

Program Note to Piano Concerto No. 6

This composition is a Duo Concertante between, musically spoken, two equal partners. It starts with a single sound-complex, which slowly changes his pitch and his inner sound-combinations. This signifies a kind of variations on a single sound. The entrance of the Piano part, with its clearly articulated sounds, brings a sharp contrast to the electronically produced introduction. From here on develops a dialogue in which the flexible interpretation of the pianist must adapt himself to the rigid time-run of the electronic part. Consequently, those two different concepts of time produce another contrast in the dialogue between the partners. Therefore, the overall texture is highly counterpointal, producing an extended world of harmonies and form structures.

Josef Tal

Program notes for Piano Concerto with Electronics No. 6

The electronic sound production as well as the Pianoforte sound production provide the composer with different possibilities of compositional formations. Moreover, the composer, in writing the Piano-part, must consider limitations of virtuoso live performance, while the electronic part reaches out for the border line of mental perception, liberated from bodily restrictions of the human performer.

Both mediae exercise a strong influence upon the composers imagination. He is obliged to utilize sound-modifications typical for each media, yet to create a dialogue between the different sound characters. A considerable challenge to the composer exists in the necessarily unifying process of those divergent modifications. He must lead both mediae towards a common goal.

The listener will notice that the work starts with a continuously flowing sound which modifies his inner contents and grows steadily in frequency and intensity. The first Piano-entrance postulates a strong contrast to the electronic beginning. The listener is immediately confronted with this significant divergence. In course of the developing composition both partners will sometimes oppose each other, sometimes express common ideals, sometimes complete same expressions. This way the composer wanted to create an unity out of the many different musical components.

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