

touch program note

touch is the word that immediately came to mind when I first heard the playing of the commissioner of this work, pianist Carsten Schmidt. Carsten's extraordinarily fluid and sensitive touch coupled with the extremely malleable coloration which he imparts to it lead me to begin thinking about the notion of touch both as a title and as a structural concept for the work. The title implied to me the idea of a structure in which one idea 'touches' another while not 'becoming' another as in the traditional developmental model. Therefore in this work pianist and electronics share many of the same ideas but the medium imparts its own 'touch' to their delivery. The solo music can be shaped and phrased and colored in a much more fluid way than can the electronics which are delivered in a quite severe, almost mechanical, guise. Additionally, the pianist can 'touch' the shape of the work by selecting a variety of different tempi for the electronics, which, in turn, impart a malleability to the electronics part which is not seen in most traditional 'instrument and tape' works.

touch was commissioned by Carsten Schmidt and written in 1997-8. The work is dedicated to him and to his sensitive artistry.

© Copyright 2004 by Douglas Knehans, World Rights Reserved