

Time and Fire

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Time and Fire represents a quest for a more complex and evolutionary language capable of sustaining its argument over longer stretches of time.□ This has led to a highly intense musical fabric which presents the listener with a very rapid turnover of material, but less in the way of obvious structural signposts.□ The musical ideas are seldom more than momentary, flaring up brightly for a time, only to be consumed by those coming after.

The stabilising influence offsetting this inferno of ideas is the regular division of time - the concept of pulse, whether manifested as the periodic repetition of individual sound events or the internal micro-pulses within the spectral evolutions of the sounds themselves.□ Much of the most complex material in the work is underpinned by a subtle but tangible ‘beat’ which determines the placing of the main events and creates the possibility of expressive changes of tempo.□ It is this regular division of “time” upon which hang the apparent complexities of the white-hot surface of the music - the “fire”.

Time and Fire was composed between 1987 and 1990 in the Electroacoustic Music Studio of the University of Birmingham.□ It was awarded second prize in the Bourges Electroacoustic Music Competition in 1991.

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