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Biography

Adrian Moore is a composer of electroacoustic music. He mainly composes music for fixed formats (CD, DVD), music intended for 'sound diffusion' over multiple loudspeaker systems. He also writes for instruments, often with a live processing element using Max-MSP and custom built software. He directs the University of Sheffield Sound Studios (USSS) where researchers and composers collaborate on new musical projects. Adrian Moore's research interests are focused towards the development of the *acousmatic tradition in electroacoustic music, the performance of electroacoustic music, signal processing, and human-computer interaction in music*. His music has been commissioned by the Groupe de Recherches Musicales (GRM), the Institute International de Musique Electroacoustique de Bourges (IMEB) and the Arts Council of England. A significant proportion of his music is available on 2 discs, 'Traces' and 'Reve de l'aube' on the Empreintes DIGITALes label (www.electrocd.com). Adrian Moore supervises postgraduate students wishing to pursue composition with computers, electroacoustic musicology, analysis and performance. He wishes to develop and maintain the community of composers and technologists currently working at USSS creating new tools, software and music.

Ethereality (2000) duration 15:00

Ethereality oscillates between the natural world of everyday sounds/objects/relationships and something more philosophical. Ethereality presents its material (natural, human and synthetic) as a hazy mix, using the possibilities of 8 channel space to intersect or fuse real and synthetic environments.

I reflected upon the words amalgamated in the title: Ether / Ethereal / Real / Reality. Always on the back of my mind was my initial idea for a trilogy of works which began with Junky, Dreamarena and has ended with Ethereality.

The soundscapes in this composition are abstracted for their anecdotal value only and their 'sense of place' is confused by the immersion of objects in a sea of background material such that the perception of background and foreground becomes meaningless.

I subsequently drew upon a reading of "anyone lived in a pretty how town" by (e.e.cummings) read by Mary Bellamy, which resonates with the metaphors in Ethereality. "anyone lived.." is, if nothing else, a poem that allows the reader to move within a series of continuums. The course of the poem is an ambivalent excursion from life and love to sex and death. 'anyone' and 'no-one' are both real and fictional at the same time. Their (*anyone and noone*) intersection seems futile, goes unnoticed

and comments upon our daily / yearly routines that shroud us from events that we should be actively seeking.

Ethereality presents the listener with a feast of unnoticed sounds.