

## Samuel Ekkehardt Dunscombe

Second DMA Recital • February 21<sup>st</sup> 2015, 7pm • CPMC Experimental Theatre

### Horatiu Radulescu

*Capricorn's Nostalgic Crickets* for 7 identical woodwinds (1974)

Why beyond  
Uncertain when  
I'm a longing  
There where now and then  
Whereto spans a sense  
Towards no-one

– Horatiu Radulescu

A cannon for 7 identical woodwinds, realised here for soprano clarinet. Each player has their unique starting point in the cannon, reflected by their position at the edge of the “magic square” in the centre of the room. They play a succession of 96 sound events based on four 24 note quarter tone rows, each sound event being 15.4 seconds in duration, and each note of the quarter-tone scale realised with a different playing technique (from bisbigliandi to stable multiphonics, “tremolos of emanation,” and intense sung-fluttertonguing). These complex timbres hide the human/instrumental origins of the sound, which is pushed further into the realms of the natural, the magical, the folkloric, the cosmic, the non-human. The effect of these 96 spectrally unique sonic events is further enhanced by the use of electronic filtering and inter-modulation of the woodwind sound. The end result is a “pulse tide of music and silence.”

**Samuel Dunscombe** – clarinets I-IV (pre-recorded), clarinet V (live), electronics programming

**Curt Miller** – clarinet VI (live)

**Michiko Ogawa** – clarinet VII (live)

**James Bean** – sound diffusion, electronic performance

### Hunjoo Jung

*Gok* for solo clarinet (2015)

Gok is a Korean funeral ritual. Gok means mourning while denoting a collective feeling of oppression and isolation in the face of insurmountable odds or unresolved resentment against injustices suffered.

In Korean traditional history, if a person dies because of a false accusation or charge, Koreans believe that the victim stays on the earth instead of going to heaven. So, Koreans sing Gok for victims during the funereal ceremony in order to soothe the victims and help them reach to heaven. Gok implies a deep hatred and resentment towards an aggressor who had forsaken the victim, a feeling of anguish and ultimate failure due to animosity that can only be relived through revenge, which may seem like an impossible task.

Gok is passive. This gesture is hopeful and patient but never aggressive. Koreans believed that Gok enables them to become part of the blood and breathe of a victim.

–Hunjoo Jung

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Intermission – 15 minutes

Please wait outside as the performance space is reset

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In August 2014, I travelled to Romania to begin working on what I thought would be a straight-forward project: to record the first complete collection of Iancu Dumitrescu and Ana Maria Avram's works for clarinet. After arriving, however, I learnt that this was perhaps a more monumental task than I had initially thought: together they have written over 600 works, and were eager to have me play any or all of them. When I asked how it was possible that I play this double-bass concerto, that percussion sextet, this piece for soprano and bassoon, Iancu replied "the core of the piece is not necessarily with the instruments themselves, but with the sounds," which are an "invitation to transcendence." He continued:

"Transcendence: it's to begin to be god. A superman. A super-force, a natural force, without nobody. Without normal. What is without normal? It is to be a super-natural force. To be very near god. This is transcendence, to discover in you a new reality. The problem of transcendence is the same for yoga, zen, Husserl... musicians... moving beyond physical or material concerns or circumstances to be like god... It's not a negation of instruments."

### **Iancu Dumitrescu**

Opus 1 *Metamorphoses* (1964)

For those familiar with Dumitrescu's work, this piece may come as something of a shock. Dumitrescu is most well-known for writing music that is spectral (or hyper-spectral), and electro-acoustic (often very noisy). This piece is neither of those things, in fact on the surface it could be taken as a relatively straightforward serial composition, but to do so would be to miss a crucial aspect of this piece.

In this work, there is a deeply profound relationship between sound and silence, activity and passivity, mobility and stasis. It is within these seeming contradictions, operating simultaneously, that we find what Iancu likes to call the "logic of permanent contradiction:" the "invitation to an (im)possible transcendence." Understanding and navigating these factors is central to a performer's ability to understand this work. To borrow Iancu's words again:

*"Music is not sure, it's not precise, and it's not fixed. Music is a movement, an action, a happening. It can't be established, sustained, or fixed. there are many faces of music at the same time, in time."*

### **Ana Maria Avram**

*Telesma II* (1994-2010)

*Telesma* (1999 - 2005 ) For computer assisted sounds and bass clarinet  
Starting from the Greek term, the meaning of « Telesma » – which I interpret – is an action, a space either with a magical reveal. The work evolves with huge contrasts between immense explosions and very quiet sounds, resonating in a mysterious space, of a huge pressure and menacing tension. The end is a telluric explosion, as a cosmic cataclysm, metaphor of death and regeneration.

– Ana Maria Avram

**THANK YOU** to Michiko Ogawa for the love and support. To Anthony Burr for the advice and the skills. To Curt Miller for the silky-times. To Kate Clarke for life skills and friendship. To my awesome housemates for being awesome, to my Golden Furs James and Judy for compromising my autonomy, Jászodi for the noise, and to James Bean for his general excellence. And to all the others who have helped me along the way.