

C O N C E R T O
for tenor saxophone and computers
by Stanislaw Krupowicz

In March of 1984, after the premiere of *MUSIC FOR S*, when Stan Getz proposed that I write a piece for him, I did not know it would take me such a long time. His request appealed to me enormously. Tenor saxophone and computers - an excellent combination. The fact that the saxophone part would be played by a master of improvisation made me even more sensitive to the problem faced by all musicians who have to play with tape. It always seemed to me that tape, which is by its very nature an ultimate form of musical recording - hence prohibiting any freedom of interpretation - stands in striking opposition to the creative performance which such freedom assumes. A musical score is merely an approximate record of the composer's intentions, and it is the performer who makes it a musical reality. It is the performer whose interpretation allows an old, well-known piece to be heard in a new and fresh way. It is a truism to state that, besides all details worked out during rehearsals, there is a broad margin of arbitrary elements of performance resulting from spontaneous reaction to co-performers, audience, acoustical conditions of the concert hall, etc., which contribute significantly to the final outcome of a concert. Music may be a three-fold source of joy: joy of creation (composing), joy of listening, and joy of playing. It seems to me that in most pieces for tape and instrument(s) the latter is full of elements of doubt, and somewhat resembles the unhappy lover who tries unsuccessfully to gain the attention of his beloved.

Those were the thoughts which accompanied my first, abortive attempts at composing this piece. As usual, I found time to be a suitable healer.

The last few years have witnessed the appearance of highly-specialized fast microcomputers capable of synthesizing complicated spectra in real time. The establishing of MIDI communication protocol provided a precise and efficient way of controlling them by means of such devices - familiar to every musician - as keyboard, violin or drum. Implementing high-level language compilers in microcomputers created the possibility of using them for generating non-trivial streams of MIDI signals, significantly enhancing the

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