

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

I would like to express my deep gratitude to my advisor, Rand Steiger, who encouraged me to take the risk to pursue this project, even in the midst of a pandemic.

I would like to thank Amy Cimini and Anthony Burr, two of my other advisors, for their continual support and feedback, as well as Clinton Tolley and Janelle Iglesias, the additional members of my committee.

I would like to express my deep appreciation to Elizabeth Barrett, Stewart Blackwood and Jessica Flores for their collaboration on this project and for sharing their incredible knowledge, skills and creativity.

I would like to express profound appreciation to the musicians for their hard work, commitment and skilled, insightful interpretation of my music. Many thanks as well to Erik Carlson for his advice on the music and score for this piece.

I would like to extend a special thank-you to the production team, including Jessica Flores, Jeremy Olsen and David Espiritu, for their work, going above and beyond to make this project possible.

Finally, I would like to thank my friends and family for their support throughout the (long) process of creating this work.

This performance will be live streamed, with audio and video documentation for archival purposes, only. Audience members are reminded to please silence all phones and noise generating devices before the performance. As a matter of courtesy and copyright law, no unauthorized recording or photographing is allowed in the hall. UC San Diego is a non-smoking campus.

Contact us for information on upcoming concerts:
Music Box Office: (858) 534-3448 | music.ucsd.edu/concerts
Watch upcoming livestreams: music.ucsd.edu/live
Reserve tickets: music.ucsd.edu/tickets