

# *Through Amber*

*for Clarinet in A and Computer-Realized Sound*

Commissioned by the New Jersey Symphony Orchestra

Diane Thome

# Through Amber

**A**

TAPE | 0 .02 .08 .30 1.00 1.30 1.52 2.00 2.10 2.30

TIME (in seconds)

CLARINET

*mf* *mp* *sub. mf* *f* *ff* *mf* *f* *mp* *piu p*

*crescendo* *molto crescendo*

$\text{♩} = \text{ca. } 96$  *Gliding, fluid, free*

*Slower* ( $\text{♩} = \text{ca. } 88$ ) *Langourous*

*flutter*

①

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

Note, the following symbols indicate:

⊕ = sound cue

↓ = precise clarinet entrance

2.30 (clarinet music continues) 3.00

3.00 **diminuendo a niente** **silence** 3.10 **B** 3.20 **ascending 4th motif, high sounds** 3.30

Hold note (F#) through silence to 3.18

3.30 **Meno mosso** ♩ = 80-84 4.00

*mp* **espressivo, legatissimo** *sub. piu p*

4.00 **metallic sounds** 4.25 4.30

**Misterioso** *mf* *poco* *sub. piu p*

4.30 **ascending 4th motif, high sounds** 4.42 **Meno mosso** ♩ = 80-84 5.00

*poco* *mp* **espressivo, legatissimo** *sub. piu p*

5.00 **low choral sounds, major 2nd motif** 5.10 **C** 5.12 **Slightly excited** 5.30

*mp* *pp* *mp agitated* *mf* *calm*



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(low choral sounds)

5.30 5.32 5.45 5.47 5.50 5.55 6.00

silence long glissando

*mf marcato* *ff*

*fff* Dramatico

*mp*

*f*

(glissando)

high partials

6.00 6.18 6.30

poco rit.

*piu p* *pp* *mp legato*

*ff*

high partials continue. ascending 4th motif, high sounds enter

6.30 6.40 7.00

Meno mosso  $\text{♩} = 80-84$

*mp espressivo, legatissimo*

subito *piu p*

high choral sounds

low choral sounds, major 2nd motif

7.00 7.07 7.10 7.25 7.30

Slightly excited

*mp* *pp* *mp agitated* *mf* calm

*mf marcato*



**D**

long, low glissando

7.30 7.45 7.50 8.00

breaking glass sounds (w/ low gliss.)

breaking glass sounds alone

8.00 8.10 8.12 8.18 8.30

ascending 4th motif, high sounds

Meno mosso  $\text{♩} = 80-84$

8.30 8.40 9.00

choral sounds, major 2nd motif

breaking glass sounds

9.00 9.15 9.25 9.30

high glissando

Slower  $\text{♩} = 76$

9.30 9.48 9.52 10.00

*f* cantabile

6 Clarinet (in A) and Tape

Diañé Thomé

(glissando)      choral sounds, major 2nd motif      glissando

10.00      10.05      10.10      10.30

Very calm (♩ = 76)

*p*      *f*

10.30      10.50      FINE

*poco rit.*

## 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

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