

# Kythira

for solo violin, fixed media, live electronics, and visuals

~ 10'00"

Composed by Ziyang Li

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## Program Notes:

Kythira, also transliterated as Cythera, is an island in Greece known as the Isle of the Goddess of Love, Aphrodite. This piece of composition delves into the essence of love, beauty, and romance. It is structured in four movements, each exploring different facets of Aphrodite's divine influence.

The first movement, "Love", sets the tone for the entire piece with an exploration of the raw, unfiltered emotion that love embodies. The violin expresses the joys and heartaches that come with the deepest of human connections. Through soaring phrases and dynamic contrasts, this movement captures the intensity and purity of love using only four notes, which symbolizes the simplicity of love.

"Beauty", the second movement, the focus shifts to the aesthetic and sensual qualities that Aphrodite represents. The music becomes more delicate and refined, with graceful, flowing lines that evoke the goddess's renowned physical allure. Subtle nuances and intricate ornamentation reflect the idea that true beauty is both seen and felt.

The third movement, "Romance", delves into the enchantment and mystery of romantic love. With a blend of tender melodies and playful rhythms, this section captures the flirtatious and enchanting aspects of Aphrodite's domain. The music dances lightly, suggesting the initial sparks of attraction and the blossoming of a deep, romantic bond. The measures of improvisation leaves room for the performer to dance and flow freely, as performers interpret romance differently.

The final movement returns to the theme of "Love", but with a deeper, more mature perspective. It reflects the enduring and cyclical nature of love, an emotion that evolves and strengthens over time. This movement serves as a culmination of the journey, bringing the piece full circle to a place of profound emotional resonance. The themes from the first movement reappear, now enriched with the experiences and insights gained along the way.

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## Performance Notes:

### Movement 1

Electronics begin the movement. The violinist starts at 0'05". Electronics are turned off on the violin's last note.

### Movement 2

Violin begins the movement. Electronics starts after the first phrase (measure 43). Electronics are turned off on the violin's last note.

### Movement 3

Violin begins the movement. Electronics starts after the first phrase (measure 81). Electronics takes cues after each violin improvisation section.

### Movement 4

Electronics begin the movement. The violinist starts at 0'05". Electronics are turned off on the violin's last note.

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## Love I, Movement 1

Ziyan Li

$\text{♩} = 64$

*mp*

5 *cresc.*

8 *mf* *f* *ff* *f* *dim.*

14 *mf* *dim.*

19 *mf* *3* *mp* *mf*

25 *mp* *cresc.* *<*

30 *mf* *f* *fp* *p* *mf*

34 *cresc.* *f* *mp* *mf* *f* *mp*

37

ff f

Musical staff 37-41, treble clef, 3/4 time. Measures 37-41. Dynamics: *ff* (measures 37-38), *f* (measures 39-41). The staff ends with a repeat sign and a 3/4 time signature.

# Romance, Movement 2

42

$\text{♩} = 54$  sul tasto sul pont. tr

ppp mp p mp

Musical staff 42-45, treble clef, 3/4 time. Measures 42-45. Dynamics: *ppp* (measure 42), *mp* (measures 43-44), *p* (measure 45). Performance markings: *sul tasto* (measures 42-43), *sul pont.* (measures 44-45), *tr* (measure 45). A slur covers measures 42-45.

46

pizz. arco s.t. s.p. tr

p > ppp ppp mp > p mp

Musical staff 46-53, treble clef, 3/4 time. Measures 46-53. Dynamics: *p* (measure 46), *ppp* (measures 47-48), *ppp* (measure 49), *mp* (measures 50-51), *p* (measure 52), *mp* (measure 53). Performance markings: *pizz.* (measures 46-48), *arco* (measures 49-53), *s.t.* (measures 50-51), *s.p.* (measures 52-53), *tr* (measure 53). A slur covers measures 49-53.

54

Musical staff 54-59, treble clef, 3/4 time. Measures 54-59. A slur covers measures 54-59. A triplet of eighth notes is marked with a '3' in measure 59.

60

s.t. s.p. tr

ppp mp p mp

Musical staff 60-63, treble clef, 3/4 time. Measures 60-63. Dynamics: *ppp* (measure 60), *mp* (measures 61-62), *p* (measure 63). Performance markings: *s.t.* (measures 60-61), *s.p.* (measures 62-63), *tr* (measure 63). A slur covers measures 60-63.

64

pizz. arco s.t.

p > ppp ppp

Musical staff 64-68, treble clef, 3/4 time. Measures 64-68. Dynamics: *p* (measure 64), *ppp* (measures 65-68). Performance markings: *pizz.* (measures 64-65), *arco* (measures 66-68), *s.t.* (measures 67-68). A slur covers measures 64-68.

69

s.p. tr

mp p mp

Musical staff 69-71, treble clef, 3/4 time. Measures 69-71. Dynamics: *mp* (measures 69-70), *p* (measure 71). Performance markings: *s.p.* (measures 69-70), *tr* (measure 71). A slur covers measures 69-71.

72

Musical staff 72-76, treble clef, 3/4 time. Measures 72-76. A slur covers measures 72-76. The staff ends with a repeat sign and a 4/4 time signature.

# Beauty, Movement 3

78  $\text{♩} = 70$  Play melody once through

## Love II, Movement 4

♩ = 90

sul tasto

sul pont.

114

118

125

131

138

143

149

154

*ppp* *mp* *p* *mp* *mp*

*mf* *mp* *mp* *mf*

*mp* *mp* *f* *mf*

*mp* *mf* *ff*

*f*

*ff* *fff* *mf* *f*

*f*

*p* *pp*