

RESUMÉ

Lucie Vítková (1985, Boskovice, CZ), PhD. student in composition and theory of composition; **001 917 3700236; lv2363@columbia.edu; <http://www.vitkovalucie.com>.**

I am a composer, improviser and performer (accordion, harmonica, voice and tap dance) from the Czech Republic and **2017 Herb Alpert Awards in Arts** nominee in category of Music.

In Spring 2016, I was an emerging artist of **Thomas M. Messer Bohemian Creative Hub** at the Czech Center New York and have been commissioned by **Roulette Emerging Artist Commission Program** with support of the **Jerome Foundation** in New York for the series **NEW + ADVENTUROUS**, followed by the **Roulette Residency** and my whole evening solo performance *Spectacle* in January 2018.

My compositions focus on sonification (compositions based on abstract models derived from physical objects) while in my improvisation practice I explore characteristics of discrete spaces through the interaction between sound and movement. I am also interested in the musical legacy of Morse Code and the social-political aspects of music and art in relation to everyday life.

In my most recent work, I focus on environment and ecology. My new album *MUSIC DOMESTIC* (3/2017, Bánh Mì Verlag, NYC) derives from my explorations of domestic space. It is a dialog between my instruments (accordion, harmonica, voice and hichiriki) and domestic sound sources such as vacuum cleaner, kettle, toilet, heating, shower, fans and washing machine. Furthermore, my sound installation *TRASH MUSIC* brings up the necessity to reuse and recycle materials and was presented during the Soundactivism Sunday Series in Ohrenhoch Gallery in Berlin.

I graduated in accordion performance at **Brno Conservatory** in 2010 and composition at **Janáček Academy of Music and Performing Arts in Brno (CZ)** in 2013. Along with my study of music, I used to teach tap dance at the Theatre Faculty of JAMU (2008-2011). During my Master Degree, I studied at **Royal Conservatory in The Hague (NL)** and at **California Institute of the Arts in Valencia (USA)**. I have studied with Martin Smolka, Jaroslav Šťastný, Martijn Padding, Gillius van Bergijk, Yannis Kyriakides and Michael Pisaro.

In my PhD. Studies, I am analyzing music of Christian Wolff, researching on the hierarchy and social relations in his music and looking for the composition techniques which express these phenomena. Furthermore, I am placing his music and scores into the context of free improvisation to explore the definitions of composition, improvisation and freedom.

As a student of JAMU Brno, I was realizing my PhD. research at **Universität der Künste in Berlin** (partly on DAAD scholarship) under the supervision of Marc Sabat (2014-2015). Recently, I am based in **New York City** and am enrolled at **Columbia University** as a Visiting Scholar with Prof. George E. Lewis.

In New York, I have established two ensembles – *NYC Constellation Ensemble* (focused on musical behavior) and newly *OPERA Ensemble* (for singing instrumentalists). As an accordion player, I collaborated with New York based *TAK Ensemble*, *S.E.M.*, *String Noise*, *Argento Ensemble*, *Du.0*, *Ghost Ensemble* and *Wet Ink*, performing pieces by Pauline Oliveros, Bryan Jacobs, Sam Pluta, Luciano Leite Barbosa, Karlheinz Stockhausen, Klaus Lang and Chiyoko Szlavnic.

In years 2016-2018, I have written pieces for *Anagram Ensemble*, *String Noise*, *Ghost Ensemble*, *Red Desert Ensemble*, *Ums und Jip*, *Interference Collective*, *TAK Ensemble*, *MSM Performers* and *Yarn/Wire*. During the *Mentor/Protégé Residency* in Tokyo (JP) in 2017, I studied hichiriki with Hitomi Nakamura and have been a member of the *Columbia University Gagaku Ensemble*.

I am also active as an improviser, I performed with George E. Lewis, Roscoe Mitchell, Miya Masaoka, David Rothenberg, Christian Wolff, Charlemaine Palestine, Toshimaru Nakamura, Tetuzi Akiyama, Oliver Lake, Sara Schoenbeck and James Ilgenfritz.