

SIDE MR: 1. End Self Or: 11:54
2. Send Elf Or: 3:34

Marina Rosenfeld is a composer and artist based in New York. In recent years, her work has been widely commissioned in Europe and North America—by festivals including Wien Modern, Donaueschingen, the Holland Festival, Ars Electronica, Musikprotokoll, Pro Musica Nova, Maerz Musik, Mutek, MAPA and Los Angeles' Center for Experiments in Art, Information and Technology—and museums and organizations including the Whitney Museum, Stedelijk Museum, Tate Modern, British School at Rome, The Kitchen, Creative Time, Artists Space, Contemporary Jewish Museum San Francisco and many others.

She has performed frequently with Merce Cunningham Dance Company, and created works for Douglas Dunn Dance Company, the New York New Music Ensemble, the Electronic Music Center and the Kitchen House Blend Ensemble. Her work has been included in two Whitney Biennials, 2002 and 2008, and she has released recordings on the Charizma, Soft1 and Room 40 labels, among others. Rosenfeld is co-chair of the Masters program in Music/Sound at Bard College, and has served on the faculty of its Milton Avery School of the Arts since 2003.

George E. Lewis serves as the Edwin H. Case Professor of American Music at Columbia University. The recipient of a MacArthur Fellowship in 2002, an Alpert Award in the Arts in 1999, and fellowships from the National Endowment for the Arts, Lewis studied composition with Mual Richard Abrams at the AACM School of Music, and trombone with Dean Hey. A member of the Association for the Advancement of Creative Musicians (AACM) since 1971, Lewis's work as composer, improviser, performer and interpreter explores electronic and computer music, computer-based multimedia installations, text-sound

works, and notated and improvisative forms, and is documented on more than 130 recordings. His oral history is archived in Yale University's collection of "Major Figures in American Music," and his published articles on music, experimental video, visual art, and cultural studies have appeared in numerous scholarly journals and edited volumes. His widely acclaimed book, *A Power Stronger Than Itself: The AACM and American Experimental Music*, was published by the University of Chicago Press in 2008.

SIDE GL: 1. Ego Grew Lies: 11:54
2. We Gig Or Else: 3:34

Sour Mash was composed during a collaborative residency sponsored by Harvestworks, Inc. The work is being released on vinyl and on compact disc, offering two different, but related experiences.

Both versions offer listening and performative possibilities. Each side of the vinyl disc functions as a standalone composition by one of the artists. With two copies of the vinyl, a third collaborative composition emerges; start points on both sides of the record are provided to facilitate this.

The two vinyl sides can also be understood as an open-ended composition, or palette, for further creative recombination by one or multiple performers. The compact disc version offers both artists' sides, as well as a synchronized mix of the two. Of course, one could deploy the compact disc version in performative ways as well. The composers anticipate just such an outcome.

Produced in part through the Artist in Residence Program of Harvestworks Digital Media Arts Center, 596 Broadway Suite 602, New York, NY 10012.

Harvestworks, Inc. is a non-profit arts organization founded in 1977 to foster the creation of experimental works by artists who use electronic media. TELLUS Media is a program of Harvestworks. TELLUS Media VL is a special series featuring young electronic music composers who have been selected for our Residency Program at Harvestworks.

Paul Geluso, engineer. • Cover design: Marina Rosenfeld.

Photo of Marina Rosenfeld by Stefano Giovannini • Photo of George Lewis by Cheryll L. Lewis
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