

Paul STEENHUISEN - PROGRAM NOTES

PIECE: TUBE SHELTER PERSPECTIVE

Physical action, such as the extremely rapid movement of faders and panning knobs, winding tape across the playback head of a tape recorder at various tempi, and creating feedback circuits through the mixing board turns the electronic music studio into an instrument to be played and interpreted. The movement imposed upon the uncut timbres (both those disclosed and constructed) dilates the already related sound sources and transforms them into the material of the music. The material is then developed in sections which constitute a non-proportional temporal representation of the human body. The title of this document is from a war drawing by Henry Moore which depicts bodies laying in safety along the walls of a shelter. Each of the words of the title may be contemplated singularly as a compositional obsession for the piece, though not isolated to a specific area. Tube (despite Moore's use of this word as the familiar term for the London underground) implies cylindricality, or roundness, translated into the constant movement of timbres within a sonic environment, rapid alternation between contrasting realms in the same musical area, and the type of action I made at the mixing desk to initially generate the material. Shelter became synonymous with my interest in depth of field, in which one layer of sound protects another, a foreground level of activity is thrust further back in the texture by a higher level of punctuations, or multiple layers battle for prominence (yet none can dominate due to the type of presence of the others). The concept of perspective was approached both through the stationary spatial disposition of a sound or gesture and/or by its geographical placement as a result of processing and filtering. Tube Shelter Perspective was composed in Electronic Studio 1 of the Royal Conservatory of Music in The Hague, The Netherlands and was awarded second prize in the electroacoustic music category of the 1992 CBC Young Composers Competition.

First performed at the May Festival, Royal Conservatory of Music, The Hague.