

List of Works

Unfamiliar Spaces (2020)

For orchestra. The harmonic material for *Unfamiliar Spaces* derives entirely from three pitch class sets with Forte numbers 6-10, 6-11, and 6-14. These numbers correspond to meaningful dates in my life on which I entered unfamiliar spaces, either geographically or relationally, and the piece explores the mystery, anxiety, and joy I've experienced in navigating these unfamiliar spaces. 8'

Closer than Careless (2020)

For flute. Commissioned by Laura Lentz, flutist. The phrase "closer than careless" implies intentionality, a relevant idea during this time of social distancing when we don't have the luxury of being careless with our communication—too many of us are desperately in need of intentional connection. I wrote this piece as an expression of the hope I feel in the midst of this dark situation, hope that stems from observing a new collective intentionality bringing us closer than before. 2'

Hidden Surfaces (2020)

For solo percussion (marimba and four almglocken). Commissioned by percussionist Oliver Xu through a grant from the Eastman Institute for Music Leadership. The sound of the almglocken "hides" inside the sound of the marimba in various ways. Sometimes the marimba encases the almglocken timbre within a sustained roll; sometimes these rolls bloom open to expose the almglocken's resonance that had been hidden inside. 8'

Abating Shadows (2020)

For clarinet, vibraphone, and harp. Commissioned by the Lyra Society's Costello Competition for Composition. *Abating Shadows* begins reluctantly, with hesitant lines stretching out like long shadows at dawn. After brighter sounds temporarily drive these shadows away, the opening reemerges transformed, now majestic and forward-looking. 9'

Accession (2019)

For solo violin. Commissioned by violinist Mary Grace Johnson commissioned for her second master's degree recital at the Juilliard School. "Accession" means to come into power, and the narrative of the piece's three movements, "Without Worry," "Partial Paralysis," and "Becoming Bold," describes my own accession to a mature, inner assurance in my work as a composer. 10'

Pseudosphere (2019)

For two pianos and two percussionists. A pseudosphere is a hyperbolic surface that has constant negative Gaussian curvature. Inspired by the 1974 science fiction novel *Inverted World* by Christopher Priest, *Pseudosphere* translates into sound the surface's geometric aspects—symmetry, distortion, and curvature—as well as the aspects of eeriness, mystery, and beauty that this surface suggests. 10'

AMY NAM

Fields of Focus (2019)

For percussion solo. *Fields of Focus* was written for percussionist Lindsey Eastham as part of the un/pitched: New Music Network's Metamorphosis project. The single movement is built from one musical idea, which gradually fades in and out of aural focus. 6'

Selected Stories (2019)

For harp and flute. Commissioned by flutist Ramakrishnan Kumaran. Throughout the 7 movements of *Selected Stories*, the relationship between the two instruments, which blends timbres and obfuscates separateness, emulates the relationship between elements in particular M.C. Escher prints, in which distinct geometric entities metamorphose into (or, perhaps, out of) one another. 18'

Six-Fold Symmetry (2019)

For guitar solo. The title "Six-Fold Symmetry" refers to three aspects of the work: the six strings of the guitar (retuned such that the open strings sound the all-combinatorial hexachord 6-20), the symmetries of the piece's construction, and the six-fold symmetry of snowflakes. 7'

Hypnos (2019)

For harp and vibraphone. Gentle interplay between the two instruments characterizes this hypnotic and mysterious music, named after the Greek god of sleep. 3'

Well Again (2018)

For harp solo. I use the sound of the human breath as a timbral counterpoint to the harp in order to humanize the sound and highlight the performer's vulnerability in offering this simple meditation. The breathing becomes more regular throughout the piece's process, reflecting the journey of restoring inner stillness after experiencing deep disquiet and becoming well again. 5'

Somewhere to Elsewhere (2018)

For harp and ensemble. Instigated by my desire to translate certain speech sounds into music, this six movement work recursively maps the shape of the harp sound's decay onto large- and small-scale musical and structural parameters. 21'

Patterns (2018)

For brass quintet. Composed through the Schulich School of Music Composer-in-Residence program. Each of the four movements uniquely attempts to capture the essence of the pattern recognition problems posed by Russian computer scientist Mikhail Bongard while also employing a particular Temporal Semiotic Unit. 8'

On the Island (2015)

For medium voice and piano. This two-movement setting of poetry by Pablo Neruda translated by Donald D. Walsh ("Wind on the Island" and "Night on the Island") tells the story of seeking and finding shelter in the presence of one's beloved. 10'

AMY NAM

Acropolis (2015)

For string trio. In classical antiquity, the acropolis was a defensive fortress built on a hill in the city's center. I felt the word captured the aspects of height and structure suggested by the form and rhetoric of this one movement work. 7'

Icy Objects (2015)

For harp and fixed media. To create the fixed media component, I applied various types of electronic processing to one- to two-second-long sections of a recording of my piece *Winter's Return* and then layered these files to construct the work's 3 movements. The relationship of the live and fixed components is not a solo-accompaniment relationship; rather, the harp floats on the surface of the sound, bringing previously heard notes and motives to the sonic forefront. 10'

Winter's Return (2014)

For string trio, harp, flute, and crotales. The title of this single movement work reflects two meanings. Return can mean "coming again," suggesting the change in seasons, or it can mean "something obtained," as in, "winter's dividends"—relevant since I feel this piece is the product of the previous winter's studies. 5'

Cheshire's Grin (2014)

For wind quintet. The playful opening contrapuntal lines give way to a homophonic texture evocative of sweet nostalgia. The original material returns, somewhat older and wiser, like Alice after her journey in Wonderland. 5'