spaces, between

*a concert-installation*

February 22, 2022 | 5pm
Conrad Prebys Music Center Experimental Theater
UC San Diego

Directed by Lydia Winsor Brindamour
Music by Lydia Winsor Brindamour
Projection and video design by Elizabeth Barrett
Sound design by Stewart Blackwood
Lighting design by Jessica C. Flores

Performed by:
Kyle Adam Blair, *piano*
Charles Curtis, *cello*
Myra Hinrichs, *violin*
Matt Kline, *double bass*
Andrew McIntosh, *violin*
Alex Taylor, *viola*

Projections run by Alex Stephenson
About the project

This project is an exploration of the concept of a “concert-installation.” The work includes a live performance of a piece for piano and strings, performed within an immersive audio-visual environment. The project draws on modes of engagement that have been central to installation art, as well as the legacy of Western concert tradition.

Within this immersive audio-visual environment, connections between music, image, color and texture are explored. These relationships emerge not through temporal synchronicity but rather, I hope, can be experienced and felt over the course of the performance.

There is no one optimal vantage point for the environment or the music. Instead, the work is spatially dynamic: it looks and sounds different from each position in space. Audience members are invited to move through the environment during the course of the performance.

Musically, the work is structured in two large-scale sections. The first centers around a series of piano harmonics, each sounding at D4, but resulting from different fundamentals, yielding a microtonal cluster of gradations of a single pitch. The harmony of the five string instruments is derived from the overtone series of a collection of fundamentals. As a result, the composite harmony creates a cloud of ever-beating, and ever-changing, microtonal gradations of the pitch D4.

Over the course of the first half of the piece, the size of the intervals between these microtonal gradations continually transforms, gradually widening, but never in a linear manner. Instead, this transformation is structured around a process of continual contraction and expansion, with an overall movement towards the establishment of a discernably “different” second pitch.

In the second half of the piece, the restricted range and pitch material of the first half opens up and blossoms into a layering of an array of rich microtonal harmonies. My intention is that the restraint of the first half prepares the listener for the experience of the second.

I hope that the combination of the music and visual environment creates a space for sustained, engaged listening and ultimately, a contemplative experience.
Acknowledgements

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