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Auditory stimulation of the more expected kind characterized the rest of the concert. Ms. Kimura's own pieces never let the ears rest. In her last one, *Izquierda y Derecha*, (*Left and Right*), she played a duo with a Yamaha Disklavier around the Max program. This interactive computer system is one of the most advanced, allowing unlimited opportunities for a soloist to produce complex music with unusual timbral combinations, as well as harmonic textures and counterpoint. It's always fun to see the piano keys playing by themselves, but Ms. Kimura is completely serious about her work and takes nothing for granted. Preprogramming, using MIDI instruments, plays a large part in the final performance, while still allowing opportunities for results that do not sound rigid. Much thinking accompanies the magic. At times the violin plays its own line; at other

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times it stimulates a response in the piano. In this work, as in others, subharmonics (her own innovative bowing technique, in which the violin's G string is extended down an octave without retuning) plays a prominent role.

The offerings of Risset, Rowe, León and Nancarrow involved a large variety of computer responses set off by Ms. Kimura. Mr. Risset programmed his music through digital processing and something called "stream segregation." Among the highlights of the piece was an ear-catching volley between

two rhythmically opposing phrases. Dr. Rowe (coordinator of the Music Technology Program) addressed Ms. Kimura's use of subharmonics, programming her instrument to change its own timbre and create typically long reverb lines (what this writer often refers to as the "haunted house" effect). Ms. León, working closely with the performer, composed *Axon* from portions of prior works. The title alludes to the ability of cells in the body to transmit impulses, the cells in the music thereby corresponding to tiny pitch changes that form sound impulses. Like much of Ms. León's work, polyrhythms were the order of the day.

The evening's finale was an excellent choice as a closer. Again playing with the Disklavier, Ms. Kimura selected Nancarrow's brief but impossibly paced *Toccata* to display her bowing technique. Because of some note dropout in the piano, subsequently reprogrammed (by a simple flip of a switch), we heard a precise replay as an encore. Nancarrow known mainly through his recordings with the player piano, was urged to write *Toccata* for live performance. He punched a piano roll (as was his wont) because he could not find a pianist to meet the tempo challenge he wanted. Without question, Ms. Kimura met the violin's end of the bargain and the evening became hers in a myriad of artistic ways.



Giacinto Scelsi