

Program Notes

Music for Harp and Tape (1990) was commissioned by and written for the harpist Masumi Nagasawa and was premiered at the Ueno Cultural Center, Tokyo in March of 1990 by Miss Nagasawa. The tape part was created using the program *Max*, developed by Miller Puckette - whose technical advice made this piece possible; and the digital mix of the final tape version was done at IRCAM, Paris, with the valuable assistance of Xavier Bordelais.

The piece is divided into four main sections. ~~Tremolos at registral extremes define the first section. The second section uses a repeated sforzando chord in the highest register to separate gestures exploring descending major and minor seconds. Muted chords becoming arpeggios characterize the third section, and the use of two clearly separated layers and secondary sound sources make up the fourth section. This is the third work I have written in the last few years which features a prominent harp part, and therefore I have attempted in this piece to explore musical gesture and expression for the harp differently.~~

The tape part is made up entirely of digitally transformed and processed harp sounds. All the sounds used are from the composed instrumental part. Thus the musical and sound material for the instrumental and tape parts are one and the same. The instrument/machine relationship is entirely symbiotic - the instrument and tape are equals in the musical dialogue. ~~At times one part may dominate, but in the overall formal structure a duo is implicit. (One could imagine that the piece is an enlarged or amplified solo piece - the tape being merely an extension of the player; but as mentioned, my intention has been to create a dialogue - a musical duo.)~~ Duration: 16 minutes.

Music for Harp and Tape won first prize in the 1991 19th Annual Electronic Music Competition of Bourges, France and is recorded on the Harmonia Mundi label by Masumi Nagasawa. Duration: 16 minutes.