DENNIS KAM

COLLECTED WORKS

FOR SOLO PIANO

Urtext Edition Researched, Edited, and Engraved by Peter James Learn

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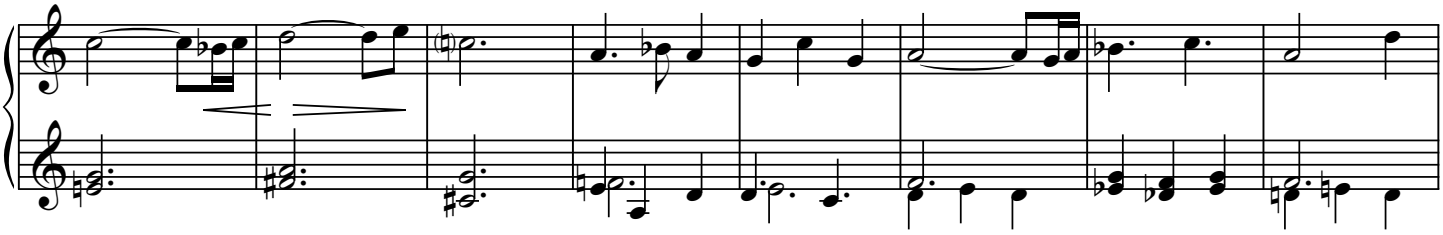
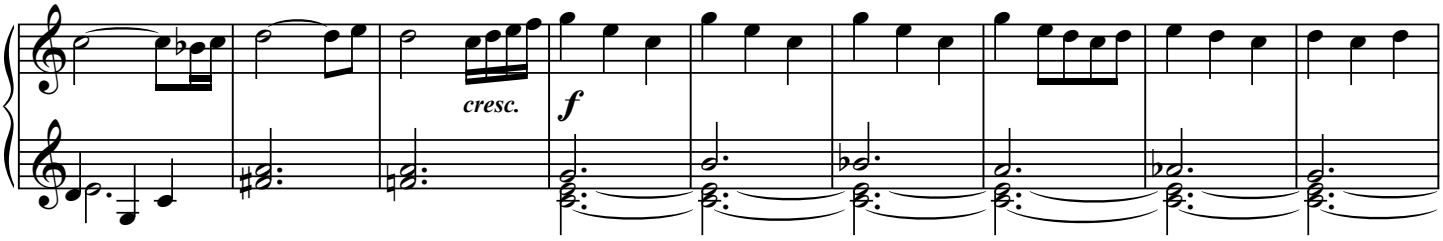
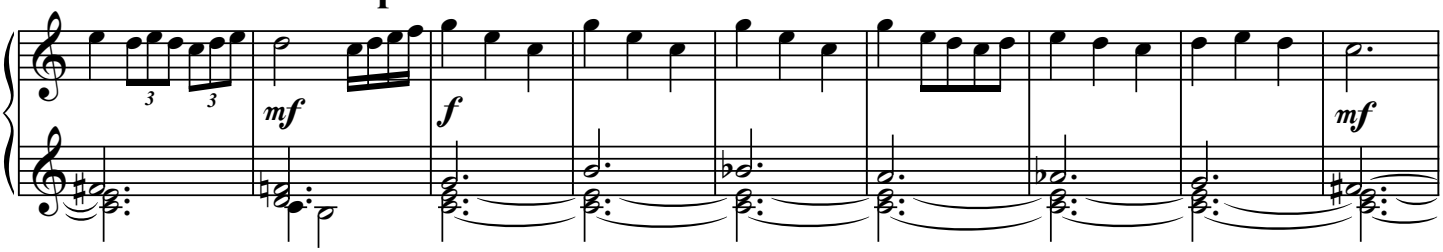
72 **Con moto**



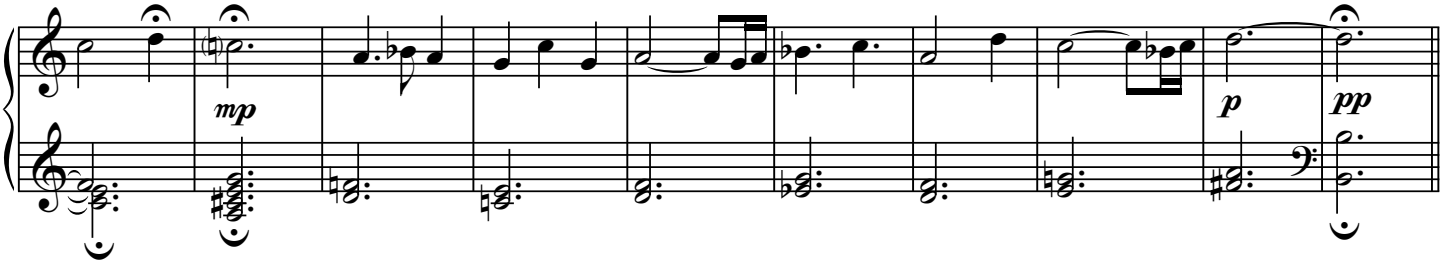
80 *accel. - - - - - - - - - - - - - - -* / **Allegretto, with freedom**



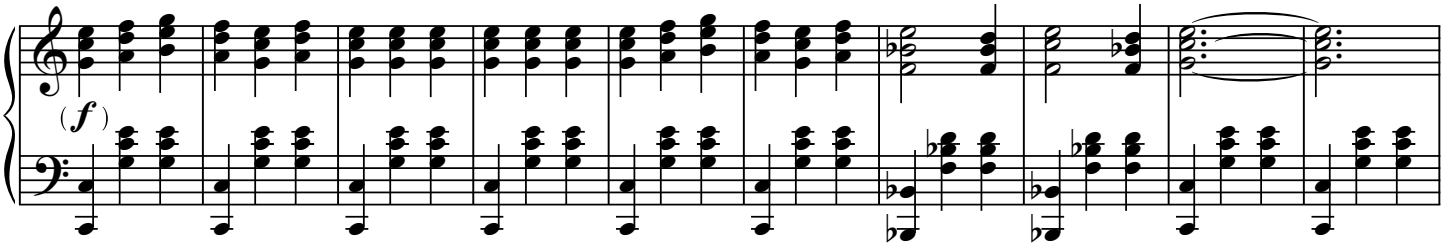
89 *rit. - - - - -* / **A tempo**



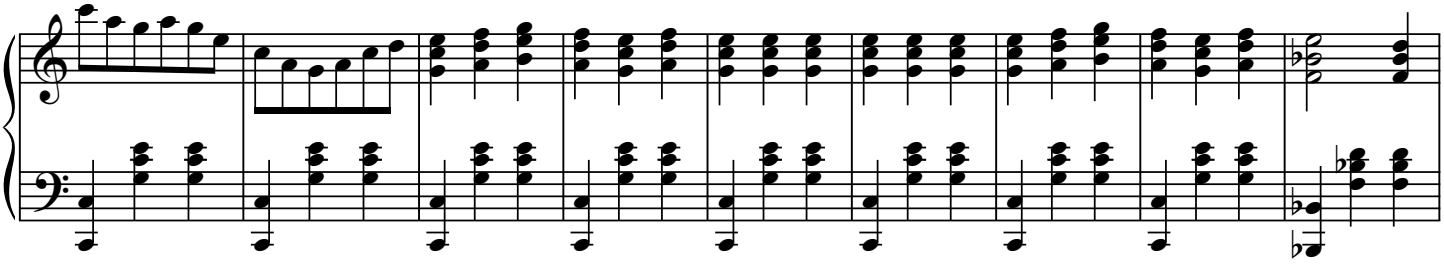
98 *allarg.* **T⁰I**

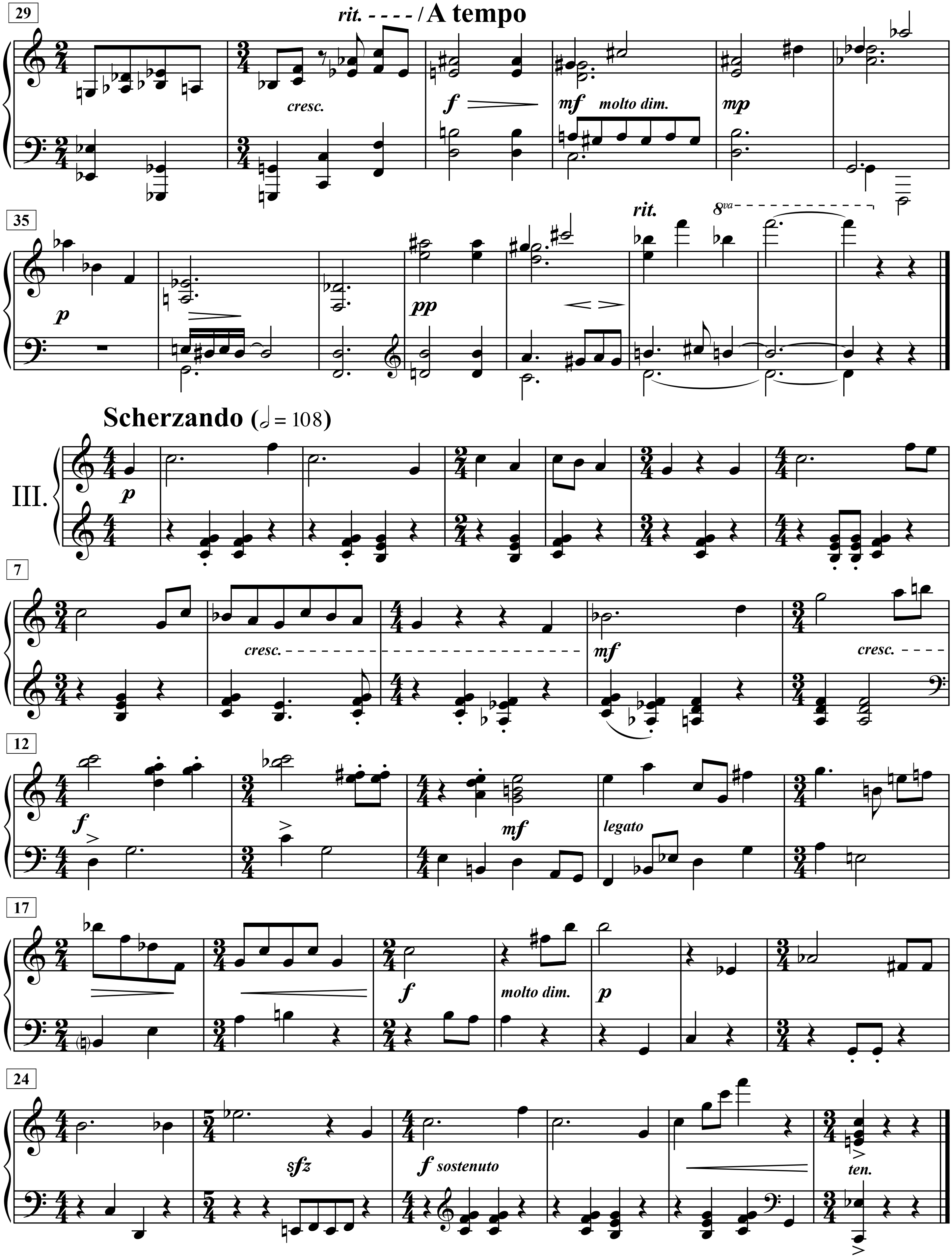


108 **Scherzando, allegro possibile**



118




29
rit. - - - - / A tempo
cresc.
f
mf
molto dim.
mp
35
p
pp
rit.
8va
Scherzando (𝅗𝅥 = 108)
III.
p
7
cresc.
mf
cresc.
12
f
mf
legato
17
f
molto dim.
p
24
sfz
f sostenuto
ten.

Epigrams for Piano or Harpsichord (1964)

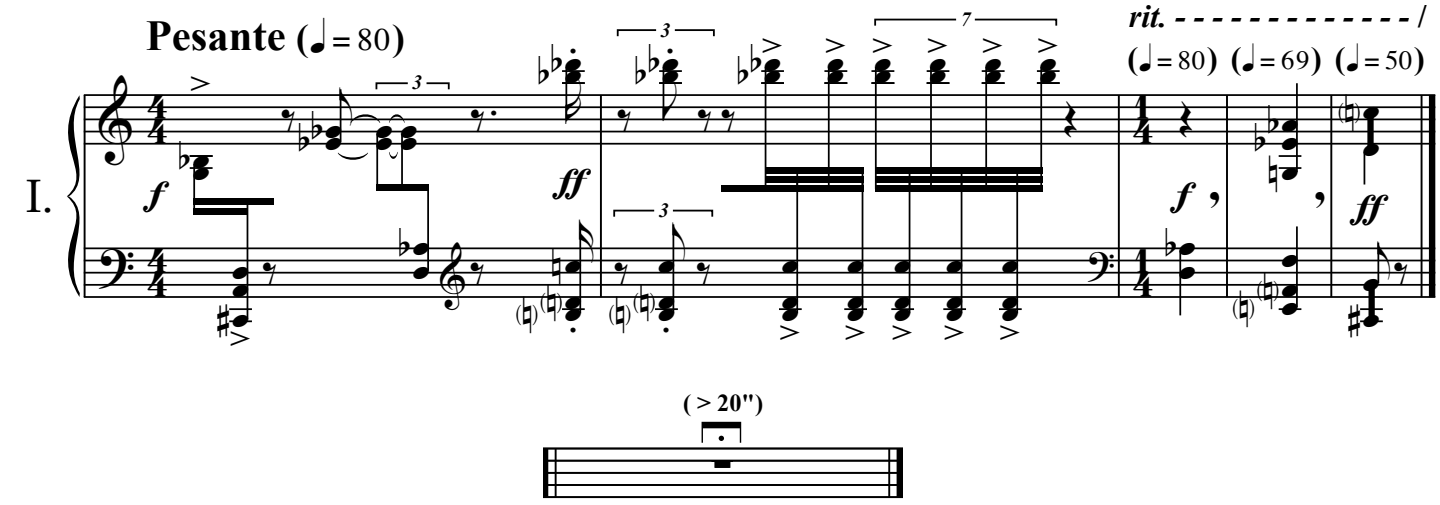
Performance Instructions:

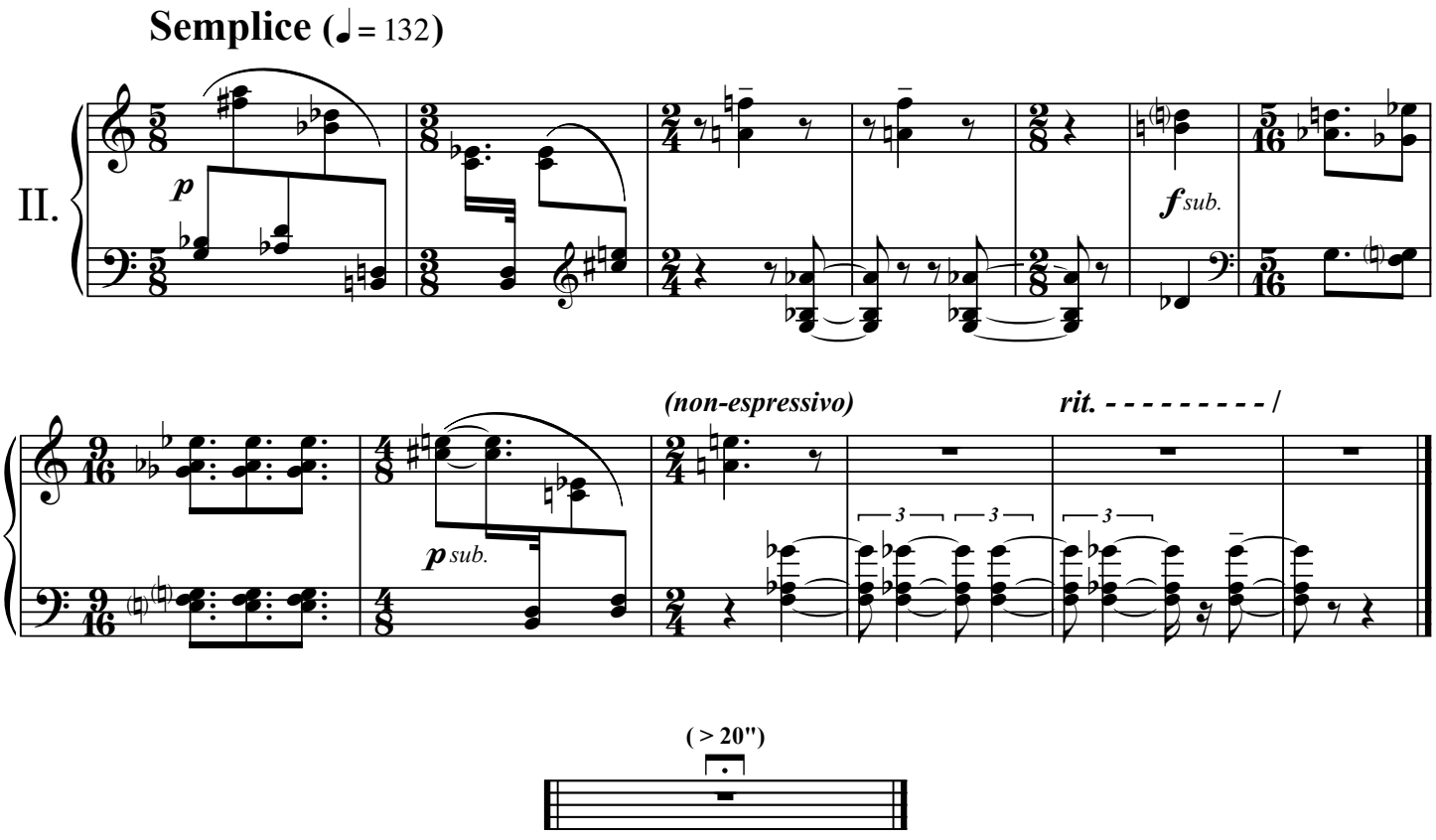
1) The duration of time between each Epigram should be of considerable length (at least 20 seconds).

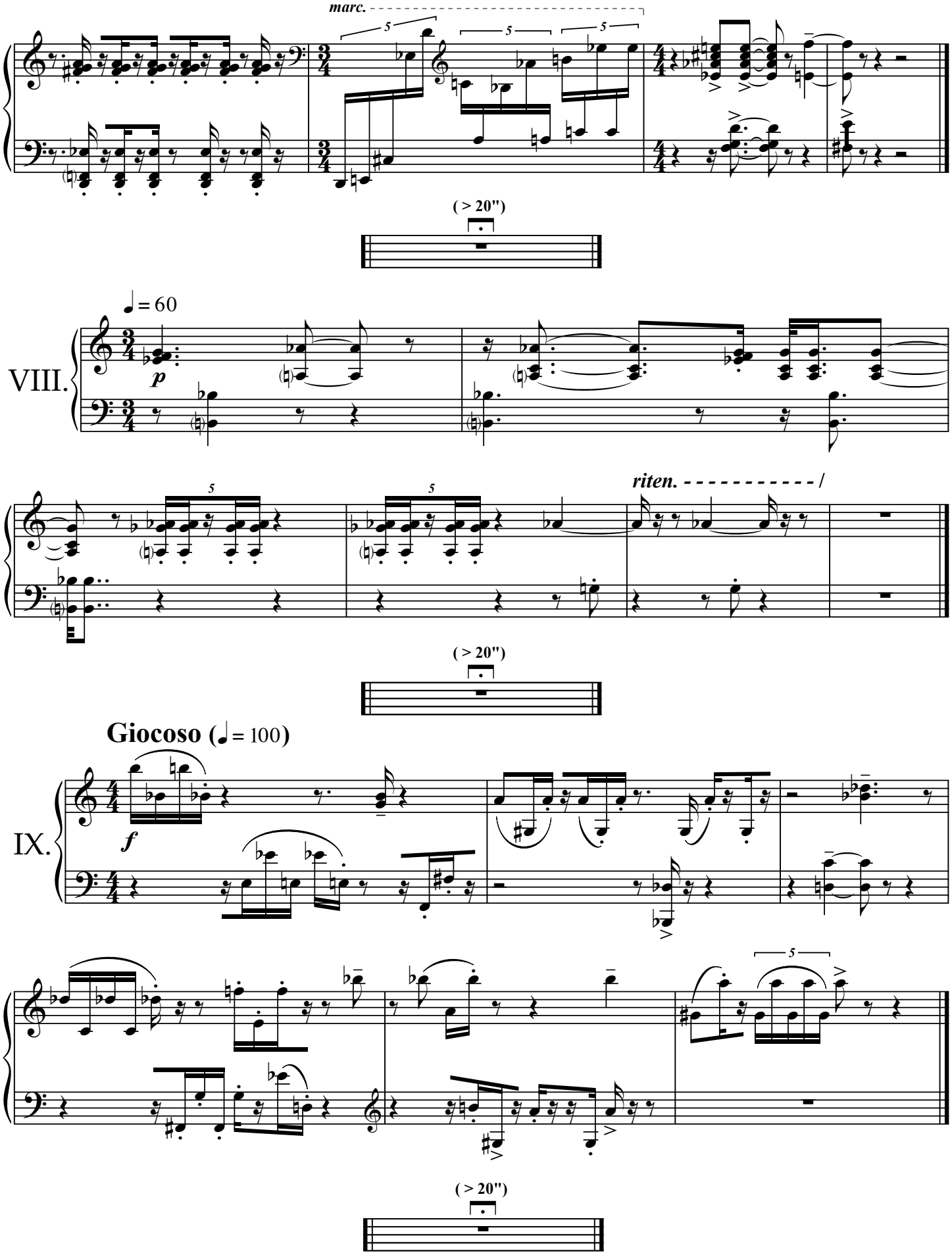
2) A vertical bar between two noteheads indicates a chromatic cluster. Those notes and all semitones in between are to be played simultaneously.

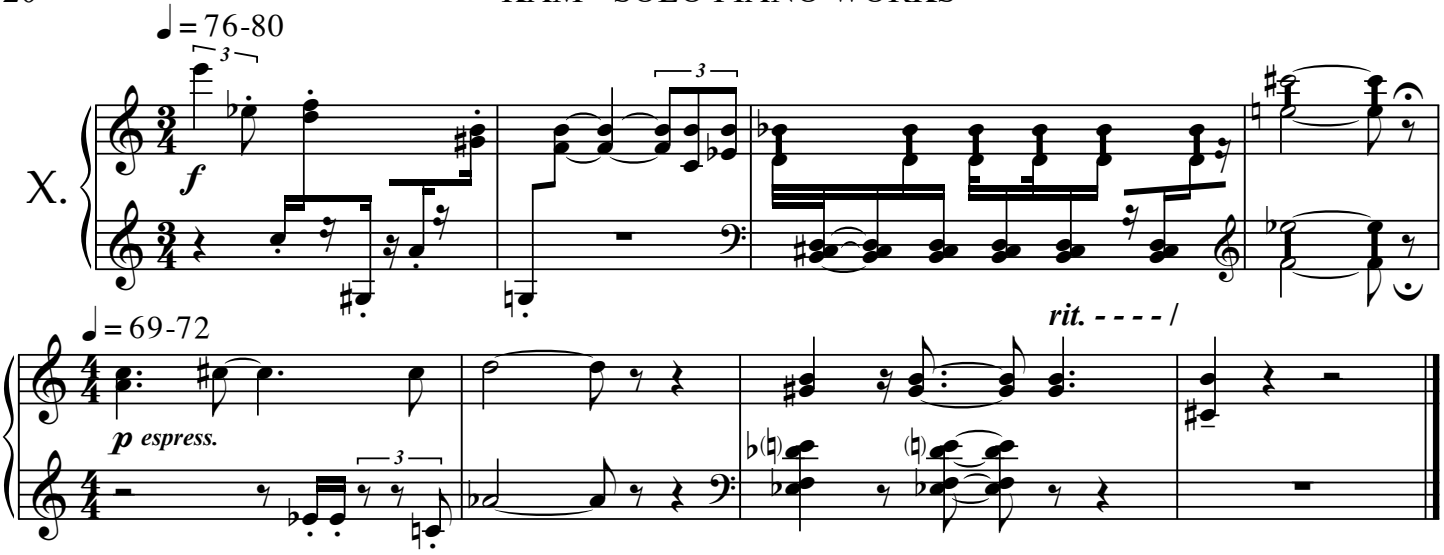
3) If played on a harpsichord: Unless otherwise indicated, stop registrations are left to the discretion of the performer. Dynamic level, mood, etc. of each Epigram should determine these choices.

4) If played on a piano: Unless otherwise indicated, pedaling is left to the discretion of the performer.





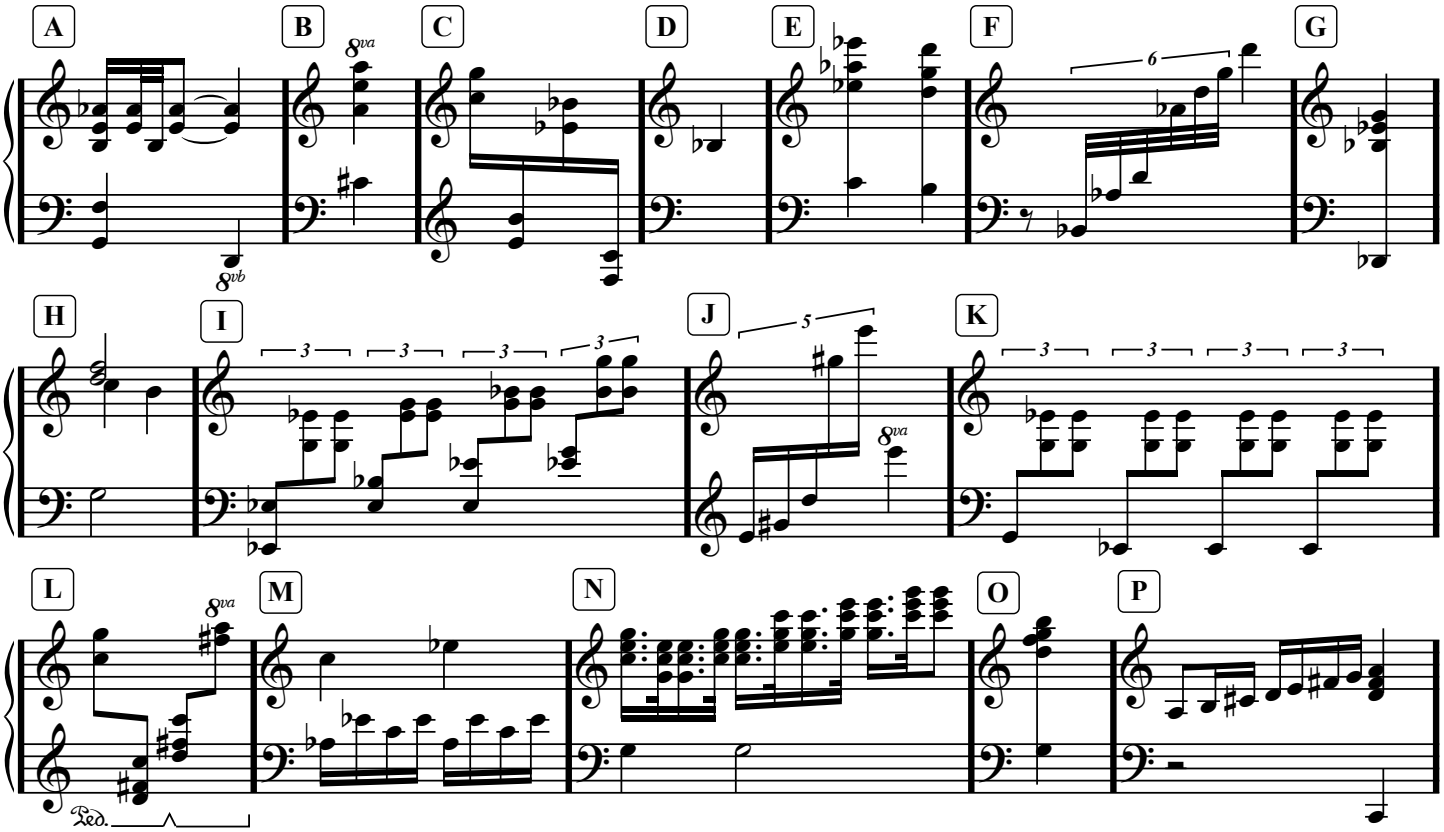

marc.
(> 20")
VIII.
♩ = 60
p
riten.
(> 20")
IX.
Giocoso (♩ = 100)
f
(> 20")



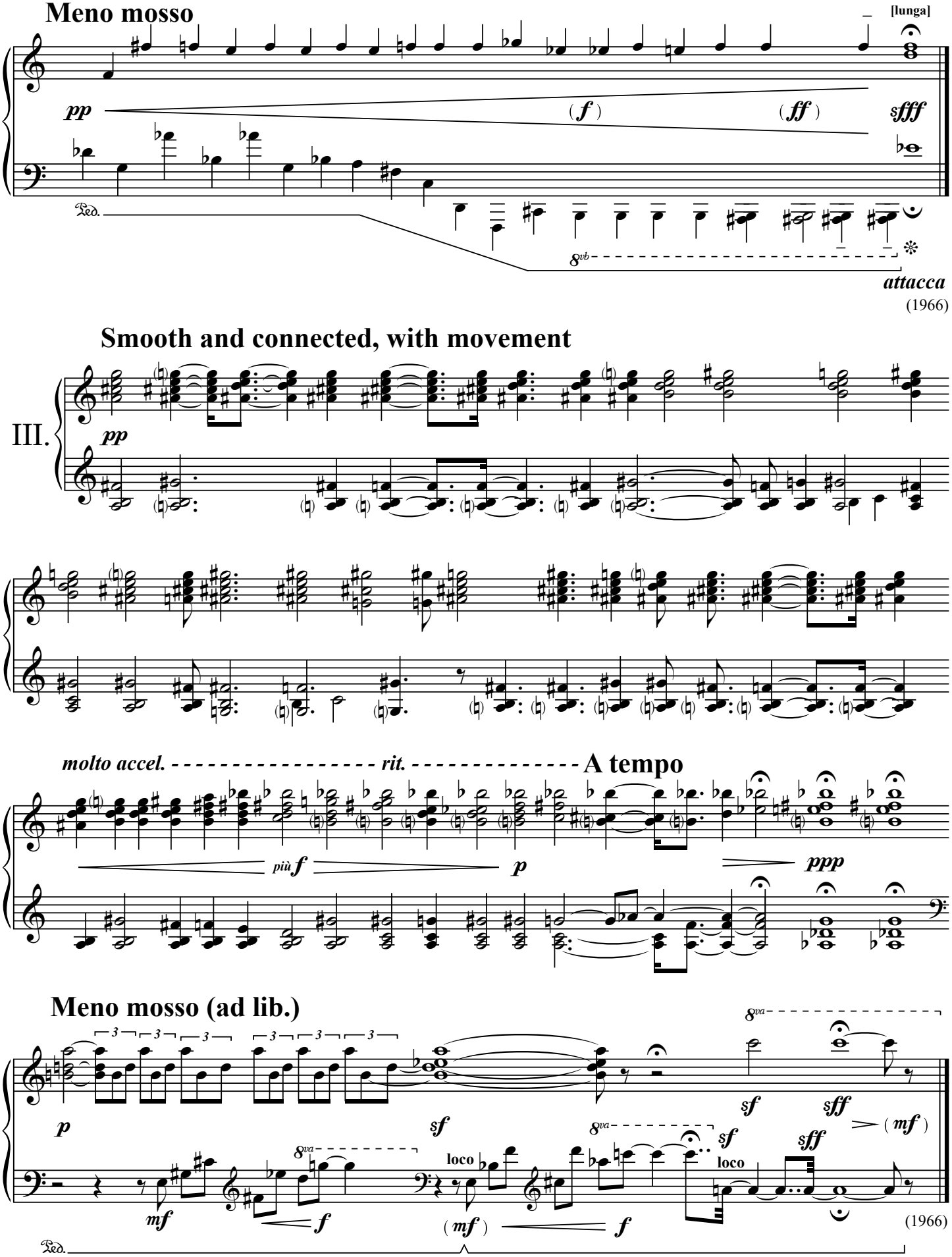
Blue Paradise (1970)

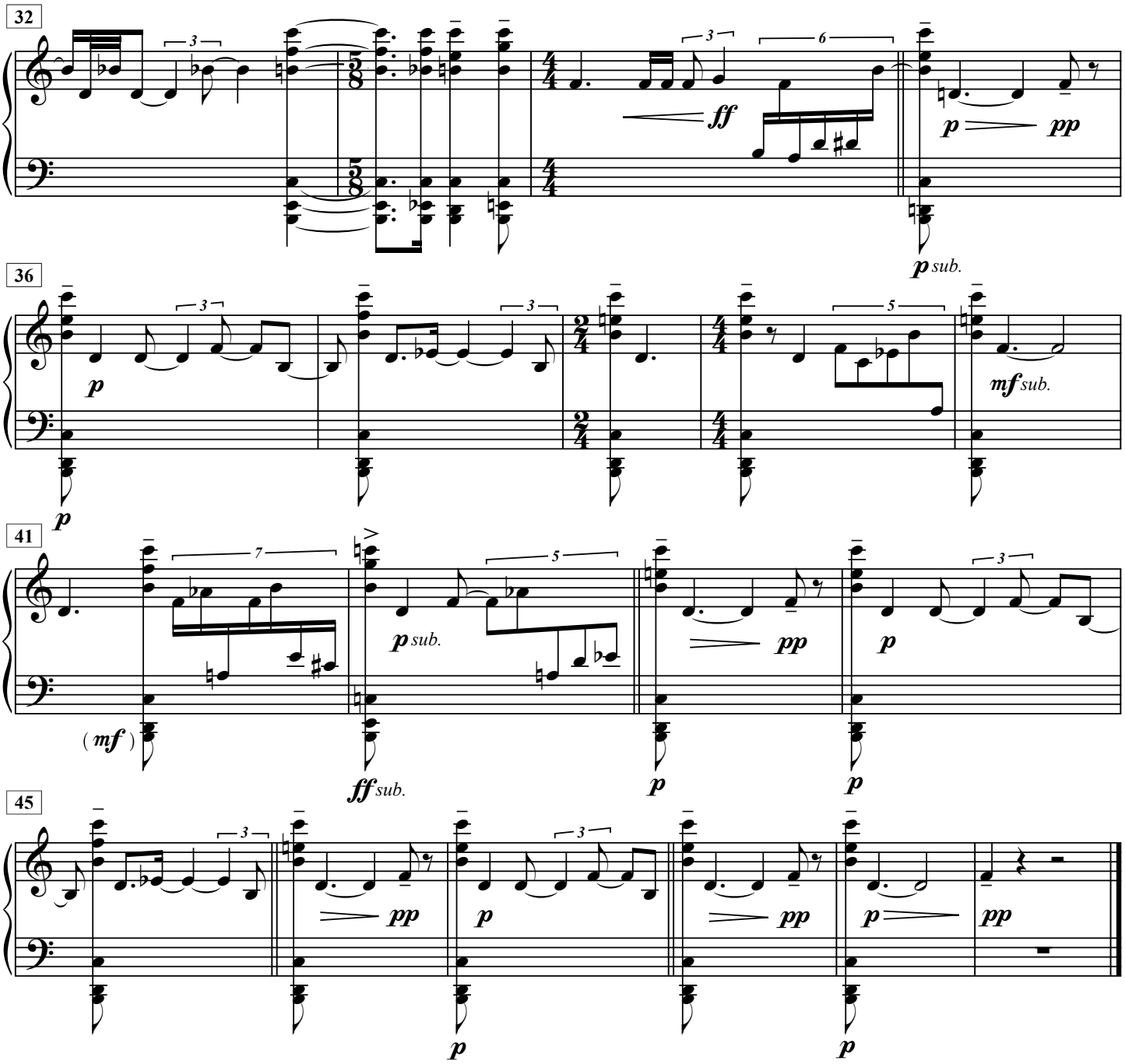
[The available materials for this open-form piece do not include performance instructions. However, after studying a recording with the composer at the piano, and having a familiarity with his aleatoric practices in other works, I believe the following may be a reasonable representation of Kam's intentions]:

1) Play each cell once, in order, as fast as possible while still maintaining overall rhythmic pulse. Slight pauses may be necessary, but attempt to perform them as continuously as possible. The dynamic level should be quite loud.
2) After all cells have been played, continue on in this fashion, but select cells at random and without repeat. Begin transposing cells in their entirity to any chromatic pitch level.
3) As the performance progresses, the pianist may introduce dynamic changes, slight tempo fluctuations, and varied pauses in a free and improvisatory manner. [Kam's 1971 recording lasts about three minutes, but it is not assumed that any time frame for the piece is prescribed.]

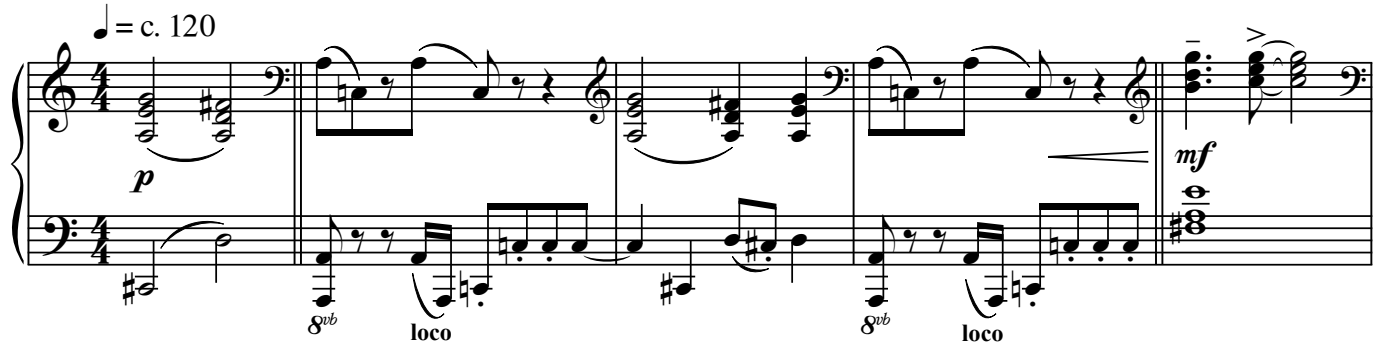


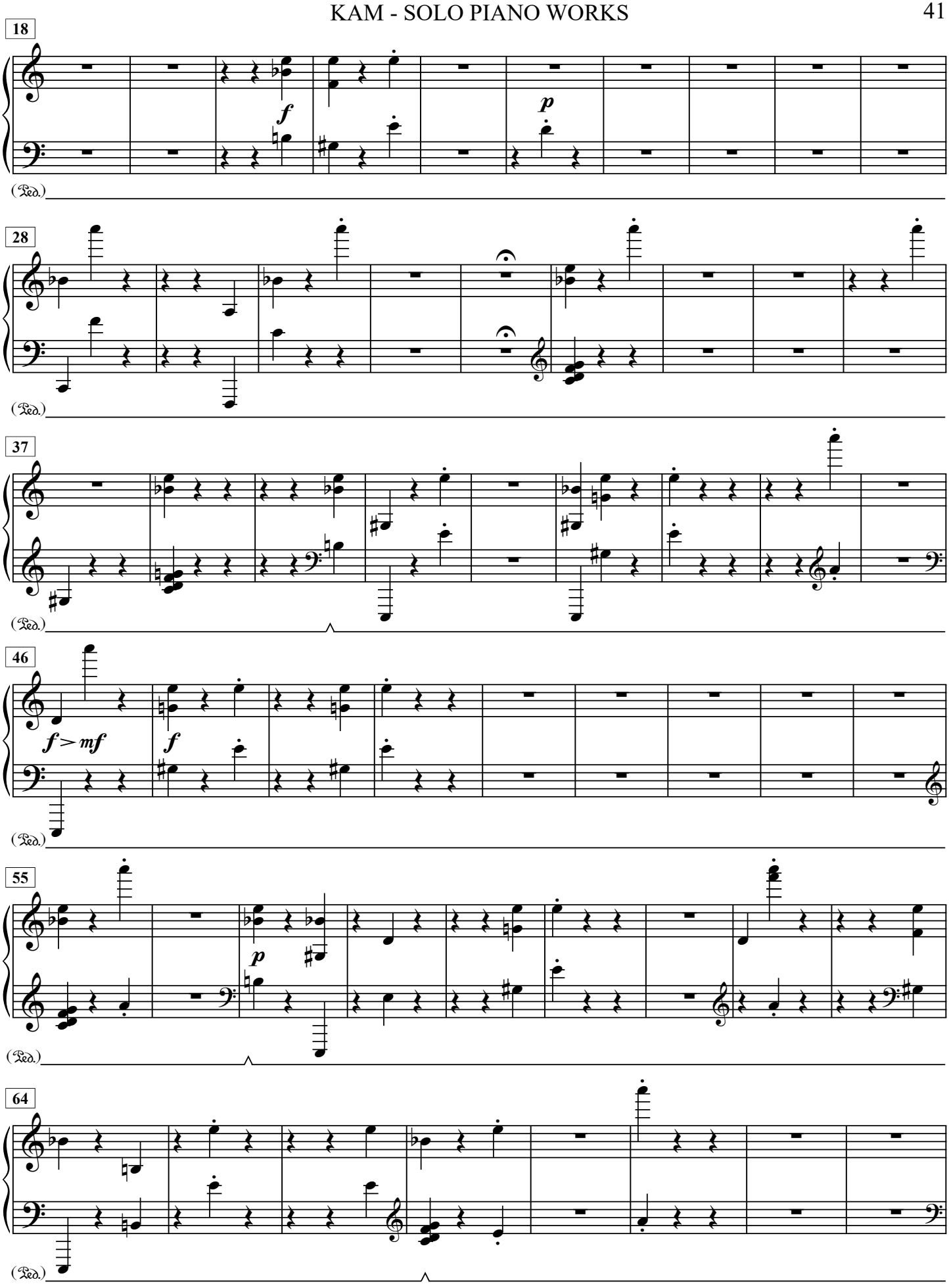
Kam's manuscript includes several pages after this, showing each cell chromatically-transposed by a half-step, eleven times. It is unclear whether this was part of his compositional sketching or intended as an aid for the performer not able to transpose at sight. The hasty nature of the penmanship suggests the former, or at least might indicate that this was a memory aid intended for his own use. These pages are not reproduced here.


Meno mosso
[lunga]
pp
(f)
(ff)
sffff
Ped.
8vb
attacca
(1966)
Smooth and connected, with movement
III.
pp
molto accel.
rit.
A tempo
più f
p
ppp
Meno mosso (ad lib.)
8va
sf
sff
(mf)
p
mf
f
loco
(1966)
Ped.



III. Parmenides




18
f
p
(Ped.)
28
(Ped.)
37
(Ped.)
46
f > mf
f
(Ped.)
55
p
(Ped.)
64
(Ped.)

Discussion of Paradigm Green (1993)

Although no manuscript or published score are known of at this time, *Paradigm Green* was recorded in its solo piano version (lasting ca. 8 min.) by the composer in February of 1993, in Miami and can be found on Dennis-Kam.org. Its harmonic structure serves as a scaffold for or is integrated into several of Kam's subsequent ensemble works throughout the early 1990s, most specifically between 1993 and 1995, as well as works as late as 2003. Indeed, the pattern of harmonies which occurs in these pieces, both as notated and as aleatoric elements, exists as the stand-alone improvisatory framework *With Some Green,* found on page 70.

As Biljana Milovanovic puts it in her dissertation on Kam's *Sonata Ibis*, "[in this period] Kam became more conscious of making works with different versions and connecting/related pieces, for example the 'Green' pieces based on the piano piece *Paradigm Green.*"*

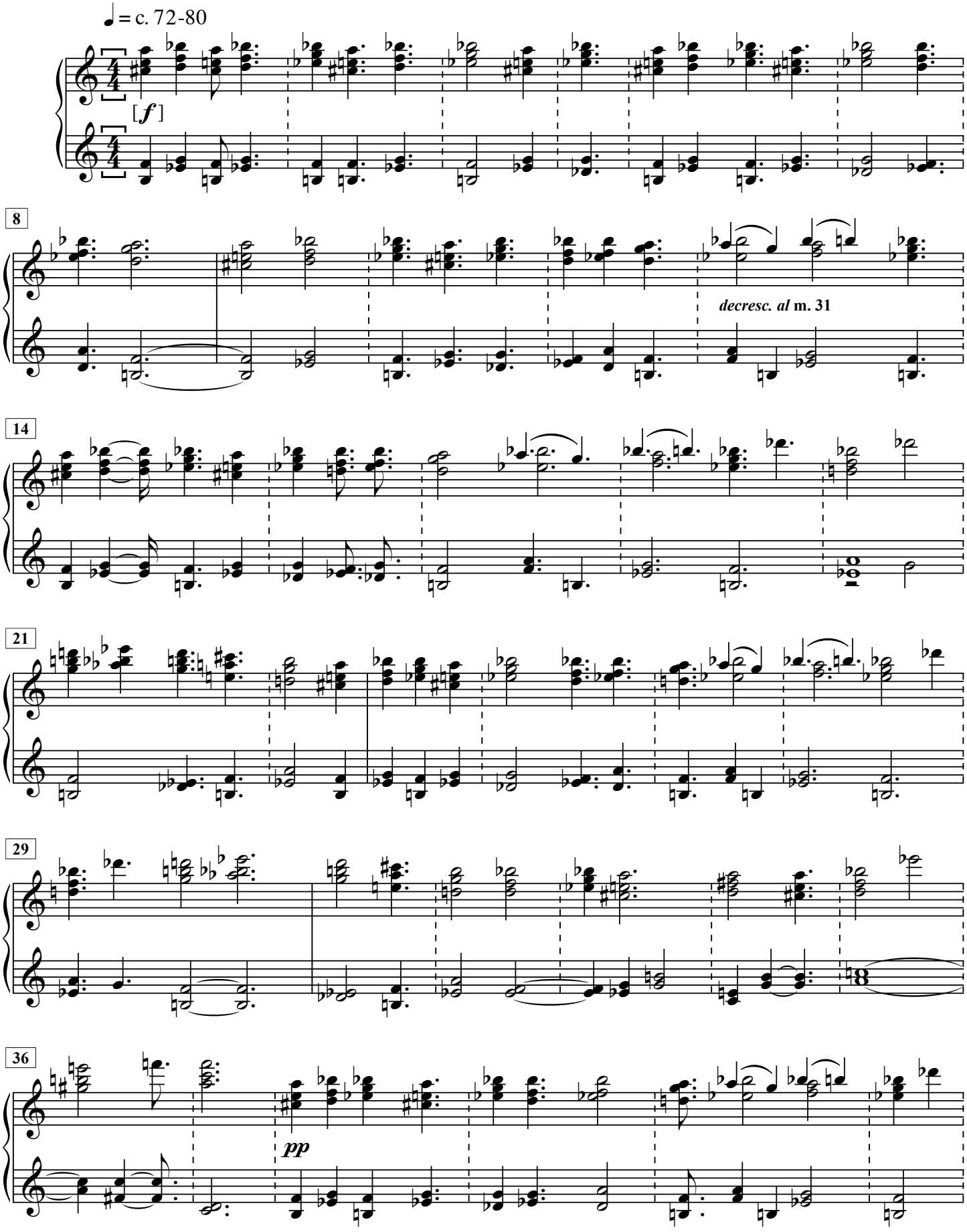
These works include *Then Green Was That and This is Now,* for violin and piano; *That Now This Green Again,* for violin, viola, and piano; *Green by Five,* for strings; the third movement of *Florida Keys (Three Times Green Over Bright by Miami Five),* for orchestra or tuba concerto; the aforementioned *With Some Green*; *Song in Green,* for flute and five strings; *Mean Green,* for viola and piano; and multiple versions of *Between Green . . . Softly* - for violin and piano; clarinet, violin, and piano; and viola, violin, and piano. Kam also later incorporated elements of this work, *The Epistemology of Time in Blue Three,* and *Vermillion Parts* into his 2003 *Miami Mix II,* for chamber orchestra.

Kam moved on to other harmonic proclivities by the mid-90s, although the technique of creating interconnected and multi-versioned works remained a staple of his compositional style. However, as *Paradigm Green* functioned as the foundation of a substantial number of compositions in other genres over Kam's career, it is worth considering in its own right.

In light of this, I present here my own attempted reconstruction of the work, based on the composer's recorded performance and a thorough survey of the various works it engendered. Those earliest in chronological order have been considered as more authoritative, due to the natural tendency of the composer to expand and vary material over time, especially when recycling older material into a new work. Again, let me reiterate that this is an approximate reconstruction and that any deviations from Kam's intentions in the music presented here are unintentional.

* Milovanovic, Biljana. "A Study and Performance Guide to Dennis Kam's *Sonata Ibis* for Clarinet, Violin, Cello and Piano and a Performance Comparison to Four Earlier Versions of the Work." DMA diss., University of Miami, 2008.

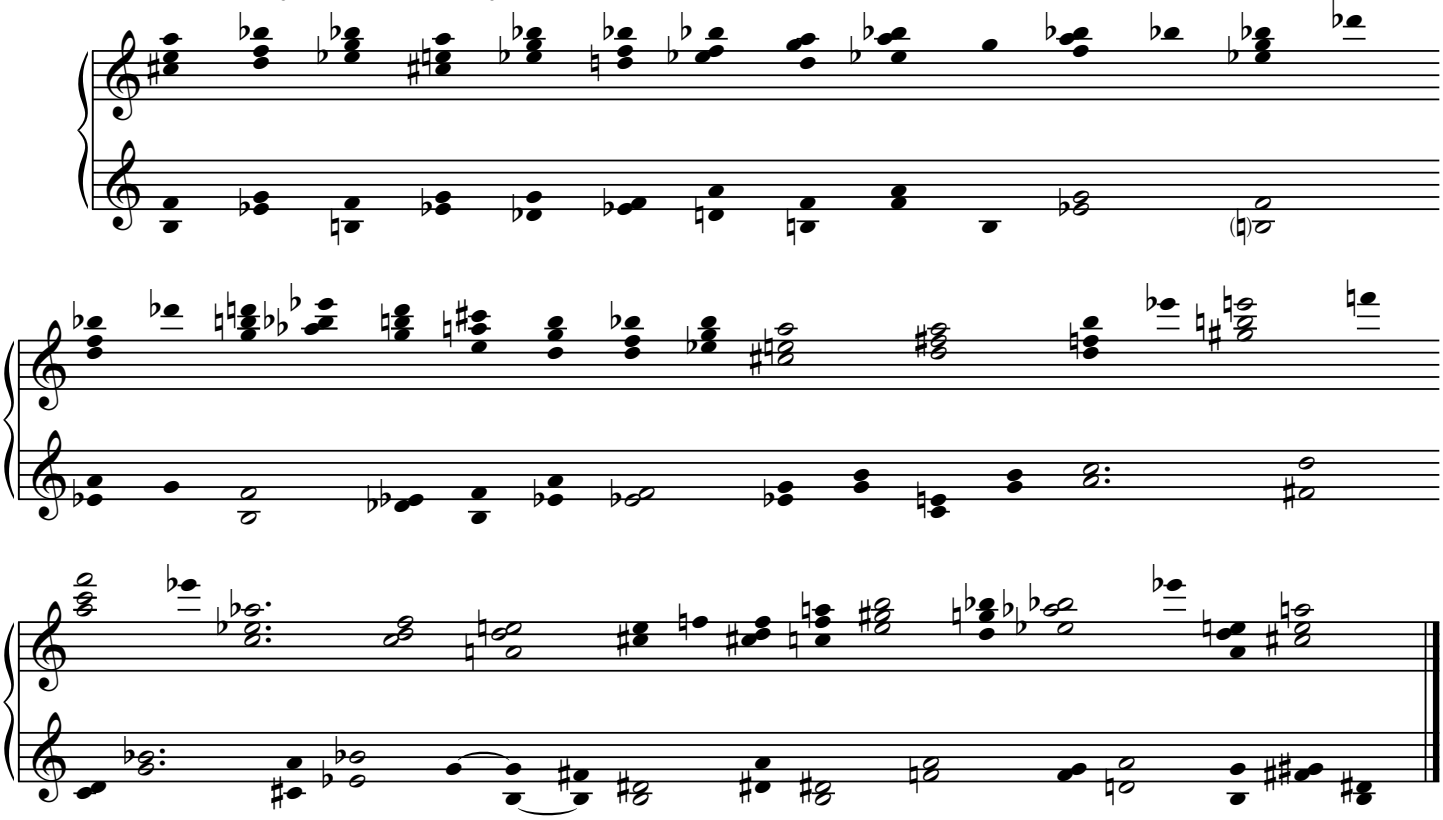
Paradigm Green (1993) [Transcription/Reconstruction]



With Some Green (1993)

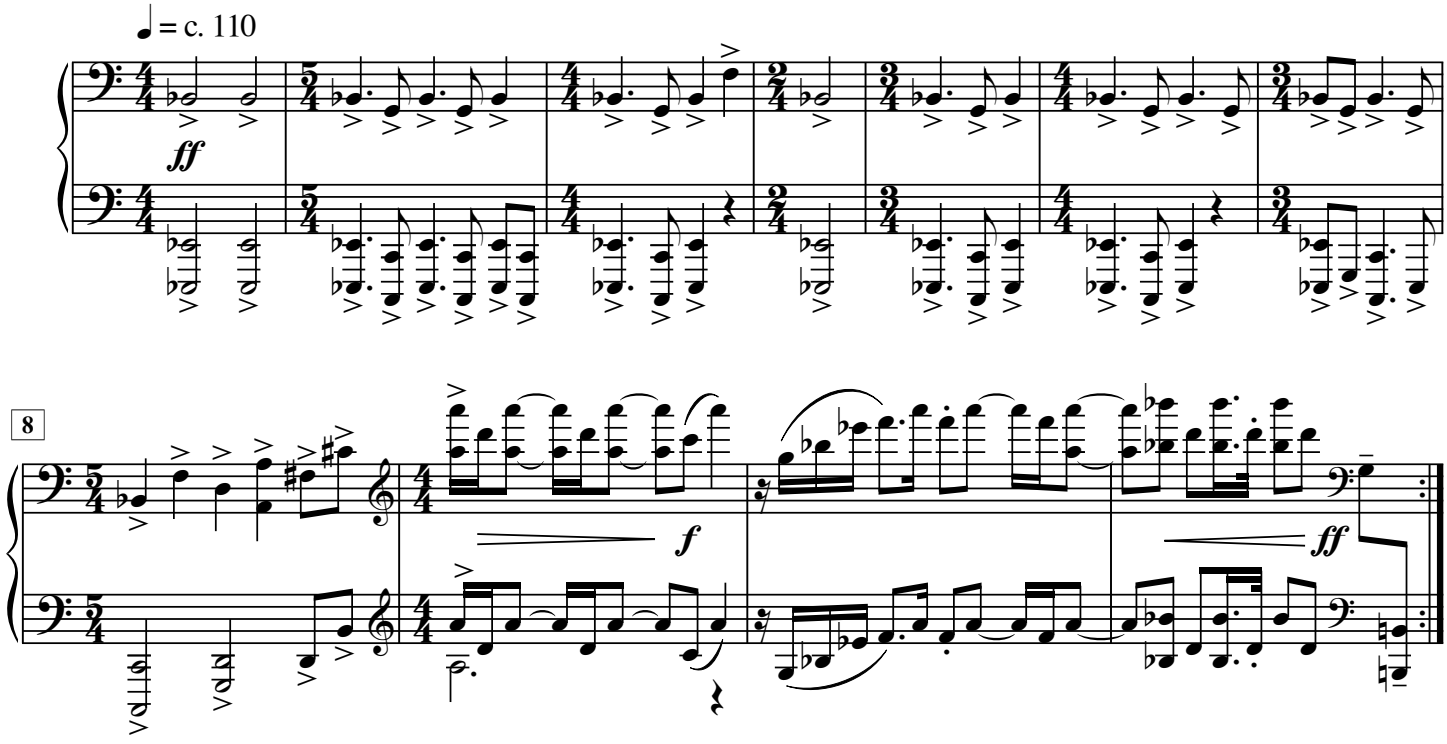
[This improvisational matrix is incorporated into several of Kam's "green"-named ensemble works in the early 1990's, stemming from chord patterns found in his piano solo *Paradigm Green* (p. 65), but it also exists as a solo or ensemble open form piece.]

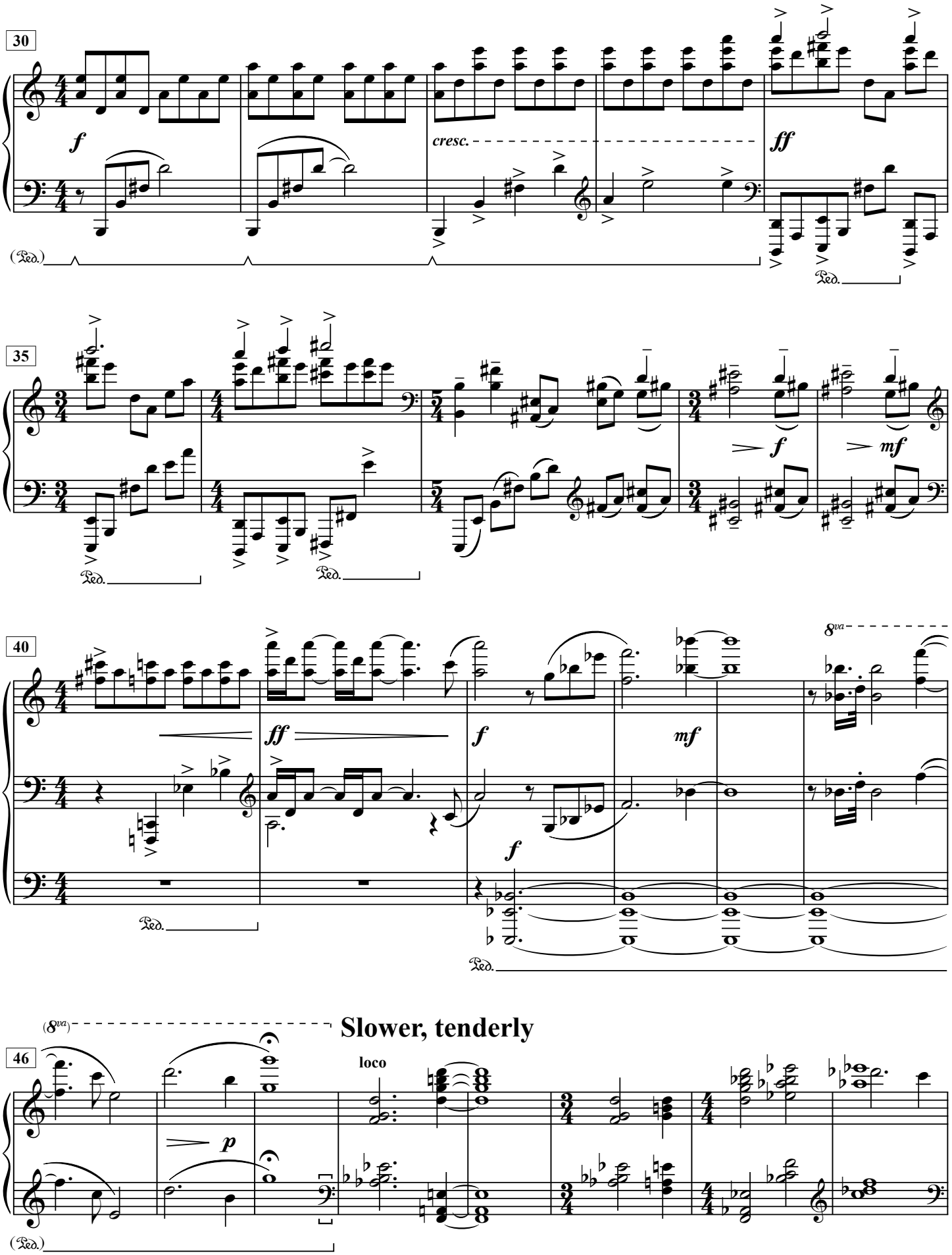
Free rhythm and dynamics



Vermillion Parts (1995-6)

"For Maria Letona"




30
f
cresc.
ff
35
f
mf
40
ff
f
mf
8va
f
46
(8va)
Slower, tenderly
loco
p