

Mari Kimura, violin

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| 1 | Variants (1994, revised 2006)
<i>For violin and signal processing</i> | [8:02] | Jean-Claude Risset
<i>(b.1938)</i> |
| 2 | Toccata (1935)
<i>For violin and player piano</i> | [1:29] | Conlon Nancarrow
<i>(1912-1997)</i> |
| 3 | Polytopia (2004)
<i>For violin and interactive computer</i> | [7:27] | Mari Kimura
<i>(b.1962)</i> |
| 4 | GuitarBotana (2004)
<i>For violin and GuitarBot (LEMUR)</i> | [6:11] | Mari Kimura |
| 5 | The Old Rose Reader (2002)
<i>For violin and electronics</i> | [15:24] | Frances White
<i>(b.1960)</i> |
| 6 | ComeCryWithMe (2005)
<i>For violin and electronics</i> | [8:09] | Milica Paranosic
<i>(b.1968)</i> |
| 7 | Submarine (1996, revised 2004)
<i>For violin and signal processing</i> | [8:38] | Robert Rowe
<i>(b.1954)</i> |
| 8 | Axon (2002)
<i>For violin and interactive computer</i> | [12:30] | Tania León
<i>(b.1943)</i> |

Total Time: 67:38

NOTES by Mari Kimura

While I have taken a more unconventional path as a classical violinist, I consider myself to be merely carrying on the tradition of the violinist/composer, creating music for myself as well as being an interpreter. My musical interests lie in creating a new kind of musicality for the violin, and a cognitive interactivity between man and machine that has been previously unavailable.

The works included in this album represent typical manners for combining an acoustic instrument and electronics. Today, I could say that there are mainly three methods to combine an acoustic instrument with electronics, using: 1) signal processing: processing the sound of the instrument in real-time, 2) soundfiles, or what was previously called a 'tape part': an old-fashioned way of playing along with a fixed electronic part, and 3) sampling: using pre-recorded sound materials to either play or interact with. I would also add a fourth, emerging, method: to interact with external devices such as musical robots. Today, many works written for acoustic instruments and electronic use one or a combination of these methods, depending on the composer's particular musical needs.

In 1991, I met Jean-Claude Risset for the first time at CCRMA (Center for Computer Research in Music and Acoustics) at Stanford University. I was just getting acquainted with the field, and listening to a lot of computer music. I knew of Jean-Claude's renowned psycho-acoustic research and achievements, but through his music Jean-Claude struck me especially as someone who takes great care in giving priority to musical elegance and lyricism, rather than technology or a particular theory. Being a violinist/composer, I found Jean-Claude's music refreshing and close to my own interests, since he is also a classically trained pianist/composer. I was very honored that he accepted my request to write a work for violin and electronics. In 1994, he created the first version of *Variants* for violin and the external signal processing unit I owned at the time, called Ensoniq DP4. Twelve years later, after I had transferred all my synthesizers and effect processors into an interactive computer program called MaxMSP, Jean-Claude revised *Variants* for MaxMSP. It is my great pleasure and honor to continue to collaborate with Jean-Claude, most recently on his *Violin Concerto* (2007).

Conlon Nancarrow's *Toccata* for violin and player piano, is for the violinist something like riding a bicycle. Either you learn to play it, or you can't at all. This wickedly slick and short piece, a perfect show stopper in concerts, contains a passage with im-

possibly nasty string crossings without any regard for the ability of the human bow-arm. It is almost impossible, but not quite. I enjoy the physical challenge not for its own sake, but because of the formidable sensation and excitement it creates musically. Although on this album I used Nancarrow's own original player piano recording, I have also performed *Toccata* with the Pianola, a player piano, with one of the foremost advocates of the instrument, Rex Lawson. I have also performed it with a YAMAHA Disklavier, a computerized MIDI piano. When I play with these instruments rather than a recorded tape, *Toccata* becomes the '4th method' described above: performing with a musical robot.

In 1995, I met Frances White at the Other Minds festival in California. We spent a week together at the beautiful Djerassi Foundation, and I learned about her very sensitive, fragile and carefully crafted electronic music. Unlike much computer music that sounds a lot like a bombardment of technology, her music spoke to me as something very precious and rare. Years later, we finally got to collaborate, and with her love of flowers she said she was writing a music to a text about roses. She mentioned that many names of roses are in French and that she needed a native speaker who could narrate the text written by her husband, Jamey Prichett. All I had to do was turn my head to find my husband Hervé Brönnimann, a native of Paris. So, *The Old Rose Reader*

became something more than just a commission— a collaboration of two couples. On my tours abroad without my husband, when I perform *The Old Rose Reader*, I can feel that he is performing with me.

Milica Paranosic has been my colleague at the Juilliard School teaching electronic music since 1998. The nature of her music seems something uncompromising and true, primal and blatantly honest. I like this kind of ‘honesty’ in music, regardless of style. *ComeCryWithMe* maybe the most ‘cross-over’ work in this album. The score is written with suggested motifs, which she says to follow loosely— and she encourages improvisation. In this recorded version, I improvised the violin part based on her score several times, while listening to her fixed electronic track. Although I recorded these improvisations one by one, I thought they matched well when put together. So I layered all the improvised tracks and had them fading in and out, creating a multi-layered violin part. It was the first time I had worked in this manner, and something which I would like to do more of in the future.

I met Robert Rowe for the first time while he was still a PhD student in composition at MIT’s Media Laboratory in the late 80s. After I heard his piece for violin and computer entitled *Flood Gate*, I went up to him like a magnet and said, “Hello, I am a violinist and

you HAVE TO write a piece for me.” In 1989, he wrote his first piece for me entitled *Maritime* for violin and his own interactive program Cypher, then later, the piece recorded here, *Submarine*, a work for signal processing. As I usually write my own processing program in MaxMSP, I enjoy being processed by someone else who hears differently and composes in a vocabulary that is foreign to me. It is also one of my objectives to create pieces that are robust in performance. Rowe is one of the most reliable and robust composers in computer music, and his work is inspirational.

I heard Tania León’s music for the first time in the early 90s, at one of the Bang on a Can festival’s all-day concerts in New York City. Years later, she heard my interactive concert and we spoke about collaborating. Since I acted as her programmer in this work, I had the very precious experience of translating what Tania’s musical demands would mean and how I could realize them in the computer part. She spoke only of purely musical needs without much knowledge or regard to my capability as a programmer, nor of the computer program (MaxMSP) itself. I love her sense of rhythm — her innate ability to flow and ride through the beats—rather than counting and subdividing them. I learned a lot from working with Tania.

As for my own creative direction, I tend to combine the aforementioned three methods: signal processing, soundfiles, and sampling. *Polytopia* is a signal processing work, using no pre-recorded material. In it, I basically use only two signal processing techniques: pitch shifting and delay. As the field of signal processing is vast with numerous possibilities for computer music, it is easy for composers to get seduced by what one CAN do, rather than focusing on what one WANTS to do. I purposely used only two techniques to see what I could make out of using limited resources. This stems from valuable advice I received from the only composition teacher I have ever had, Mario Davidovsky, who said to me, half in jest, that "composition is essentially using the smallest amount of resources to see how good a living you can make."

My other work, *GuitarBotana* uses the fourth method I mentioned: interacting with a musical robot. Although I started to work on this composition almost in the same manner as interacting with sampled sounds, working with a robot turned out to be a very different experience. The non-breathing, non-thinking steel object became a 'being' of its own in my mind once it began to play by itself, even though it was controlled by me and the computer. It had a very interesting psychological effect on me—that visual perception could influence aural perception. Working with musical robots is an area that I would like to pursue more in the future.

Throughout history, artists have used what was available during their lifetime and incorporated it into their art as those new technologies became part of their daily lives as well. Artists have always developed new instruments, new ways of listening, and new creative processes according to when and where they lived. In this cyber-age, it seems natural to me that I should be very interested in the new ways of listening and the new creative processes brought by the use of computers and electronics, while at the same time retaining and building upon the traditional classical training that I received as a violinist.

In addition to the use of electronic and computer media, the composers who wrote works for me in this album also feature my extended technique Subharmonics, a bowing technique I developed extending the violin's range one octave below violin's open G down to cello's G, without changing the tuning.



1. Jean-Claude Risset

Variants for violin and digital processing (Revised 2006)

Risset writes: “*Variants*, for violin and digital processing, is a work dedicated to Mari Kimura. The title refers to the transformations of violin sounds produced by digital processing, but also to certain variations of processes within the violin part. For instance, the timing intervals of melodic groups, causing so-called stream segregation, are echoed as mere rhythms. Digital echoes and reverberation build up a contrapuntal and harmonic fabric which extends the violin melodies.”

Born in 1936, Jean-Claude Risset studied the piano, musical writing, then musical composition with André Jolivet, in parallel with his scientific studies at the Ecole Normale Supérieure. While he has always written instrumental works, from the *Prélude* for orchestra of 1963 to *Filtres* for two pianos, from *Phases* for large orchestra to *Triptyque* for clarinet and orchestra, he is most well known as one of the principal pioneers of computer sound synthesis along with Max Mathews and John Chowning.

Among his honors are the UFAM Prix pour Piano (1963), the Prix du Groupement des Acousticiens de Langue Française (1967), a

prize in the Dartmouth electronic music competition (1970, for Mutations), and the Bronze, Silver and Gold medals from the Centre National de la Recherche Scientifique in Marseille (1972, 1987, 1999).

At Bell Laboratories in the 1960s, he realized imitations of acoustic instruments and psychoacoustic paradoxes and illusions, auditory equivalents of the etchings of Escher. He created in Orsay the first European system for the digital synthesis of sounds. At the beginning of IRCAM, he was asked by Pierre Boulez to direct the computer music department. More recently, he has pursued his computer music research at the Laboratoire de Mécanique of the CNRS in Marseille. His works appear on twelve compact discs, notably the monographic discs INA C1003, WERGO 2013-50 and GMEM EI-06.

2. Conlon Nancarrow

Toccata for violin and player piano (tape) (1935)

Conlon Nancarrow's *Toccata* for violin and player piano is a more conventional work than many of his player piano studies, the works for which he is best known. It is particularly successful because of its unrelenting rhythmic energy. Nancarrow came to consider

the piano part impossible to play at the tempo he wanted, so in the 80's, spurred by requests for live music, he punched a roll for the piano part. The player piano part in this recording was recorded by Nancarrow himself.

Nancarrow was born in the United States in 1912, but lived in Mexico City beginning in 1955. In 1937 he fought as a member of the Abraham Lincoln Brigade in the Spanish Civil War. Due to his relationship with the Communist Party the United States government refused to renew his passport and Nancarrow decided to emigrate to Mexico. He lived in Mexico in relative obscurity for a number of years, finding international recognition rather late in his career, and has recently been recognized by awards from the Guggenheim and MacArthur Foundations.

Notes adapted from Kyle Gann

3. Mari Kimura

Polytopia for violin, interactive computer (2004)

Polytopia is a work for violin and live signal processing, controlled by an interactive music software MaxMSP. The work starts out with a single pizzicato by the solo violin, which gets processed as a strumming drone while the violinist goes on to start the opening melody. Throughout the piece, the violin is pitch-shifted, delayed

and panned, becoming a virtual sextet, creating an illusion of the six string instruments all freely playing around in the virtual sound space. However, at all times the live solo violin is the only sound source. There is no pre-recorded material in this work. *Polytopia* was commissioned by Harvestworks with funds provided by the New York State Council on the Arts.

4. Mari Kimura

GuitarBotana for violin and *GuitarBot* (2004)

When Eric Singer of LEMUR (League of Electronic Musical Urban Robots) approached me in the summer of 2003 to collaborate with their *GuitarBot*, a mechanical electric guitar, I really didn't have any idea of what to expect. When I 'met' the *GuitarBot*, my first impression was nothing more than those four rather cold, four industrial-looking metal rails, which had strings attached!

All that changed once I heard them play and especially, after seeing them slide up and down. It started to create strong musical feelings in me, and affected me emotionally. I find it exciting to create music with new kinds of musical expressions evoked by a machine and to play and react differently than interacting with a human player. There is a mechanical presence on stage beside

myself that moves, and I started to imagine GuitarBot as actually four individuals; I would come in for a rehearsal and ask, "So, how is Mr. TWO today?" (he was the most temperamental of the four). Although I know that GuitarBot is controlled by the violin via interactive computer, this robot started to assume its own personality and acquired a definite presence in my musical psyche. The creative process of morphing the expressions of humans and machines is very inspiring to me.

In *GuitarBotana*, in the tradition of "Paganiniana", I wanted to showcase the virtuosity of the GuitarBot along with its idiosyncratic musical ability. *GuitarBotana* was commissioned by Harvestworks (www.harvestworks.org), funded by the generous grant from the New York State Council on the Arts (NYSCA).

5. Frances White

The Old Rose Reader for violin and electronics (2004)

White writes: "*The Old Rose Reader* was inspired by my love of old garden roses. "Old roses" are either species roses that have been grown for many hundreds of years, or else hybrids that were developed mostly before 1900. Many of them are famous for having been grown in Empress Josephine's garden at Malmaison. I

love them not only for their exceptional beauty and fragrance, but also for their wonderful, romantic names. All of the names that appear in the *The Old Rose Reader* belong to actual roses, some of which I grow in my own garden."

The text of *The Old Rose Reader*, shown in the video that forms a part of concert performances of this piece, opens as follows:

Introduction

In her later years she had difficulty sleeping, and so he would sit by her bedside and read aloud to her. Taking up an old horticultural reference book, he read the names of roses.

As it struck his fancy, at times he would read from the historical and cultural notes about the roses. At times he invented stories about them. But mostly he read only the names, one after another.

The video consists mostly of animations of the lists of the names of the roses; it also displays the texts of the stories while they are being read. While for the most part the music stands on its own without the video, in one story, "Reine des Violettes", the reading has been made more explicitly "musical" and is not always easily followed:

Reine des Violettes

She dreamed of roses; every night the same dream. In it, a crow flew up to her bearing a single rose, every night a different color: reds, yellows, whites, pinks. And every night, as she took the rose, the crow

would fly off, and she instantly awoke. Every morning, she found the rose of her dream on the pillow next to her.

This routine began to cause her to become agitated, for she wanted the dream to continue, to follow the crow and see where he went. One night, he brought her a rose of the most exquisite deep violet color, unlike any the woman had seen before. This time, instead of taking the rose, she told the crow: "Show me where you fly every night; take me wherever it is that you go."

The crow flew off and the woman followed. They traveled a long distance, at last arriving at a very large lake with a tiny island in the center of it. The only thing on this island was a walled enclosure with a single gate. The crow pointed out a small boat nearby, and the woman rowed in it to the island. When she reached the farther shore, the crow flew over the wall and out of sight. The latch to the gate opened easily under the woman's hand.

Inside was a magnificent rose garden, with long winding walks, arbors, trellises, and pillars. The sound of water emerged from hidden pools and streams, and everywhere there was the scent of roses. In spite of the small size of the island, the garden was enormous; truly, the woman could not see the end of it in any direction.

She found the crow perched on an arbor, still holding the violet rose. As she drew closer, she noticed another woman sitting on a bench in the cool fragrant shade of the arbor. She introduced herself as the Queen of the island, and bid the woman welcome. She explained that she had been here alone in her domain for many years. "Every so

often a rose-dreamer such as yourself appears. I send my friend the crow to greet them with roses, and hope that one will follow him to me. Until today, no one has done so."

"You may stay here as long as you please, so long as you do not take any of the roses. As soon as you hold on to one, you will awaken. Please, stay awhile, and I will show you my garden."

And so the Queen escorted the woman through the garden, sharing her most favorite roses, including the huge bush from which the crow had taken the violet rose. They visited some of the secret places that every garden has. They talked of many things, and shared many stories; but mainly they floated in that ocean of fragrance, where they live to this day.

Frances White composes instrumental and electronic music. She studied composition at the University of Maryland, Brooklyn College, and Princeton University. She has received awards, honors, grants, commissions, and fellowships from organizations such as Prix Ars Electronica (Linz, Austria), the Institut International de Musique Electroacoustique de Bourges (France), the International Computer Music Association, Hungarian Radio, ASCAP, the Bang On A Can Festival, the Other Minds Festival, the New Jersey Symphony Orchestra, the Dale Warland Singers, the American Music Center, the Mary Flagler Cary Charitable Trust, the John Simon Guggenheim Memorial Foundation, the MacDowell Colo-

ny, and the Djerassi Resident Artists Program. Ms. White's music can be heard on CD on the Wergo, Centaur, Nonsequitur, Harmonia Mundi, and Mode Records labels. Recently, Ms. White's music was featured as part of the soundtrack of Gus Van Sant's award-winning film *Elephant*.

Ms. White studies the shakuhachi (Japanese bamboo flute), and finds that the traditional music of this instrument informs and influences her work as a composer. Much of Ms. White's music is inspired by her love of nature, and her electronic works frequently include natural sound recorded near her home in central New Jersey.

This work was funded in part by the Composer Assistance Program of the American Music Center. A large part of *The Old Rose Reader* was completed while in residence at The Djerassi Resident Artists program.

6. Milica Paranosic

ComeCryWithMe for violin and electronics (2005)

Paranosic writes: "*ComeCryWithMe* ("Dodji da places samnom") is a nostalgic sound impression with elements of fantasy and horror inspired by Balkan singing traditions and ethnic heritage, audio capturing, playback, and processing, all controlled live the

composer. *ComeCryWithMe* was written for Mari Kimura, and was funded in part by the Composer Assistance Program of the American Music Center. In this recorded version, Kimura recorded several improvisation violin tracks separately based on the score, then mixed them."

A native of Belgrade (Serbia), composer Milica Paranosic now lives in New York and is active as a composer, sound designer, music educator, and producer. She composes concert pieces, mixed media, and interactive works as well as music for dance, stage and film.

Milica's recent compositions for dance and theater include: *Confessions* - a one-woman multimedia show, *KRS* (Choreographer Charlotte Griffin) American Dance Festival; *Searching for Water* (Choreographer Charlotte Griffin) Marymount Manhattan College, Institut del Theatre Barcelona, Placa Margarida Xirgu Barcelona; *Macbeth* (Director Ezra Barnes) - Production of Shakespeare on The Sound, and Sounds /Root (VisionIntoArt Interdisciplinary Ensemble). Her film music credits include tracks for award winning *Yugodivas* and *Das Fräulein* (director Andrea Staka), and the independent film *New York Spin* (director Pedro Valiente). Milica's music has been released on Electroshock Records and The New

Sound record labels, and has been performed in numerous venues throughout her native Serbia, all over the US and the world. She holds a Bachelor's degree in composition from Belgrade Music University, and a Master's degree in composition from The Juilliard School, where she has been on the faculty since 1995 teaching music technology. She is also the manager of the Juilliard's Music Technology Center and cofounder and producer of *Beyond The Machine*, a Festival of Electronic and Interactive Music.

7. Robert Rowe

Submarine for violin and signal processing (1996, revised 2004)

Rowe writes: "*Submarine* (1996) was composed for Mari Kimura. The piece is scored for violin and effects processing, which interactively augment the sound of the violin part during the performance. The title refers both to Mari herself, whose particularly expressive style of performance inspired the piece, and to the Subharmonics only she can produce that are included at several points in the composition."

Robert Rowe received degrees in music history & theory (B.M. Wisconsin 1976), composition (M.A. Iowa 1978), and music & cognition (Ph.D. MIT 1991). From 1978 to 1987 he lived and worked

in Europe, associated with the Institute of Sonology in Utrecht, the Royal Conservatory in the Hague, the ASKO Ensemble of Amsterdam, and with IRCAM in Paris, where he developed control level software for the 4X machine. In 1990 his composition *Flood Gate* won first prize in the "live electroacoustic" category of the Bourges International Electroacoustic Music Competition. In 1991 he became the first composer to complete the Ph.D. in Music and Cognition at the MIT Media Laboratory and is currently Professor of Music and Associate Director of the Music Technology program at New York University. His music is performed throughout North America, Europe, and Japan and is available on compact discs from New World, Roméo, Quindecim, Harmonia Mundi, and the International Computer Music Association, and his book/CD-ROM projects *Interactive Music Systems* (1993) and *Machine Musicianship* (2001) are available from the MIT Press.

8. Tania León

Axon for violin and interactive computer (2002)

León writes: "*Axon* for violin solo and interactive computer is a work in which pulses and impulses travel and refract away from each other thus creating a sound world of new spectral motivic sound images.

Axon was commissioned and premiered at the 2002 ISCM World Music Days in Hong Kong by Mari Kimura who created the original interactive patches using MAX/MSP based on sound samples of two of the composer's earlier works. Special thanks to Noah Creshevsky for his assistance in compiling the original sound files used in the work."

Born in Havana, Cuba, Tania León has lived in New York City since 1967. At the invitation of Arthur Mitchell, she became a founding member and the first musical director of the Dance Theatre of Harlem in 1969, establishing the Dance Theatre's music department, music school, and orchestra. She instituted the Brooklyn Philharmonic Community Concert Series in 1978. From 1993 to 1997 she was New Music Advisor to Kurt Masur and the New York Philharmonic. She served as Latin American Music Advisor to the American Composers Orchestra until 2001, during which time she co-founded the award-winning Sonidos de las Americas festivals.

León has received awards for her compositions from the American Academy of Arts and Letters, the National Endowment for the Arts, Chamber Music America, the Lila Wallace/Reader's Digest Fund, NYSCA, ASCAP, and Meet the Composer, among others. In 1998 she held the Fromm Residency at the American Academy in

Rome; she has also been a resident at Yaddo (supported by a MacArthur Foundation Award), and the Rockefeller Foundation's Bellagio Center in Italy.



Mari Kimura continues the great tradition of the virtuoso composer/performer. The New York Times called her "Chilling... gripping... charming... Ms. Kimura is a virtuoso playing at the edge." Ms. Kimura embraces the worlds of extended violin techniques and interactive computer music, making them her own. She is also well known for developing the extended technique of "Subharmonics"— playing notes below the open-G string without lowering the tuning of the instrument.

New Music Connoisseur wrote that "Mari Kimura is to the violin what perhaps Henry Cowell and later John Cage were to the piano in the 1920's and 30's". Ms. Kimura has developed an international performing career that has taken her to festivals in more than 20

countries. Her international appearances include the Agora Festival at IRCAM in Paris; Spring in Budapest, Hungary; ISCM World Music Days in Hong Kong; Internacional Festival Cervantino, Mexico; International Bartók Festival in Hungary; Inter-Society of Electronic Arts (ISEA); Electro-Acoustic Music Festival at Louisiana Museum, Denmark; Suntory Summer Festival in Tokyo, St. Christopher festival in Lithuania, Electronic Music Festival in Skinnskatteberg, Sweden; International Computer Music Conferences, Asian Contemporary Music Festival; International Festival Musique Actuelle (FIMA) in Victoriaville, Quebec; GAS Festival in Göteborg, Sweden; Hurta Cordel Festival at French Institute in Madrid, Spain; Musique Action Festival in France; London Musician's Collective Festival, United Kingdom; and others. Her radio and TV appearances include CNN's Headline News, NY1 News, NHK radio in Japan, WNYC-FM's "Around New York", KALW-FM "West Coast Live", and a concert broadcast live on KPFA in California.

As a composer, Ms. Kimura's commissions include *Violin Concerto* for violin and interactive computer system with orchestra (Teatro Juarez in Guanajuato, Mexico, 1999), *Kivika* for dance (Joyce SOHO in New York, 2000), *Arboleda* for viola and electronics (Merkin Hall in New York, 2001), and *Descarga Interactive* (ICMC

Commission Award) which was premiered in Göteborg, Sweden in 2002. Her recent work, *GuitarBotana* is for GuitarBot, a mechanical guitar, commissioned by Harvestworks. Ms. Kimura has been invited as an artist in residence at Banff Center for the Arts, Headland Center for the Arts, and Harvestworks, among others. Her latest work is *InterAct Sweet* for Orchestra (2007) and interactive computer, commissioned by the Chautauqua Regional Youth Symphony (CRYS). Her current projects include collaborations with IRCAM's Real-time Application Team, using a bowing gesture tracking system called Augmented Violin. A winner of 2006 Artist Fellowship from the New York Foundation for the Arts (NYFA), her works have been supported by grants including the Jerome Foundation, Arts International, Meet The Composer, Japan Foundation, and the New York State Council on the Arts (NYSCA).

In her native Japan, Ms. Kimura was awarded the Kenzo Nakajima Music Prize, a prestigious honor in recognition of her creative activities in the country. She has given the Japanese premiere of contemporary violin concertos with orchestras including the Tokyo Philharmonic, Tokyo Symphony Orchestra, and Orchestra Ensemble Kanazawa. The renowned Japanese composer Toshi Ichianagi has described her as "a violinist on a grand scale... her activity gives us bright hopes for the future in the field". Ms.

Kimura recently gave the premiere of *Violin Concerto*, written for her by French composer Jean-Claude Risset with her own cadenza, performed with the Tokyo Symphony Orchestra.

Highly acclaimed as an improviser, Ms. Kimura has toured and recorded with such leading improvisers as Henry Kaiser, Robert Dick, Jim O'Rourke, Le Quan Ninh and Elliott Sharp. Her highly praised improvisation recording with Mexican multi-instrumentalist Roberto Morales Manzanares "Leyendas" has been described by STRINGS magazine as "simply stunning.... Kimura brings a rare level of excitement and grandeur to improvised music."

Ms. Kimura studied violin with Joseph Fuchs, Roman Totenberg, Toshiya Eto, and Armand Weisbord, studied composition with Mario Davidovsky at Columbia University, and computer music at CCRMA at Stanford University. Ms. Kimura holds a doctorate in violin performance from The Juilliard School, and gives lectures in universities and conservatories throughout the world. Since September 1998, Ms. Kimura has been teaching a graduate class in Computer Music Performance at Juilliard.

www.marikimura.com

Recording credits:

Variants, Polytopia, ComeCryWithMe and Toccata

Kenneth Babb, engineer

Mari Kimura, producer

Recorded at Harvestworks, NYC October-November, 2004

The Old Rose Reader and Submarine

Eric DiPalma, engineer

Frances White (The Old Rose Reader), Robert Rowe (Submarine), producers

Recorded at New York University Music Technology Studios, NYC November, 2004

GuitarBotana

Liubo Borissov, engineer

Mari Kimura, producer

Eric Singer, GuitarBot designer (LEMUR, <http://www.lemurbots.org>)

Recorded at Chelsea Art Museum, NYC May, 2005

Axon

David Merrill, engineer

David Starobin, producer

Recorded at Kaufman Astoria Studios, Queens, NY June, 2005

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