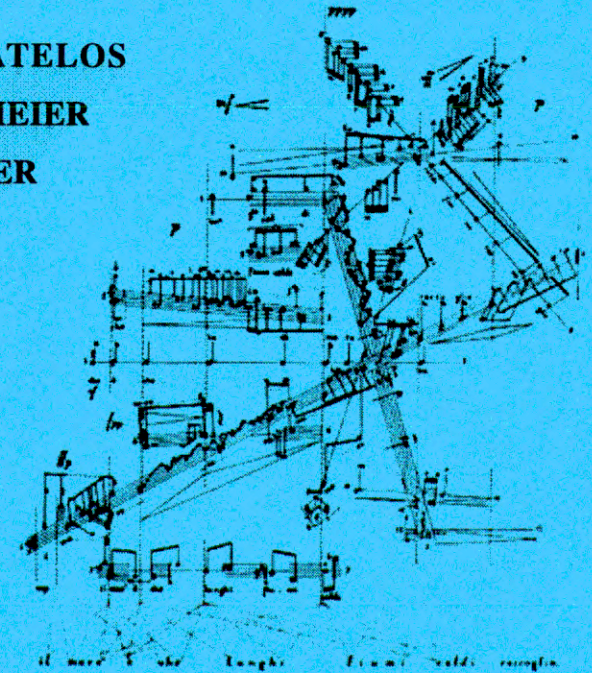


Composers' Workshop Concert

**STAMATELOS
ALLEMEIER
KRAMER
CHENG**



**Monday, April 28, 1997
Harper Recital Hall, 8:00 p.m.**

**The University of Iowa
Composers' Workshop Concert
April 28, 1997
8:00 p.m. Harper Hall**

program

Lines	John Kramer
<i>Sergio Barrenechea - flute, Aaron Hilbun - oboe Rob Hadesbeck - clarinet, Wayne Lee - horn Mick Phipps - bassoon</i>	
Light Blossom	John Allemeier
<i>James Ellis - violoncello</i>	
Noka	Chee-swen Cheng
<i>for digital tape</i>	
Nocturn No. 2	Katerina Stamatelos
<i>James Ellis - violoncello, Katerina Stamatelos - piano</i>	

notes

Lines develops from a single rhythmic series. This series is manifested in the piece in two different ways. One is as a rhythmic generator. Most rhythms in this piece stem from this series. The series also determines the lengths of the phrases. A written eighth note would result in a phrase length of approximately 9 beats. This multilevel support is then decorated with various musical devices.

Light Blossom was completed in a short amount of time. It is the result of four days and eight pieces of paper. The piece's primary focus is on the separation of ordinary stopped pitches and various open string effects. The first section uses left hand pizzicatos to create more complex lines and connect ordinary pizzicato phrases to the bowed phrases. The second section is divided into two different registers. The low register is characterized by ordinary bowing, and the high register by natural harmonics. The title of the piece refers to the "flowering" of an idea, and the speed in which it was realized.

Noka uses cello samples played by cellist Noriko Kataoka as source material to simulate the sound of a string orchestra. Timbres other than the more "acoustic" string sounds are also used to create contrast. A more challenging aspect of the work is the making of the high string choir, which involves multiplying and transposing a cello sound and giving each sound its own timbre and slightly altered tuning.

Nocturn No. 2 is my first serialized composition. It is not based on traditional themes but on two matrices: Matrix A has 9 different pitches, Matrix B has 12. Their first entrance (in piano solo) appears in an accelerando (Matrix A) and ritardando (Matrix B) form. Based on the two matrices, a whole set of intellectual games has been applied. Matrix A has been reconstructed in 9 different ways, based on "graphic" motions I used. Matrix B has been constructed 12 times: purely by chance. All melodies and the few chords used, are exact applications of the two matrices and their 21 rotations. Two rotations have been rotated around themselves and used as ostinato melodies in the left hand of the piano and the cello. Chance rows produced also some unintended triadic formations. Due to that, the piece gives the impression of having some sort of "tonality." The most interesting effect this writing method had on me, was that it started as a game but while working with these constant rotations, I soon found myself hypnotized: what followed then was more the product of a subconscious state of mind rather than of a "cool" intellect.