

VICTO cd069

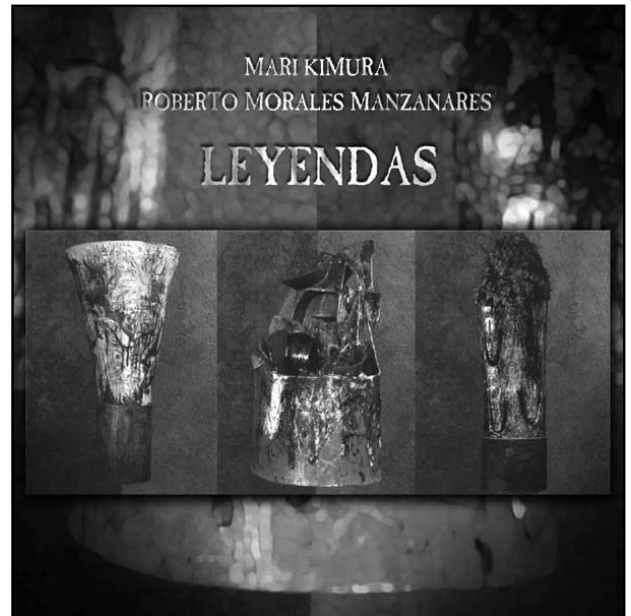
MARI KIMURA / ROBERTO MORALES MANZANARES «LEYENDAS»

1. Callejón del Infierno4'05"
2. Magic Sirius6'43"
3. Un Chaneque0'58"
4. Las Comadres5'26"
5. Montes Sirenas5'43"
6. Mizu-gami sama3'38"
7. Yama-mba3'25"
8. La muerte del alcaraban . .6'25"
9. La princesa encantada . .7'04"
10. Urashima3'21"
11. Callejón del Beso6'29"

MARI KIMURA : violon

ROBERTO MORALES MANZANARES :
flûtes en céramique, flûte, piano, harpe de Veracruz

Enregistrement fait à León au Mexique en juin 1999.



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Mari Kimura and Roberto Morales Manzanares inhabit very different planes of existence: in their geographical backgrounds, their daily lives, their musical vocabularies. These planes intersect and unite in this disk, an amalgam of various live and virtual meetings reduced to (expanded to!) and reveling in pure sound.

Their work had both been featured on a compilation CD, published by the International Computer Music Association and as a result, Mari was invited to "Callejón del Ruido" ("Noise Alley"), Roberto's festival of contemporary music in Guanajuato, Mexico. Let Mari describe their first hookup: "One day during the festival in Guanajuato, we were preparing a concert of electronic music, but there was a piano on the stage; we spontaneously started to play together. It was one of those indescribable moments; we connected in time, and spoke the same language. He plays the piano in the way that I have never heard before, probably due to his training in playing Veracruz harp. As a folkloric musician, playing such rhythms as 6 vs. 5 with his two hands comes so easily. From my classical training, I could only acquire this with much hard work! It inspires me to play with him and I constantly discover new ways of speaking musically. We don't have to say much to each other in words how to play or what to play, since we do that through music."

Manzanares' choice of instruments and techniques reveals a panoramic sweep extending back to the vast pre-Columbian civilizations of the Central and South Americas, back across the treks over the Bering Strait, and on rafts over the Pacific back to Asia and forward again on all circuits. In Kimura's extended violin technique, another look backward, through the veil of the European academy and through the language of gagaku and noh. They finally meet in an illuminated place outside of all location, temporal or spatial.

Elliott Sharp - NYC - Feb. 2000