

:dreamin/gField (1997-99) was commissioned the Ministerium für Wissenschaft, Forschung und Kunst, Baden-Württemberg, Germany for James Avery and Ensemble SurPlus. It is part of an extended cycle of works, collectively titled **Songs in Memory of a Circle**, all of which can trace their ancestry to a work of mine for solo alto flute and electronics, **Song in Memory of a Circle**.

An important aspect of the cycle as a whole — which serves as a unifying principle — is that each individual work is composed with the intention that it can be performed either independently, or in combination (simultaneously and/or sequentially) with any other work or group of works in the cycle. **:dreamin/gField** is itself comprised of three separate strata, each of which contains a work which may be performed independently. These component works include **:circl/eSong** (1997; alto flute, oboe/cor anglais, clarinet), **:memo/ryCircle** (1998; string quartet), and **:[ten]dril** (1999) for solo piano.

The compositional process which defines the basic linear material is in itself circular, ending at the point almost half an hour later, where the melodic loop would begin again. Each work also embodies a specific instance of a kind of holographic projection whereby each measure of the long cantus which spans each piece is related by a dense network of relationships to every other measure of the cantus. Furthermore, each instrumental cantus invokes a kind of mnemonic structure in which some variable subset of the preceding measure is embedded or imbricated in the measure which follows, creating a chain of constantly mutating linear shapes. The intention is to re-dimensionalize the notion of ‘melody’ such that it might provide a self-referential commentary on its own constantly evolving deconstruction and reconstruction.

In **:dreamin/gField** — as is also the case in a majority of the pieces that I have composed since 1991 — I have been concerned with mapping and re-mapping the trajectory of an extended stream of material as it negotiates a parametrically shifting terrain. In each of these works, I have aimed to create a kaleidoscopic aural topology, possessed of an explicit sense of continuity, but also of continual mutability and perspectival variety. Without carrying the metaphor too far, this formal process might be interpreted as a kind of parallel to the Australian Aboriginal tradition of melodic-line-as-landscape. The terrain that is traversed is alternately ‘artificial’ and ‘natural’ in so far as the ‘naturalized’ sections invoke the spectrality of the harmonic series, whereas the ‘artificial’ terrain is organized according to a progression of ten imaginary spectra. The title (which intentionally includes punctuation marks, unconventional upper and lower case letters and spacing) is derived from a poem by e. e. cummings.

— Jay Alan Yim