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Liebestod-Paraphrase Paraphrase
BY MARINA ROSENFELD

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'WAGNER-LIZST-ROSENFELD'

Liebesfest - paraphrase - Paraphrase

cells/bars: (14-15) (17) (32) (37) (43) (50)

Microphones (2): ROOM + INSIDE PIANO
POST-PRODUCTION = oceanic, no event

January 2014

Re. *Liebestod-Paraphrase Paraphrase*

Alternate title: *...plays Liszt* (2014)

Materials: Sound recording (*Liebestod-Paraphrase Paraphrase*, SEE Liszt-Wagner bars 14-15, 17, 34, 37, 49, 50), loudspeakers (variable)

Courtesy of: Artist

Record of: Accumulation, chords stacked in imitation of death (SEE Rosenfeld: "Liszt ... reductionist with time to kill," Torrance Museum of Art, south Los Angeles, municipal "Civic Center Drive," white stucco-in-parking lots, sun, night)



Marina Rosenfeld is an American composer and artist based in New York. Known both as a composer of large-scale performances and an experimental turntablist working with hand-crafted dub plates, Rosenfeld has been a leading figure in the increasing hybridization between the domains of visual art and music. She has created solo, chamber and choral works, often mounted in monumental spaces, such as the Park Avenue Armory in New York and Western Australia's Midland Railway Workshops. In March 2014, the Orchestra of the Norwegian Navy premiered her first orchestral piece, distributed across the several galleries of the Bergen Kunsthall, for Norway's Borealis Festival. Recent solo projects include commissioned pieces for the Museum of Modern Art in New York; SPOR, Ultima, Wien Modern and Holland Festivals; and projects for the Liverpool, PERFORMA and Whitney Biennials. Rosenfeld studied Music at Harvard and the California Institute of the Arts. She joined the faculty of Bard College's MFA Program in Music/Sound in 2003 and has co-chaired the program since 2007. <http://www.marinarosenfeld.com/>