heard on the tape part are derived from recordings made on various pianos. The sound transformations used in this piece almost entirely make use of a number of granular synthesis devices of my own design. Having total control over the workings of these instruments allowed me to explore ideas such as regularity and periodicity in opposition to irregularity and non-periodicity in finer detail. Control over all attributes of the grains and of their parametric progression on a grain by grain basis offered the scope I required while using an otherwise tried and tested sound processing technique. For the source recordings two different pianos were used. The first was a Steinway Grand, and the second was a piano which was no longer needed. The significance of using a discarded piano for some of the source recordings meant that certain playing techniques could be employed that, on a concert instrument, would be impractical. Thanks to Queen's School of Music for donating a piano during the preparation of this piece.

**Iain McCurdy** graduated from Queen's University Belfast in 1998 with a Bachelor of Music degree and again a year later with an M.A. in Music Technology. Currently he is working towards a Ph.D. in Composition under the supervision of Professor Michael Alcorn.

**Silent Era (2002) • Ricardo Climent**

The Animator was an unusual figure, employed in a few silent-film cinemas in the past. This comic character imitated the voices of the actors and actresses using an improvised script, and brought the films to life through his body language and by performing onomatopoeic noises. Very often the Animator was surrounded by ingenious artifacts to produce sound effects to animate the silent movies. *Silent Era* is inspired by the art of the Animator and my aim is to reflect but also change the sound world that surrounds me. I try to recover the spontaneity, imagination, and improvisation of this pioneer of the cinema with sound in order to evoke the sound world where I would like to live. Recordings from some "sonically" interesting percussion instruments, and others created by methods of synthesis in computing, imitating the percussion sounds, provide the starting point for the composition.

**Ricardo Climent** has been based in Belfast since 1997 and was born in Valencia, Spain, in 1965. He completed a Master in Music Technology and a Ph.D. in composition at the Queen's University of Belfast and where he is now lecturer