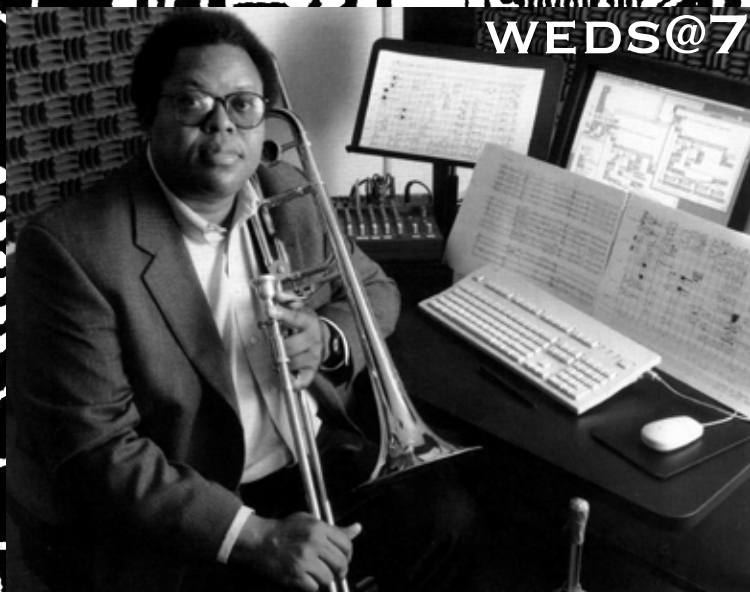


# GEORGE LEWIS

COMPOSITIONS  
IMPROVISATIONS  
CONVERSATIONS

FEBRUARY 10, 2010, 7 PM  
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OCT 7 REDFISHBLUEFISH

NOVEMBER 4 SOPRANO SUSAN NARUCKI

NOVEMBER 18 PIANIST ALECK KARIS

DECEMBER 2, 4 ANTHONY DAVIS'S LILITH : OPERA PREMIERE

JANUARY 13 INTERNATIONAL CONTEMPORARY ENSEMBLE

JANUARY 27 HARPSICHORDIST TAKAE OHNISHI

FEBRUARY 10 ART OF IMPROVISATION : TROMBONIST GEORGE LEWIS

FEBRUARY 24 TONE ROAD RAMBLERS FEATURING JOHN FONVILLE

MARCH 31 ART OF IMPROVISATION : FLUTIST JAMES NEWTON

APRIL 21 SITAR MASTER KARTIK SESHADRI

APRIL 28 PALIMPSEST NEW MUSIC ENSEMBLE : DÉSERTS

MAY 12 BASSIST MARK DRESSER : TELEMATIC MUSIC

MAY 26, 27, 28 TO BE SUNG : CHAMBER OPERA PREMIERE

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FEBRUARY 10, 2010

# GEORGE LEWIS

COMPOSITIONS IMPROVISATIONS CONVERSATIONS

## IMPROVISATION (2010)

DAVID BORGIO, SAXOPHONES  
GEORGE LEWIS, TROMBONE  
ANTHONY DAVIS, PIANO  
MARK DRESSER, CONTRABASS

## INTERACTIVE TRIO (REV. 2009)

ELLEN WELLER, SOPRANO SAXOPHONE  
GEORGE LEWIS, TROMBONE

## IKONS (2010), US PREMIERE

KIMBERLY TURNEY, FLUTE, BASS FLUTE  
ARIANA LAMON-ANDERSON, CLARINET  
DAVID SAVAGE, BASSOON  
BRIAN ARCHINAL, PERCUSSION  
SARA BALANCE, VIOLIN  
ASHLEY WALTERS, CELLO  
SCOTT WORTHINGTON, CONTRABASS  
RAND STEIGER, CONDUCTOR

## ARTIFICIAL LIFE 2007 (2007)

WOJTEK BLECHARZ, RECORDERS  
ELLIOT GALLEGNO, ADAM TINKLE, SAXOPHONES  
JEFF KAISER, TRUMPET  
IAN CARROLL, GEORGE LEWIS, TROMBONES  
JOE BIGHAM, JARED MATTSON, GUITARS  
JONATHAN MATTSON, DRUMS  
BONNIE WHITING-SMITH, PERCUSSION  
JAMES WILLIAMS, PHIL SKALLER, CAROLYN CHEN, KEYBOARDS  
ZEYNEP BULUT, VOICE  
CHARLIE WILMOTH, VIOLA  
TYLER EATON, MATT WOHL, CONTRABASS.

PLEASE TURN OFF CELL PHONES

# COMPOSITIONS IMPROVISATIONS CONVERSATIONS

Music of George Lewis

## **Improvisation** (2010)

This is the first performance by this quartet. There is no score.

## **Interactive Trio** (rev. 2009)

George Lewis and Ellen Weller are performing live with a computer music program/composition that analyzes an improvisor's performance in real time, generating both complex responses to the performance and independent behavior arising from the program's own internal processes.

## **Ikons** (2010), US premiere

*Ikons* exists in two parts. In the large-scale collaborative installation, by George Lewis and Canadian artist Eric Metcalfe, sounds embedded within seven large pyramidal "ikons" appear to respond to visitor movement, creating an interactive virtual orchestra from the agency and indeterminacy embedded at various levels in the human/computer encounter. The sonic material for the virtual orchestra, designed as similarly "ikonic," was abstracted from the composition being performed this evening. Both parts were first presented in January 2010 as part of the Vancouver Cultural Olympiad.

## **Artificial Life 2007** (2007)

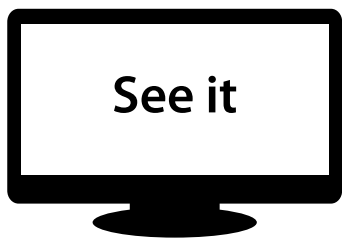
*Artificial Life 2007*, commissioned and premiered by the Glasgow Improvisers Orchestra, is designed to realize a model of group improvisation as an emergent phenomenon based on negotiation and local intelligence. The work is composed of two parts, either or both of which may be performed as desired, consisting of a set of instructions, represented graphically on a grid. The moment of execution and the kind of sounds and silences produced are chosen according to the improvisors' considered judgment unless an instruction indicates otherwise.

## COMPOSITIONS IMPROVISATIONS CONVERSATIONS

Although structural components and sonic gestures do recur by design throughout the work, in performance the use of intuition and snap judgments are preferable to teleological thinking, and attempts to articulate or impose global form should be rooted out and eliminated by the performers. As with all improvisations, including our everyday-life human efforts, all aspects of the performance are achieved through negotiation and consensus, and the success of the performance is less a question of individual freedom than of the assumption of personal responsibility for the sonic environment.

**George E. Lewis** is 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 Muhal 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 a 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* (University of Chicago Press, 2008) is a recipient of the American Book Award (2009), the American Musicological Society's Music in American Culture Award (2009), an Award for Excellence in Recorded Sound Research from the Association for Recorded Sound Collections (2009), and an award from the Jazz Journalists Association for the Best Book on Jazz (2009). From 1991-2004, Lewis taught at UCSD, and co-founded the Critical Studies/Experimental Practices Program. His reflections on some aspects of his UCSD experience has been published as "Teaching Improvised Music: An Ethnographic Memoir," in *Arcana: Musicians on Music*, edited by John Zorn (Granary Books, 2000).





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