Through Amber

for Clarinet in A and Computer-Realized Sound

Commissioned by the New Jersey Symphony Orchestra

Diane Thome
Through Amber

Clarinet (in A) and Tape

Diane Thome

TAPE

TIME (in seconds)

CLARINET

crescendo

molto crescendo

Slower (\( \approx \text{ca. 88} \))

Langorous

\( \approx \text{ca. 96} \)

Gilding, fluid, free

\( \approx \)

Flutter

Repeat music from(1), until tape fades out (3.10).

Note, the following symbols indicate:

\( \approx \) = sound cue

\( \downarrow \) = precise clarinet entrance

All Rights Reserved by the Composer (Silver Deer Music/BMI)
(clarinet music continues)

diminuendo a niente

silence

ascending 4th motif, high sounds

Hold note (F#) through silence to 3.18

Meno mosso \( j = 80-84 \)

metallic sounds

Misterioso

ascending 4th motif, high sounds

Meno mosso \( j = 80-84 \)

low choral sounds, major 2nd motif

Slightly excited
Clarinet (in A) and Tape

Diane Thome

(low choral sounds)

5.30  5.32

\( \text{Dramatico} \)

5.45  5.47  5.50  5.55  6.00

(long glissando)

\( \text{mf marcato} \)

5.30

\( \text{high partials} \)

6.00  6.18  6.30

(glissando)

\( \text{poco rit.} \)

6.40

\( \text{Meno mosso} \)

6.40  7.00

\( \text{subito piu p} \)

7.07

\( \text{high choral sounds} \)

7.07  7.10

\( \text{Slightly excited} \)

7.25

\( \text{low choral sounds, major 2nd motif} \)

7.30

\( \text{mf marcato} \)
Clarinet (in A) and Tape

(glisando) choral sounds, major 2nd motif glissando

Very calm (\( \text{\textnormal{\textit{f}} = 76} \))

FINÉ

Completed January 2001  Seattle, Washington
Program Note

THROUGH AMBER

During the process of composing I often ruminate about the choice of an appropriate and evocative title. Additionally, I may have experiences that help crystallize my thoughts into particular symbolic images. Such was the case in this work which began with a draft of the electronic music imagined as a kind of ancient aural prism - dense, material, warm in color - yet permeable to intense light. The term amber came to mind because of these associations and also because it symbolized the embodiment of an ancient living essence frozen in time.

Then, while on a professional trip, I had an opportunity to visit the Toronto Art Museum. The highlight of my visit was the arresting and spectacular sculpture in the Henry Moore Gallery. As I walked through the incredible assemblage of these huge, mythic figures placed in the center and around the room, I became aware of the rhythm of my own movement. Its directions, returns, pauses were impelled by a desire to re-enter the alluring symbolic worlds evoked by the power, beauty and mystery of specific sculptures.

The image of a solo dancer moving in a vast, fluid, primordial landscape thus became my compositional metaphor for the relation of live performer and electronic sound. In fact, some of the initial motivic material in the clarinet part is derived from the electronic music and then elaborated in various ways. The slowness in the passage of time is intended to capture the attention of the listener and focus it on the delicate sonic choreography which interconnects two distinct timbral worlds.

The synthesized portion of THROUGH AMBER was constructed using the following: a Capybara 320 sound computation engine running Kyma sound design software with a Power Mac G4. Additional software included Metasynth, Sound Hack and Deck. Much of the synthesized material was derived from clarinet samples. I thank Robert Austin for his collaboration in the production of the computer-realized sound.

Diane Thome