

Paul STEENHUISEN - PROGRAM NOTES

PIECE: TRACT

The mind-land being traversed throughout TRACT is a “3-dimensional” field of stunted materials. The rhythmic and harmonic processes develop independently in relation to their opposed “horizon-lines” colliding at a number of peak moments on the grid. The types of gestures employed were gathered by negation, then formation. Around the time TRACT was written I was engaged in making lists of what I considered to be instrumental stereotypes, which I would then avoid because of their signification or over-use. The nineteenth-century idiom of composing for the harp (arpeggiation, etc. and the subsequently lurking nymphs) were abolished in favour of a more radical, less gender-oriented approach. Maybe I simply made the harp a Riot Girrrl, but that's still better than unassuming and submissive, especially when it comes to art.

First performed by Marshall McGuire at the Sydney Spring Festival, Sydney, Australia.