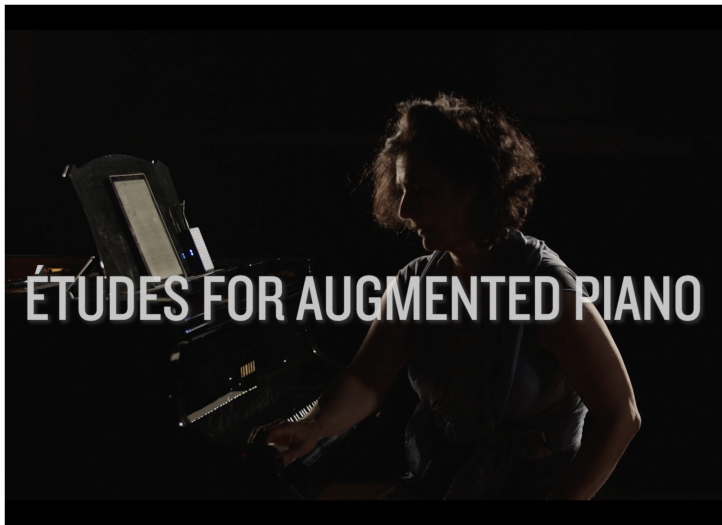




Études for Augmented Piano

Works created by Eve Egoyan for acoustic and augmented piano introduced by award-winning filmmaker Su Rynard's documentary *Études for Augmented Piano*



My new compositions for “augmented” piano delve into the space between what a piano can do and what I always *wished* it could do. At the core of each of these work is the acoustic sound of the piano, but through the delicate and seamless intervention of technology, I test (and tease) the edges of that sound, pushing it well beyond the familiar, through to the impossible.

To do this, I employ physical modelling synthesis, which allows me to manipulate all the physical variables that determine the sound character of a conventional piano such as the length of the strings, the rigidity of the sound board, the precise location on the strings where the hammers hit, the hardness of the felts on the hammers, etc. This both allows for very precise replication of the sound of particular models of piano and also for expanding the sonic character the piano outside its normal range. For example, making the virtual sound board much more rigid can dramatically increase the duration of each note’s sustain, so that they ring on almost infinitely.

By using the acoustic piano to trigger this pliable piano model, and by blending these two sonorities together, I am able to push the piano’s sonic possibilities into a realm I had only dreamed of, while maintaining a tangible

and organic connection to the timbre and physicality of the actual instrument.

The augmented piano interface can also be used to trigger pre-recorded sounds. Works such as *A Doubling* and *Ghosts beneath my Fingertips (for Viva)* variously summon traditional Armenian instruments and the voices of Anne Michaels, my fellow members of the multi-disciplinary URGE collective, as well as that of my daughter Viva.

Études for Augmented Piano by Su Rynard

In the words of director Su Rynard, “*Études for Augmented Piano* takes viewers inside Eve Egoyan’s world as she creates a new composition for augmented piano. Snapshot-like moments, journal entries, and visual explorations playfully reveal the secrets of how the elusive sounds in her compositions are produced. Combined with fragments from an enigmatic solo performance, the film affirms the necessity of the listener and the audience to the artist’s creative process, even when physical isolation prevails.”

Programme:

Su Rynard — *Études for Augmented Piano* (film)

Eve Egoyan (b. 1964)

Horizontal

Emerge

A Doubling

Still Life with Flowers

Tidal

Ghosts beneath my Fingertips (for Viva)

Prismatic

Liquid Twilight

PRESENTER PROVIDES: *grand piano (in good condition), cabling to run from the laptop to the projector, power (on stage), projector (1080p preferred, 3000-4000 lumens), projection screen*

RESOURCES:

[PERFORMANCE VIDEO](#) | [FILM TRAILER](#) | [EVE EGOYAN](#) | [SU RYNARD](#)