

Cort Lippe

Program Notes

Music for Bass Clarinet and Tape (1986) was commissioned for the 1986 International Computer Music Conference (ICMC) by the Dutch Ministry of Culture, and written for the bass clarinetist Harry Sparnaay, who premiered the piece at the ICMC in The Hague, at the Royal Conservatory. The tape part was created at *CEMAMu* (Centre d'Etudes de Mathematique et Automatique Musicales) in Paris, using the graphic-oriented computer-music system *UPIC* (Unite Polyagogique Informatique du *CEMAMu*) designed by Iannis Xenakis. The digital mix of the final tape version was done at the Stichting Klankscap and the Sweelinck Conservatory in Amsterdam. I would like to thank Paul Berg and Floris van Manen for their support in the creation of this work.

Sound material for the tape was limited to approximate the confines one normally associates with individual acoustic instruments in order to create a somewhat equal relationship between the electronics and the bass clarinet. Although contrasts and similarities between the tape and the clarinet are evident, musically a kind of intimacy was sought – not unlike our present-day “sense” of intimacy with machines in general. There are five major sections in the work. The opening section is a dialogue between the instrument and tape, and is followed by a section in which the tape part dominates. This, in turn, gives way to a bass clarinet solo, while in the fourth section the tape part is dominated by the clarinet. In the final section the instrument and tape are again somewhat equal – reminiscent of the opening section.

Music for Bass Clarinet and Tape received honorable mention at the 1987 15th International Electronic Music Competition of Bourges, France, and is recorded on MIT Press Recordings. Duration: 10 minutes.