

adding simple sine waves in ratios of the *Modulor* and *Fibonacci* series (e.g. the gong/bell that recurs throughout the piece) as well as through simple FM synthesis based on similar ratios.

Escapades is a brief composition composed within the last three weeks. It is an exercise in quick compositional processes. The basic idea was to place certain motives within specific registers on the piano. The ordering and depth of these motives varies as does their density. After the initial exposition, the texture thins and the piece explores new territories. This occurs as a point of relief from the initial buildup and as preparation for the end. After this middle section, there is a brief building period and a recapitulation of the opening ideas, now greatly compressed. The title refers both to the musical nature of this piece as being that of a brief adventure or escapade, and the very adventure of having a concert performance in three weeks and no piece to play.

Now Here is Nowhere begins with a low murk of electronic sounds, from which the bass rises, leading to a melancholy melody over long drone tones. A digital moan beckons a faster section, as the bass jumps around, style to style, only to eventually back off and let the electronic part stand out a bit. As the bass returns, the two parts work together, forming a friendly little competition between them. Eventually, the bass returns to its initial state, sinking back into the depths.

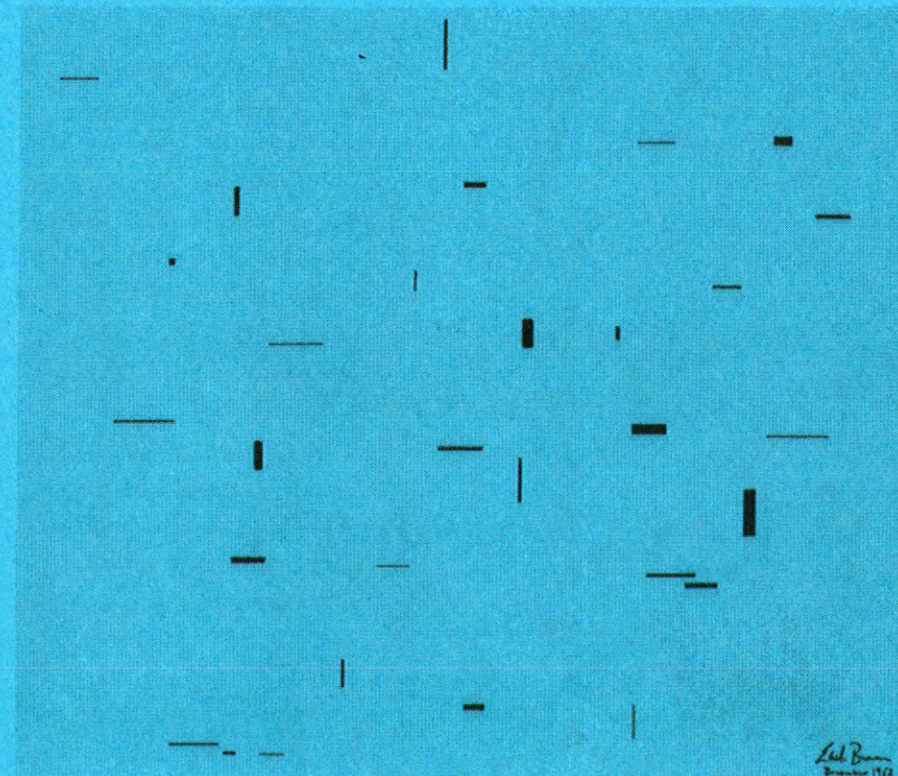
You Take My Hand And is a setting of a Margaret Atwood poem by the same name. Conflicting affects between text and music are intended to create a sense of irony and dark satire.

Composers' Workshop Concert

Sunday, November 23, 1997

8:00 p.m. Clapp Recital Hall

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Sunday October 12, 1997
8:00 Clapp Recital Hall

The University of Iowa

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program

Pipeline
Michael Flynt-trumpet John ALLEMEIER

Ceilings
John Kramer-piano Mark CHUBB

Study
digital tape Jon SOUTHWOOD

Escapades
John Kramer-piano John KRAMER

Now Here is Nowhere
Sonia Rey-bass Matt HALLARON

You Take My Hand And
Amanda Sprague-soprano *João Batista Sartor-flute*
Christine Bellomy-clarinet *Amy McBeth-horn*
Joe Harris-guitar *Vinh Nguyen-violoncello*
Beverly Everett-conductor

program notes

In composing *Pipeline*, there was a constant struggle for the foreground between the trumpet and tape. The tape part was always worked out first and the trumpet added later. My intentions were to compose an electronic backdrop to a trumpet solo, but by creating the tape part first it was always pushing to the fore. The title "Pipeline" refers to different musical and conceptual aspects of the piece. On the surface, "pipe" is a synonym for the trumpet and "line" refers to the instrument's melodic material. In a different sense, the trumpet was constantly having to "pipe up" in order to be heard, and its attempts to force the tape into the background seem fantastic, as in a "pipe dream." No matter how much the tape tries to convince the trumpet it plays the leading role, it is merely "feeding it a line."

The current phrase "The Glass Ceiling" refers to an invisible, but real, barrier to career development. In *Ceilings*, an ascending arpeggio similarly attempts to break through a barrier imposed by register. At the same time, the even not values of the arpeggio gradually become more irregular as they break through the rhythmic barrier. The piece is divided into two sections. In the first, the harmonic material is presented linearly. In the second section, the arpeggio are transformed into melodic lines interspersed with chords and clusters.

Study is actually four studies. It is a study in proportions, lines/planes, tuning, and simple synthesis. The overall duration and larger proportions are based on Le Corbusier's *Modulor* while the smaller proportions (durations) are based on additive number series (e.g. *Fibonacci*) and prime numbers. The visual illusion of three dimensional planes by two-dimensional lines is exhibited through *glissandi* that begin (or end) on a staggered unison and proceed to different pitches at the other end of the glissando. The tuning used in this piece divides an "octave plus a fifth" (ratio 3:1) into 13 (prime) equal steps. The timbres were generated by