

differ. This instrument/machine relationship moves constantly on a continuum between the poles of an extended solo and a duo. Musically, the computer part is sometimes not separate from the hi-hat part, but serves rather to amplify the hi-hat in multiple dimensions and directions; while at the other extreme of the continuum, the computer part has its own independent musical voice. *Music for Hi-hat and Computer* is recorded on the ICMA/ICMC 2000 CD, Berlin, by J. L. Cosgrove; and by Diego Espinosa and the Electronic Hammer on the EMF label.

—CL

*Sequenza VI* for viola, written for a modern soloist in the widest and most responsible sense of the term, is a piece of great virtuosity (a very indirect homage to Paganini's *Capricci*) where the same basic harmonic sequence is continuously repeated, developed and transformed. It is a formal study on repetition, on the relationship between often repeated modules and modules appearing only once.

In later years *Sequenza VI* has also become a mould for other works such as *Chemins II* (for viola and nine instruments) and *Chemins III* (for viola and orchestra), both of which, while keeping intact the solo part, further expand the relevant harmonic characters and articulations of the original piece. *Sequenza VI* may thus be regarded as the central element of a triple-faced idea.

*Sequenza VI* was written in 1967 for Walter Trampler.

—LB