

richard johnson

Hiram



for solo clarinet in B \flat , digital audio, and video

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Program Notes

Hiram Bingham III is frequently credited as the “discoverer” of Machu Picchu. At the dawn of the twentieth century, he was guided by local Quechua *campesinos* to the awe-inspiring ruins that overlook the Urubamba River Valley. He dedicated many years of his life to the exploration of the Peruvian Andes and the remnants of Incan civilization, still inhabited by Quechua and the mysteries of an ancient people.

Hiram is part of a set of pieces for soloist and electronics entitled *Quaerere Sententias*, “search for meaning,” intended to explore examples of humanity’s quest for meaning. Musical material is influenced by Andean traditions such as the *huanyo*, and samples of a *zampoña*, a *qena*, and a *cajón* are featured, both guiding and sought by the clarinet.

Hiram was commissioned by—and is dedicated to—Cheryl Melfi.



Performance Notes

Hiram is ideally presented without amplifying the performer.
In a dry space, however, reverb should be added.

Hiram is performed with an accompanying video.

The video (available at www.composerjohnson.com/hiram.html or by contacting richard) includes 5.1 audio that is organized thusly: 1 & 2 are Stereo L/R; 5 is a click track for the performer.

If you have any questions, please contact richard via email at richard@composerjohnson.com

comissioned by Cheryl Melfi

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The Journal

Clarinet in B \flat

$\text{♩} = 56$

pp *mp* *pp* *mf* *p*

rainstick clarinet reson rainstick

8 A $\text{♩} = 66$

mp *f* *sfp* *pp* *ppp*

rainsticks rainstick clarinet long sweeping reson rainstick...

cajón

low resonance

14

pp *mp* *f* *sfp* *mf*

cajón rainstick clarinet

(8vb)

20

ppp *ff*

zamponia cajón

(8vb)

B $\text{♩} = 60$ ♯

sfz *n < pp*

Andean harp

reson rainstick

harmonics drawn out of bass gena (notation approximate)

35 **C**

n *p* *mp* *n*

(reson rainstick) → cl. reverb.

Andean harp

41

mp *p* *mf* *p*

Andean harp

cl. reverb.

45

mf *p* *mf* *p* *mf*

cl. reverb.

Andean harp (independently)

The Journey

D ♩ = 72

f

(resonant harmony)

rhythmic pulse, rain-shaker

rainsticks

54

mp

mf

(rain-shakers...)

cajón

low resonant cajón ostinato

59

mf

rain-shaker groove continues...
(not notated)

64

f

p

rain-shaker groove continues...
(not notated)

E

Musical score for measures 4-73, system 1. The score consists of two staves. The upper staff is in treble clef with a 4/4 time signature, featuring a melodic line with dynamics *pp*, *mp*, *f*, and *pp*. The lower staff is in bass clef, labeled "Andean harp", and contains a rhythmic accompaniment with various chords and notes.

Musical score for measures 74-79, system 2. The upper staff continues the melodic line with dynamics *ff*, *mf*, and *n*. The lower staff includes annotations: "rain-violins -> horn" above the staff, "Andean harp and cajón" below the staff, and "rain-shaker & cajón groove (not notated)" and "low resonant cajón ostinato" below the staff.

F

Musical score for measures 80-84, system 3. The upper staff starts at measure 80 with a dynamic of *mf*. The lower staff continues the accompaniment with various chords and notes.

Musical score for measures 85-89, system 4. The upper staff continues the melodic line. The lower staff continues the accompaniment with various chords and notes.

90

G

reson rainstick and rain-violins

increasing textural tension...
break down of ostinati...
exposed cajónes, reverberant transients

95

99

H

f 3 6 3 *mp*

cajón

Reverberance

102

f 3 3 3

zampoña & qena

Full Resonance, Horns -> Rain-Horns

cajón

106

mp p

cajón

rainstick clarinet

Reverberance

I

Meaning

♩ = 60

mf fp

harmonics drawn out of bass qena (notation approximate)

120

p mf n

reson rainstick

ghost of a qena trill

J

p mf n f n

reson rainstick

138

K

mf *mp*

reson rainstick

Andean harp, distant and otherworldly

145

n *p* *n* *pp*

qena

qena harmonics

qena harmonics

153

L

pp *mp*

qena harmonics

160

p *pp*

qena harmonics



About the Composer

Richard Johnson is a multimedia artist and composer whose interest in music was piqued during a childhood heavily impacted by film. Equal parts Kurosawa and Spielberg combined to create his ongoing interest in culture and history, the music of Takemitsu and Williams, and an obsession with mystery, adventure, and storytelling. This blend of interests is most clearly present in his set of pieces for soloists, electronics, and video entitled *Quaerere Sententias*.

Richard's music has been performed throughout the United States and internationally, and has been presented at events such as SEAMUS, Electronic Music Midwest, Electro-Acoustic Barn Dance, SCI conferences, and the *Festival Internacional Punto de Encuentro* in Spain.

In 2012, Richard received his DMA from the University of Missouri-Kansas City where he studied with Chen Yi, James Mobberley, Paul Rudy, and Zhou Long. He also holds degrees from the Hartt School at University of Hartford (MM) and West Chester University of Pennsylvania (BM).

For more information, please visit www.composerjohnson.com.