

## UPCOMING CONCERTS

### CCRMA Fall Concert

Thursday, November 29, 8:00 PM  
CCRMA Stage

An eclectic set of new works by Stanford and CCRMA Composers, performers and technicians.

### Roberto Morales ft. The CCRMA Ensemble

Saturday, December 1, 8:00 PM  
Dinkelspiel Auditorium

Composer, Multi-Instrumentalist and Visiting Tinker Professor Roberto Morales-Manzanares leads an ensemble of CCRMA improvisors and special guests all showcasing their recent work with interactive computer-based musical performance.



No food, drink or smoking is permitted in the building.

Cameras and other recording equipment are prohibited.

Please ensure that your pager, cellular phone and watch alarm are turned off.

<http://ccrma.stanford.edu/concerts/>



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Department of Music



Stanford University

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# Mari Kimura

## *ORGANIC INTERACTION*

*Featuring Roberto Morales Manzanares,  
Augmented Violin (IRCAM), and her recent works*

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CCRMA Stage

November, 27, 2012, 8:00 PM

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## PROGRAM

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<b>Canon Élastique</b> (2010) for Augmented Violin	Mari Kimura
<b>VIOMAX</b> (2010) for Augmented Violin and OMax	Mari Kimura
<b>Voyage Apollonian</b> (2011) for Augmented Violin and Interactive Graphics	Mari Kimura
<b>Eigenspace</b> (2011) for Augmented Violin and Interactive Graphics	Mari Kimura
<b>Meteo-Hahn</b> (2012) for Augmented Violin and Interactive Graphics	Mari Kimura
<b>Awareness</b> (2012) for Disklavier, Augmented Violin and "Escamol" interactive systems	Roberto Morales-Manzanares
<b>Carta de Amor</b> (1984)	Egberto Gismonti <i>arr. for Augmented Violin by Mari Kimura</i>
<b>Bebê</b> (1973)	Hermeto Pascoal <i>arr. for Augmented Violin by Mari Kimura</i>

## ABOUT THE ARTISTS (Cont.)

**Roberto Morales-Manzanares** was born in Mexico City. He started his musical training in national folkloric music, learning harps from Veracruz, Michoacán and Chiapas, as well as different kinds of flutes from several regions. Morales completed a Ph.D in composition at UC Berkeley. At the music school Escuela Superior de Música, he finished his professional studies on flute, piano and composition. As a composer, he has written music for theatre, dance, movies, TV and radio, been commissioned and participated in festivals in Europe, US, Mexico and Latin-America.

As an interpreter, Morales-Manzanares has participated on his own and with other composers in forums of Jazz, Popular, Folkloric and New Music in Mexico, Latin-America, USA and Europe. As a researcher, he has participated in different national and international conferences such as ICMC, International Joint Conference on Artificial Intelligence IJCAI and Symposium on Arts and Technology. He has received awards from Banomer-Rockefeller Foundation, UCMEXUS, Canada Council for the Arts and Fondo Nacional para la Cultura y las Artes (FONCA).

Currently, he is the director of the Laboratorio de Informática Musical (LIM) at Guanajuato, Mexico, where he teaches composition, electronic music, digital art and music and mathematics. Mr. Morales is currently a member of the "Sistema Nacional de Creadores".

In Fall 2012, Professor Morales-Manzanares serves as a visiting Tinker Fellow from the Stanford University Center for Latin American Studies, teaching *Computer Music Improvisation and Algorithmic Performance* at CCRMA.



### AUGMENTED VIOLIN

"Augmented Violin" is a cutting-edge musical analysis system developed at IRCAM in Paris. The musical expression from the bow is extracted by IRCAM's latest motion sensor technology, "mini-MO" (Modular Musical Object), which contains 3-D accelerometer and 2-axis gyroscope. The tiny sensor is custom-fit into a glove designed by New York's fashion designer, Mark Salinas. My special thanks to the Real Time Musical Interaction Team at IRCAM, Frédéric Bevilacqua, Nicolas Rasamimanana, Norbert Schnell, Bruno Zamborlin, and Emmanuel Flety.

## ABOUT THE ARTISTS

**Mari Kimura** is at the forefront of violinists who are extending the technical and expressive capabilities of the instrument. As a performer, composer, and researcher, she has opened up new sonic worlds for the violin. Notably, she has mastered the production of pitches that sound up to an octave below the violin's lowest string without retuning. This technique, which she calls Subharmonics, has earned Mari considerable renown in the concert music world and beyond. She is also a pioneer in the field of interactive computer music. At the same time, she has earned international acclaim as a soloist and recitalist in both standard and contemporary repertoire.

As a composer, Mari's commissions include the International Computer Music Association, Harvestworks, Music from Japan and others, supported by grants including New York Foundation for the Arts, Arts International, Meet The Composer, Japan Foundation, Argosy Foundation, and New York State Council on the Arts. In 2010 Mari won the Guggenheim Fellowship in Composition, and invited as Composer-in-Residence at IRCAM in Paris. In May 2011, Mari was presented in a solo recital at the Bohemian National Hall in NYC by the Vilcek Foundation, in recognition of her ground-breaking work as a foreign-born artist; subsequently she was named one of 45 individuals as "Immigrants: Pride of America 2011" by the Carnegie Corporation, published in the New York Times. Mari's latest CD, *The World Below G and Beyond*, is devoted entirely to her own compositions and focuses on works using Subharmonics and interactive computer music. In October 2011, Mari presented her "I-Quadrifoglio", her string quartet with interactive computer at New York's Symphony Space, commissioned by the Cassatt String Quartet through 2010 Fromm Foundation Commission Award from Harvard University.

As a violinist, Mari has premiered many notable works, including John Adams's Violin Concerto (Japanese premiere), Luciano Berio's *Sequenza VIII* (US premiere), Tania Léon's *Axon* for violin and computer (world premiere), and Salvatore Sciarrino's *6 Capricci* (US premiere), among others. In 2007, Mari introduced Jean-Claude Risset's violin concerto, *Schemes*, at Suntory Hall with the Tokyo Symphony Orchestra. The cadenza she wrote for the concerto, incorporating advanced Subharmonics, was subsequently published in *Strings*. In November 2010, Mari appeared as a soloist with the Hamburg Symphony performing John Adams' *Dharma* at the Big Sur, under the direction of Jonathan Stockhammer, conductor.

Last year, Mari was featured on NY1 news and two major articles featuring Ms. Kimura's work appeared: in the New York Times (May 13th, written by Matthew Gurewitsch) and in *Scientific American* (May 31st, written by Larry Greenemeier). Since 1998, Mari has been teaching a graduate course in Interactive Computer Music Performance at Juilliard.

<http://www.marikimura.com>

## PROGRAM NOTES

### **CANON ÉLASTIQUE** for Augmented Violin (2010)

I spent my summer 2010 as a Composer in Residence in Musical Research at IRCAM working with Augmented Violin with the Real Time Musical Interactions Team. One of my collaborators there introduced me to "ring buffer", kind of a recorder that constantly records a certain amount of the "past" then "roles off". After experimenting for a while, I really loved the idea that I could actually change what I just performed in real time, or the notion of "changing the past". I am using the "steadiness" control of the Augmented Violin. The computer is analyzing my sustained motion, which is interacting with two buffers I'm recording alternately, creating a canon (in MaxMSP, using "superVP.scrub~"). Having played with simple "delay" with electronics for years, this is a new way of listening and understanding canon, playing both parts on my own. Now I can play an "elastic" canon, which I enjoy very much.

### **VIOMAX** for Augmented Violin and OMax (2010)

While I was at IRCAM in 2010, the Real Time Musical Interaction Team introduced me to a called Musical Representations Team, who are developing a highly sophisticated improvisation system called "OMax", which can trace improvisation in real time and create its own improvisation decisions. I was very impressed how musically the computer could choose "likelihood" or characteristics of certain phrases, and segment musical materials seamlessly. I foresee a lot of musical scenarios in the future using Omax, and looking forward to working with it in the coming years. In "VIOMAX", I am using the Augmented Violin to control parameters of OMax, creating a virtual duo, trio with my own improvisation in real time. "VIOMAX" is the first work using both OMax and Augmented Violin in combination. I am using a special prototype of OMax especially created for me, for not touching the computer during the performance, thanks to Benjamin Lévy. OMax is developed by IRCAM/CNRS: Gérard Assayag, Georges Bloch, Marc Chemillier, Shlomo Dubnov, and Benjamin Lévy.

### **VOYAGE APOLLONIAN** for Augmented Violin and Interactive Computer (2011)

In *Voyage Apollonian*, I interact with an animation based on the fractal ideas called the "Apollonian Gasket" created by Ken Perlin, an Oscar-winning computer graphics professor at New York University. When I saw this animation Ken posted on his blog (<http://blog.kenperlin.com>), I had an intuitive reaction that I wanted to make the music for it. His creation looked so musical that I could almost hear the sounds coming from it, which was a new experience for me. Ken acknowledges that his video was inspired by the work of "mathe-musician" Vi Hart. Augmented Violin interacts with this Quicktime movie, changing the speed, zooming and fading the video. *VOYAGE APOLLONIAN* was commissioned by and premiered at the 2011 American Festival of Microtonal Music in New York

## PROGRAM NOTES (Cont.)

### **EIGENSPACE** for Augmented Violin and Interactive Graphics (2011)

*Tomoyuki Kato / Visual Artist, Movie Director, Yoshito Onishi / Image Programing, Chisako Hasegawa / Visual Producer*

EIGENSPACE is created in collaboration with Japan's leading visual artist in new media, Tomoyuki Kato. As Japanese artists, we were both deeply touched by the Fukushima nuclear meltdown in March 2011, the worst manmade environmental catastrophe in the history of the human kind, which is not contained today and continues to contaminate the global environment. EIGENSPACE, ("own" space) is about our love and prayer for our earth: the global love for the humankind and our planet, and the prayer for the future and for the next generation. The name is also taken from "eigenvalue," a mathematical function used in analyzing the bowing movement, which interacts in real time with Mr. Kato's visual software. EIGENSPACE was commissioned by Harvestworks Media Center in NYC, and premiered at New York Electronic Art Festival at Roulette in Brooklyn, NY on October 9th, 2011. In 2013, we plan on expanding EIGENSPACE to a longer, full-length evening project entitled "ONE", which recently won a commission grant from New Music USA.

### **METEO-HAHN** for Augmented Violin and Interactive Graphics (premiere, 2012)

For the past few years, I have been working more extensively in collaboration with interactive video and visual artists in new media. This year, I am starting a new collaborative project with Bruce Hahn, who runs TRMTECH, a new Austin-based data visualization company. After we met in Texas this past May, we were intrigued by each other's works and decided to collaborate. In my earlier collaborations with interactive graphics (such as VOYAGE APOLLONIAN and EIGENSPACE, both 2011), I use methods where my Augmented Violin and sounds affect the visuals. In METEO-HAHN, I was interested by the visually organic way the weather systems move across the terrain, (the map of USA is used in this version), that I wanted somehow the 'weather' to affect my processing and music. I am running the .wmv video Bruce created, and using MaxMSP Jitter and his data extracting parameters and values to affect the chosen sound effects. I use Augmented Violin to control certain musical aspects and graphics as well. This is our first attempt collaborating, which we hope to continue developing in the future.

### **AWARENESS** (2012) For Disklavier, Augmented Violin and "Escamol" interactive systems

AWARENESS, "the state or ability to perceive", is an interactive improvisational composition. The work symbolizes to feel, or to be conscious of events, objects, or sensory patterns. I scope this collaborative work with Mari Kimura as a fresh perspective in real time composition that includes, our relation with music composition and technology using my "Escamol" system running on SuperCollider environment.

## PROGRAM NOTES (Cont.)

### **CARTA DE AMOR** (Love Letter) (1984)

*Arranged for Augmented Violin by Mari Kimura (2012)*

For a very long time, I have been a fan of Egberto Gismonti, a Brazilian composer/pianist/guitarist, and have been compiling a set of transcriptions for the violin of his works. This is one of these attempts with the permission of Mr. Gismonti. CARTA DE AMOR is included in Gismonti's 1981 album, "Sanfona". It is said that CARTA DE AMOR was composed shortly after the birth of Gismonti's son, Alexandre, who also became a guitarist/composer. The original track is performed by Gismonti on the guitar, vocalizing the melody. First, I transcribed this piece for violin and piano, but decided this maybe better as a 'one-person-job' as he originally conceived. In this version, I transcribed his original guitar part and synthesized it, using a sampled Valiha, a vertical harp from Madagascar. It is subtly controlled by Augmented Violin, adding musical nuances, or 'agogig'. I am not triggering anything, except that I could naturally play the way I would normally would, as if playing with another human performer.

### **BEBÊ** (1973)

*Arranged for Augmented Violin by Mari Kimura (2008, revised 2012)*

I heard Pascoal's BEBÊ first, on an album by the duo guitarists, Sergio and Odair Assad brothers. Aside from the footage of Pascoal performing it himself, I thought it was one of the most superb performances of the piece. First, I thought of performing it with another instrument acoustically and arranged it for violin and piano. But then, maybe because I was accustomed listening to the super-tight Assad duo ensemble playing BEBÊ, I really wanted to play BEBÊ all by myself. So I created an interactive version using one of my newer platform, Ableton LIVE's "Max for LIVE"; one could improvise freely unlike playing along with a fixed-timed sequencer, or having to manually trigger a 'clip' or a 'scene' in LIVE.