

Paul STEENHUISEN - PROGRAM NOTES

PIECE: bread

David Hockney wrote that the development of perspective in Renaissance painting marked the removal of God from art, the abandonment of God's view of the singular plane. For Hockney, the resultant decentralization and minimization of the omnipotent heightened the secular by virtue of presenting a more complete environment, the entire multi-dimensional field of vision as though one were present in it. Furthermore, he asserts that Cubist painting was not simply the gratuitous distortion of an image with the addition of 7 noses or spires, but rather its simultaneous appraisal from multiple angles. The result is the reintroduction of God back into art, since at once a Cubist work views all aspects of the subject, as does the divine (when watching). bread is a "Cubist" approach to the face and core of material from my own already fragmentary work wonder; it's a flaying of the flayed, a recontextualization of materials from *wonder* by scratching, remixing, diluting, and augmenting them to build a newly filial work aware of its pedigree. In a sense, bread is the work of composer-as-dj, investing and divesting the materials, drawing out further reflective expression from the visage as its contents are re-spun. In another sense, it is an unfinished grapple, shirk, and embrace of the apocryphal culture in which it was made. This piece is dedicated to the patrons of whiskey pete's casino, primm, nevada, u.s.a. (home of the \$1.99 breakfast). Commissioned by Austrian Radio (ORF) for Klangforum Wien.

CHANTED TEXT

somebody wanna throw the dirt right down
(from "fallin' ditch", by Captain Beefheart)

i am floating in a sea of nectar,
filled with every delight,
because of the hardships i did not escape
(from arrows of larger bows, by Jalal al-Din Rumi (1200-1273))