

**SMC. MUSIC SESSION AT SALA MARÍA CRISTINA****SMC.4 Ricardo Climent***Duel of Strings: Lorenzo Triviño (non-virtual violin) vs. Virtual Violin*

Bach versus Marchand, Steibelt vs. Beethoven, Kaila Mullady vs. Chiwawa . . . from classical music to beat boxing, skillful musicians have historically challenged each other to a contest but rarely played against machines. Terms and rules of these musical battles are always clearly set and may include a range of virtuosic exercises, inventive improvisations, imitations and call-back defiant musical gestures. In most cases performers seek humiliating defeats or engaging in collaborative playing. This composition makes use of game-engine technology to feature a musical battle between non-virtual and virtual strings. It explores musical interactivity across “rounds”, as sonic miniatures focused on restricted ideas which range from solo plucked strings and scratch tones to Musikalisches Würfelspiel notation-like cards. Competitive rounds lead to an open-form playground where anthropomorphic strings navigate and compose the virtual space. The piece’s concept is a GAPPP commission in response to an article by Olli Tapio Leino (City University of Hong Kong), a philosophy of computer games and new media art scholar, on the topic of “Performing and Audiencing Profound Boredom”. Climent has made extensive use of his virtual instrument creations to battle nonvirtual performers such as, Sigma Project (Saxophone Quartet), Shuxin Meng (pipa player), Marij Von Gorkom (bass clarinet), Mark Pilkington (VCS3), Rodrigo de León Garza (Modular Synth), Miquel Bernat (Timbila) and Daragh Morgan (violin).

*Credits:* Alena Mesárošová | Manu Ferrer: 3D models, concept design.

Duration: 9’ 00”

Year of Composition: 2018

**Ricardo Climent** is Professor of Interactive Music Composition at University of Manchester, UK, where he serves as director of the NOVARS Research Centre and as head of Composition. For the last few years his research has focused on the potential of game-audio, physics and graphic engines for compositional purposes, using ‘the aural’ as the primary source for navigation and exploration. He previously held a lecturing position at SARC, (Sonic Arts Research Centre, Belfast), served as resident composer at the JOGV Orchestra, Spain; Conservatorio of Morelia in Mexico; Sonology - Kunitachi College of Music, Tokyo;

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LEA labs, at the Conservatorio of Valencia; the Cushendall Tower- In you we trust; Northern Ireland, at CARA- Celebrating Arts in rural Areas, cross-border Ireland, N.K. Berlin and at the Push Festival, Sweden.

Ricardo co-started collaborative projects, such as: The Microbial Ensemble, (microbial sonification project with Dr Quan Gan), The Carxofa Electric Band (a children's workshop with vegetables and Electronics with Dr Iain McCurdy), The Tornado-Project (a cross-atlantic trio project with Esther Lamneck (clarinet) and Elizabeth McNutt (flute)), Drosophila (a dance-theatre tour of a blind fly with KLEM and Idoia Zabaleta), Ho- a sonic expedition to Vietnam, (a game-audio work), S.LOW, (a cross-disciplinary project in Berlin involving artists from 34 countries around the world), LocativeAudio Research Network (co-run by PG students at NOVARS), the Timbila Project ( with Miquel Bernat), CitizenUrge, (with DJ Slim Vic, Sweden), "[5]" -Valencia 1939, including geo-locative data, and "Putney" with Alena Mesarosova, Manuel Ferrer and Mark Pilkington and started the dutch-UK.network 58/58.

In terms of education, prior to completing a PhD in Electroacoustic Music Composition and a Master of Arts in the same area (both at The Queen's University of Belfast), he obtained a five-year degree in Economics at University of Valencia, Spain and a 3-year degree by FUFAP, Alcala de Henares University (Madrid)/UPV.

**Lorenzo Triviño** (violin) was born in Málaga, he graduated in Violin and Chamber Music in the Conservatorio Superior de Música of the aforementioned city. At the same time, he is attending, during two years, technical and interpreting classes given by the violinist Manuel Guillén in Madrid. In May 2002, he completed an Artist Certificate Program at the University of Wisconsin – Madison School of Music, under the supervision of Prof. Vartan Manogian. In July 2002 he obtained a position as music teacher in Junta de Andalucía. Being a Doctor by the University of Málaga, he is on secondment since 2003 at the department of Cuerda-Arco at the Conservatorio Superior de Música de Málaga. Nowadays, he is combining his teaching activity with research activities and with an intense concert agenda, with concerts both on a national and an international level.