

Cort Lippe

Program Notes

Duo Piano Music (1984) was written using a combination of two opposing yet complementary compositional methods: an intuitive, nonsystematic compositional approach and a systematic approach using computer-aided compositional methods and algorithms. A methodological model defining a scale of relationships between the two methods was devised. In fact, the attempt to combine two compositional methods, which appear to be polarities, was a motivating factor in writing this piece.

Tendencies were used to define the development of parameters over time as well as hierarchies among parameters. On a larger scale level, sections were built first by defining tendencies to control the development of larger musical phrases and gestures and then by interpolating between these tendencies. Ensemble considerations between instruments allow for three types of relationships in time: asynchronous, semi-asynchronous, and synchronous as specified in the score. Ensemble playing includes soli and duos, with dominance by one part, equality between parts, and unification of the two parts as possible relationships between the two pianos. A scale of values was used to define a range between the two poles of idiomatic piano sound production and non-idiomatic, or extended sound production. Over time, extended sound sources and ornamentation dominate the musical texture.

The computer research was done at the Institute for Sonology in Utrecht, The Netherlands using the *PR2* program of G.M. Koenig, without whose gracious cooperation, guidance, and advice this project could not have taken place.

Duo Piano Music was premiered in 1985 by the Japanese piano duo Kayako Matsunaga and Reiko Ebisuda at the *MUSIC TODAY Festival of Contemporary Music*, organized by Toru Takemitsu in Tokyo, where the piece won second prize in the annual *MUSIC TODAY Contemporary Music Competition*, in which Takemitsu was chair of the jury. Duration: 16 minutes.