



Saturday, December 2, 2017, 4:30pm
Berkeley Art Museum and Pacific Film Archive

Claire Chase, *flute*
Density 2036

World-Premiere Marathon Performance
Parts I-V (2013–17)

with

Tyshawn Sorey, *percussion*

Pauchi Sasaki, *violin and voice*

Levy Lorenzo, *sound designer and live electronics*

Density 2036: Part I (Prelude) is dedicated to Fred Anderson.

Density 2036: Part II (2014) is dedicated to Elise Mann.

Density 2036: Part III (2015) is dedicated to Steven Schick.

*Density 2036: Part IV (2016) is dedicated
to the loving memory of Pauline Oliveros (1932–2016).*

Cal Performances' 2017–18 season is sponsored by Wells Fargo.

Oskar Fischinger once told a young John Cage: “Everything in the world has a spirit that can be released through its sound.” Varèse unleashed this spirit for the flute, for the one all alone, in these staggering four minutes of music. Did he go as far as one could go, metaphorically and otherwise? Of what will the *Density* of our time be made? Of osmium? Of signal processing? Of wood? Of carbon? Of flesh? Of air?

—Claire Chase,
excerpted from “In Search of the New Density,”
in John Zorn’s *ARCANA*, Vol. 12

Density 2036 is a 23-year project begun by Claire Chase in 2013 to commission an entirely new body of repertory for solo flute each year until the 100th anniversary of Edgar Varèse’s groundbreaking 1936 flute solo, *Density 21.5*. Each season between 2014 and 2036, Chase will premiere a new full-length program of solo flute work commissioned that year in a special performance at The Kitchen in New York City and on tour in select cities thereafter. Additionally, each cycle of works (*Density 2014*, *Density 2015*, *Density 2020*, etc.) will be released in annual world-premiere recordings, and scores, performance notes, and materials will be made available digitally as educational resources for flutists everywhere.

This performance marks the first retrospective event bringing together all of the *Density* repertoire created to date.

PART I (2013, Prelude)

I call Part I the “prelude” because the project was a seedling of an idea but hadn’t quite found its form yet. I had just released the album *Density*, a sonic migration of progressively receding flute-forces beginning with a mass of 10 flutes in Steve Reich’s frolicsome *Vermont Counterpoint* (1982), to six bass flutes in Marcos Balter’s meditative *Pessoa* (2013), to five flutes of various sizes in Alvin Lucier’s aching, pensive *Almost New York* (2002), to two flutes in Philip Glass’ ebullient *Piece in the Shape of a Square* (1967), to one flute enhanced with electronics in Mario Diaz de León’s raucous, heavy metal-inspired *Luciform* (2013), and finally to the

stripped down, solitary warhorse herself, that 1936 solo that singlehandedly changed the fate of the flute, transforming it from an instrument of incidental prettiness to one of raw, platinum potency and unbounded beauty.

I had recorded all the individual parts of each of these pieces myself, a kind of torturous exercise in solipsism—one so torturous that I abandoned it several times before rounding up the courage to continue—and I had never imagined that the album, with all of its manicured, rhythmic intricacy born of so many fits and starts in the studio, could live compellingly as a live show. But when it was finished, I wanted to see what would happen if I performed *Density* the record from start to finish, without breaks, in a kind of woman-versus-machine version, with the solo line from each track performed live over the pre-recorded tracks, and with Varèse at the bitter end, bare and unadorned.

On October 3, 2013 at The Kitchen in New York City, Levy Lorenzo and I played the show, with lighting design by the visual artist and director David Michalek, who in true low-budget downtown experimental theater fashion constructed a brilliant, malleable light sculpture made up of parking-lot fluorescent tubes. The day after that concert, it was immediately clear to me that the album was just a prelude, or a muse—a toe-dip into a much deeper dive that was calling me to create expansive new environments and experiences for the explosion of the flute repertory, and for the explosion of this little tube of metal. *Density 2036* was born.

—Claire Chase

Steve Reich (b. 1936)

Pulitzer Prize-winning composer Steve Reich has been praised as “America’s greatest living composer” (*The Village Voice*) and “...among the great composers of the century” (*The New York Times*). He is a leading pioneer of Minimalism, and his music is known for steady pulse, repetition, and a fascination with canons. From his early taped speech pieces *It’s Gonna Rain* (1965) and *Come Out* (1966) to his and video artist Beryl Korot’s digital video opera *Three Tales* (2002), Reich’s path has em-

braced not only aspects of Western Classical music, but the structures, harmonies, and rhythms of non-Western and American vernacular music, particularly jazz. Reich graduated with honors in philosophy from Cornell University in 1957. He studied at the Juilliard School of Music and received his master's degree in music from Mills College.

Marcos Balter (b. 1974)

Praised by the *Chicago Tribune* as “minutely crafted” and “utterly lovely,” the *New York Times* as “whimsical” and “surreal,” and the *Washington Post* as “dark and deeply poetic,” the music of Marcos Balter is at once emotionally visceral and intellectually complex, primarily rooted in experimental manipulations of timbre and hyper-dramatization of live performance. His works have been featured worldwide in venues such as Carnegie Hall, Köln Philharmonie, the French Academy at Villa Medici, Teatro de Madrid, Tokyo Bunka Kaykan, Baryshnikov Arts Center, and the Museum of Contemporary Art of Chicago. During the current season, he is featured in a Composer Portrait at the Miller Theater in New York and has a premiere on the Los Angeles Philharmonic's Green Umbrella series. Recent collaborators include the rock band Deerhoof, Ensemble Dal Niente, Civic Orchestra of Chicago, Chicago Composers Orchestra, Orquestra Experimental da Amazonas Filarmonica, American Contemporary Music Ensemble, and Chicago Q Ensemble. Born in Rio de Janeiro, Balter is currently an associate professor of music composition at Montclair State University, and lives in New York City.

Alvin Lucier (b. 1931)

Alvin Lucier, a native of Nashua, New Hampshire, is widely considered one of the most influential composers of the 20th century. Lucier actively performs, lectures, and exhibits his sound installations in the US, Europe, and Asia. He was a founding member—along with Robert Ashley, David Behrman, and Gordon Mumma—of the Sonic Arts Union, a collective of experimental musicians that was active between 1966–76. Lucier taught at Brandeis University, where he conducted the university's

chamber chorus, which devoted much of its time to the performance of new music. From 1970–2011, he was the John Spencer Camp Professor of Music at Wesleyan University, where he is professor emeritus. Lucier holds degrees from Yale University and Brandeis University, as well as an honorary doctorate from Plymouth University.

Philip Glass (b. 1937)

One of America's most celebrated composers, Philip Glass applied his musical encounters in India, North Africa, and the Himalayas to his own compositions and, by 1974, had created a large body of work in a distinct idiom. His early music inspired pieces by the Mabou Mines theater company, which he co-founded; he later formed his own performing group, the Philip Glass Ensemble. This marked a period that reached its apogee with *Einstein on the Beach*, a landmark in 20th-century music-theater. Glass' work since that groundbreaking piece has included opera, film scores, dance music, symphonic work, string quartets, and unclassifiable work such as *The Photographer/Far From the Truth* and *1000 Airplanes on the Roof*. He studied at the University of Chicago and the Juilliard School of Music.

Mario Diaz de León (b. 1979)

Mario Diaz de León is a composer and performer whose output encompasses modern classical and experimental electronic music, and extreme metal. His debut album as a composer, *Enter Houses Of*, was released in 2009 on John Zorn's Tzadik label and praised by the *New York Times* for its “hallucinatory intensity.” A second album, *The Soul is the Arena*, was released in 2015 on the Denovali label and was named a notable recording of 2015 by *The New Yorker* magazine. His work has received recent performances at Walt Disney Concert Hall, Donaufestival (Austria), CTM Festival (Berlin), Chicago Symphony Center, Venice Biennale, Lucerne Festival (Switzerland), Musica Nova Helsinki, National Gallery of Art (DC), and the Ojai Music Festival, and he has received commissions from the Los Angeles Philharmonic, International Contemporary Ensemble

(ICE), Talea, and Chamber Music America. From 2012–16, his solo electronic project Oneirogen (o-NI-ro-jen) toured internationally and released three full-length LPs and two EPs on the Denovali label. Since 2015 he has led the metal band Luminous Vault as vocalist and guitarist (Profound Lore Records). Born in Minnesota in 1979, he has lived in New York City since 2004.

Edgard Varèse (1883–1965)

Edgard Varèse was a French composer who spent the greater part of his career in the United States. Varèse's music emphasizes timbre and rhythm, and he coined the term "organized sound" in reference to his own musical aesthetic. Although his complete surviving works only last about three hours, he has been recognized as an influence by several major composers of the late 20th century. Varèse saw potential in using electronic mediums for sound production, and his use of new instruments and electronic resources led to his being known as the "Father of Electronic Music."

PART II (2014)

Felipe Lara

Meditation and Calligraphy for bass flute

From April to June 2014, I was fortunate to take part in a residency at Civitella Ranieri, a 15th-century castle-turned-foundation and residence in Umbria, Italy. One former fellow, G. Mend-Ooyo, a Mongolian poet and calligrapher, particularly caught my attention. He was born and raised by a nomadic herding family, on the Mongolian steppe; his work has been translated into 40 languages.

I asked him to show me some of his work and he invited me to visit his studio in order to see the work he had produced during the residency at Civitella. Mend-Ooyo's calligraphy particularly impressed me. The bold gestures, elemental lyricism, and minute details were astounding. The following afternoon, Mend-Ooyo presented me with two wonderful calligraphies, both in black and red pencil over a yellow and gold paper; one with the Mongolian symbol for music, the other with fire and water

symbols. I asked Mend-Ooyo: "How do you create such incredible calligraphies?" He replied, "Meditation, meditation, meditation for a very long time... then calligraphy with one quick gesture." I found the approach extremely poetic.

The following week, Claire Chase arrived at the castle to work with me on *Parábolas na Caverna* and play a solo concert. I planned to present Mend-Ooyo with a small piece, as a gesture of my gratitude. I decided that I would "meditate" or imagine the general character of a solo bass flute work for an entire evening, then wake up and write it in less than 30 minutes.

The work uses the letters of G. Mend-Ooyo's name as a starting point for the pitch material: G (sol), Me (E-flat, from solfege), D (re), Do (C). The vowel sounds from his name are also used to modulate the flute when singing and playing simultaneously are required.

—Felipe Lara

Lara

Parábolas na Caverna for amplified flute (2013–14)

The title refers to Plato's "Parable of the Cave," a dialogue between Plato's brother Glaucon and his mentor Socrates, who is the narrator. In a nutshell, Socrates describes a group of people who have been chained to the wall of a cave their entire lives, without ever experiencing reality. The prisoners watch the shadows projected on the wall of the cave by a fire behind them and ascribe names and meanings to the distorted shadows of various objects and passers-by outside of the cave. For (Plato's) Socrates, the shadows are as true a view that the prisoners will ever see of reality. For him, philosophy (as well as knowledge and education) helps us liberate ourselves from such a cave, thus leading to a better understanding of the world. *Parábolas* was written for Claire Chase and is dedicated to Andreas Waldburg-Wolfegg, Claire's mentor and the chairman of ICE's board from 2007–13.

—Felipe Lara

Felipe Lara (b. 1979)

Praised by the *New York Times* as "a gifted Brazilian-American modernist" whose works are "brilliantly realized," "technically formidable,

wildly varied,” Felipe Lara’s work—which includes orchestral, chamber, vocal, film, electro-acoustic, and popular music—engages in producing new musical contexts by means of (re)interpreting and translating acoustical and extra-musical properties of familiar source sonorities into project-specific forces. His music has been recently commissioned by leading soloists, ensembles, and institutions such as the Arditti Quartet, Brentano Quartet (with Hsin-Yung Huang), Claire Chase, Conrad Tao, Ensemble InterContemporain, Ensemble Modern, Helsinki Philharmonic Orchestra, ICE, Los Angeles Philharmonic, and Rebekah Heller. Having previously taught at New York University’s Faculty of Arts and Science, he has been visiting lecturer at Federal University of Bahia (Salvador, Brazil) and currently teaches at Berkeley College of Music’s Boston Conservatory, Johns Hopkins University’s Peabody Institute, and Harvard University, where he was awarded a Harvard Excellence in Teaching Award (2017).

• • •

George Lewis

Emergent for flute and electronics

This work, written for Claire Chase’s *Density 2036* project, addresses Edgard Varèse’s avowed preference for sound-producing machines over sound-reproducing ones by productively conflating the two. The combination of relatively long digital delays, interactive digital spatialization, and timbre transformation changes the fully scored flute material into a virtual, quasi-improvisative orchestral space, creating a dance among multiple flutists following diverse yet intersecting trajectories in which nonlinearity is invoked and uncertainty is assured. Rather than presenting the redundant truism of a composer “working with time,” this work is created in dialogue with my deliberate misprision of Varèse’s stated intention for his 1958 *Poème électronique* to introduce “a fourth [dimension], that of sound projection,” to music. Varèse’s statement seems to obliquely invoke the notion of space-time, an interpretation supported by a 1968 account of one of the composer’s dreams that suggests the related notion of quantum teleportation as well as the sound of my piece: “He was in a telephone booth talking to his wife, who

was at the time in Paris. His body became so light, so immaterial, so evanescent that suddenly, limb by limb, he disintegrated and flew away toward Paris, where he was reconstructed, as though all his being had become spirit.”

—George Lewis

George Lewis (b. 1952)

George E. Lewis is the Edwin H. Case Professor of American Music at Columbia University. A fellow of the American Academy of Arts and Sciences and a corresponding fellow of the British Academy, Lewis’ other honors include a MacArthur Fellowship (2002), a Guggenheim Fellowship (2015), a United States Artists Walker Fellowship (2011), an Alpert Award in the Arts (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, his work in electronic and computer music, computer-based multimedia installations, and notated and improvisative forms is documented on more than 150 recordings. Lewis received the 2012 SEAMUS Award from the Society for Electro-Acoustic Music in the United States, and his book, *A Power Stronger Than Itself: The AACM and American Experimental Music* (University of Chicago Press, 2008), received the American Book Award and the American Musicological Society’s Music in American Culture Award. He was elected to honorary membership in the society in 2016. Lewis is the co-editor of the two-volume *Oxford Handbook of Critical Improvisation Studies* (2016), and his opera *Afterword* (2015) has been performed in the United States (including here at Cal Performances), United Kingdom, and Czech Republic.

• • •

Matthias Pintscher

Beyond (A System of Passing)

This work was written for Emmanuel Pahud and Claire Chase, and was premiered by Pahud at the Lucerne Festival in August 2013 and by Chase at The Kitchen in October 2014. Chase describes it as a “21st-century *Sequenza*...the

work stretches the limits of the instrument—the instrument’s register in both directions, its harmonic and chordal possibilities—and evokes the extreme virtuosity (and humor) of Berio’s 1951 classic.”

Matthias Pintscher (b. 1971)

Matthias Pintscher is the music director of the Ensemble Intercontemporain and principal conductor of the Lucerne Festival Academy. He also continues his partnerships with the BBC Scottish Symphony Orchestra and the Danish National Symphony Orchestra. Praised for his interpretations of contemporary music, he developed an affinity for repertoire of the late 19th and early 20th centuries—Bruckner, the French Romantic masters, Beethoven, Berlioz, Ravel, Debussy, Stravinsky, and the Second Viennese School—along with a rich variety of contemporary scores. Pintscher works regularly with leading contemporary music ensembles such as the Ensemble Modern, Klangforum Wien, Ensemble contrechamps, Avanti (Helsinki), remix (Porto), and the Scharoun Ensemble. He joined the composition faculty at the Juilliard School in 2014 and makes his home in New York and Paris.

• • •

Du Yun

An Empty Garlic for bass flute and electronics

You miss the garden,
because you want a small fig from a random tree.

You don’t meet the beautiful woman.
You are joking with an old crone.
It makes me want to cry how she detains you,
stinking mouthed, with a hundred talons,
putting her head over the roof edge to call
down,
tasteless fig, fold over fold, empty
as dry-rotten garlic.

She has you tight by the belt,
even though there’s no flower and no milk
inside her body.
Death will open your eyes
to what her face is: leather spine
of a black lizard. No more advice.

Let yourself be silently drawn
by the stronger pull of what you really love.

—Rumi

Over the years, I have written quite a few pieces for Claire, and each of them reflects who we were at the time, as well as our evolving understanding of each other.

As of late, I have been going back to relearn the classical forms. Growing up, playing any of the Sarabandes from Bach’s suites was one of my favorite things to do. The playing always accompanied a sense of meditation, grief, bereavement, and transcendence.

Historically, however, the sarabande had a rather provocative and coquettish beginning. It was said to have received its name in Seville from a fiend in the form of a woman. The dance was a group dance, mainly done by women, and was considered wild in manner and a highly sexual pantomime in nature, with undulations of the body, massive hip movements, flirtations, indecent song lyrics, and women using castanets. When it was introduced to France, the dance included men. They would occasionally use the tambourine, which was considered effeminate in those days. People who sang it were arrested, lashed, and exiled.

In the piece, I also looked into the orthodox 5th-century chant *Xenia of Rome, and Her Two Female Slaves*. In the hints of Bach’s famous Sarabande (from the A-minor Partita for solo flute) that you hear at the beginning (and which is present throughout the piece) we wordlessly discover a story told between Claire and a beloved friend who had recently passed away.

I often wonder about bereavement. When and how it pauses, recharges, morphs, and restarts. Along the way, we possibly also hold bereavement reserved for ourselves.

I am so close to you, I am distant, I am so mingled with you, I am apart, I am so open, I am hidden, I am so strong, I totter.

This is a fruit of life to me: intoxicating, in exile, and always at home.

Written for Claire Chase, in memoriam Elise Mann.

—Du Yun

Du Yun (b. 1977)

Born and raised in Shanghai, China, and currently based in New York City, Du Yun is a composer, multi-instrumentalist and performance artist. Her music exists at an artistic crossroads of orchestral, chamber music, theater, opera, cabaret, storytelling, pop music, visual arts, and noise. In 2017 she won the Pulitzer Prize for her opera *Angel's Bone*, with a libretto by Royce Vavrek, and *National Public Radio* (USA) recently voted her as one of 100 significant composers under 40. Hailed by the *New York Times* as a leading figure in China's new generation of composers, Du Yun and her music are championed by some of today's finest performing artists, ensembles, orchestras, and organizations. As a performance artist, solo engagements include the 2012 Guangzhou Art Triennial (China) at the Guangzhou Opera House, and the National Academy Museum (USA). Her ongoing collaborations of installation-performance-video with the Pakistani visual artist Shahzia Sikander have been on view in China, Japan, Hong Kong, New Zealand, Turkey, Bangladesh, the United Arab Emirates, and the United States. *ArtForum* describes the collaboration as "standout, sound utilized to its best effect." Since 2014 she has been the artistic director of MATA Festival, an organization dedicated to commissioning and presenting young composers from around the world.

PART III (2015)**Dai Fujikura**

Lila for flute, bass flute, and contrabass flute
This piece is based on the solo part of the flute concerto that I have also written for Claire Chase.

Lila, as well as the flute concerto, tells a story from the flute player's point of view, starting with a light poetic variety of sounds that are produced and related by the player's articulations, then dance-like cascades. After that there is a sensual romantic melodic line with quarter tones, then a cadenza part with bass flute (or contrabass flute) overblowing, for which I wanted to make fast rhythmic music that I thought would be an opposite to the usual im-

pression of what a low-range big flute, like contra or bass flute, does.

The title *Lila* means "play" in Sanskrit.

—*Dai Fujikura*

Dai Fujikura (b. 1977)

Dai Fujikura was born in Osaka, Japan, and was 15 when he moved to the UK to complete his secondary education. His works include operas, orchestral pieces, ensemble works, chamber music, and film scores. Fujikura has received numerous international co-commissions, and his music has been performed in Europe, Asia, and North and South America. He recently held the composer-in-residence position at Nagoya Philharmonic Orchestra. Fujikura has received two BBC Proms commissions, his Double Bass Concerto was premiered by the London Sinfonietta, and in 2013 the BBC Symphony Orchestra gave the UK premiere of his *Atom*. Fujikura's *Tocar y Luchar* was premiered under the baton of Gustavo Dudamel with the Simón Bolívar Youth Orchestra in Venezuela in 2011. He was recently named the artistic director of the Born Creative Festival in Tokyo Metropolitan Theater for 2017, as well as composer-in-residence at the Orchestre national d'Île-de-France and artist-in-residence at the Philharmonic Chorus of Tokyo.

• • •

Francesca Verunelli***The Famous Box Trick*****for bass flute and electronics**

The Famous Box Trick (Illusions Fantasmagoriques) is a French short black-and-white silent trick film from 1898, directed by Georges Méliès. In the words of writer Michael Brooke, the film "harks back to stage magic."

I found fascinating the hybrid texture of the "trick," which allows the spectator to position himself in between the physical magic of the stage and the virtual "magic" of cinema—the corporeal vs. the incorporeal, biological time vs. machine time.

The spectator is suspended in between the belief in the trick and the conscious awareness of it. This is not the case in modern cinema, where the spectator is cut out from the "illusion" and can only believe in it from the "outside."

The flute inhabits corporeal sounds, including the family of vocal sounds obtained by the complex interactions of the voice with the instrument. These are, paradoxically, made to sound “fake” by a sound world of completely synthetic sounds realized by electronic means.

The result, like Meliès’ absurdist irony, is the reciprocal estrangement of the ontological nature of each sound world.

—*Francesca Verunelli*

Francesca Verunelli (b. 1979)

Francesca Verunelli studied composition with Rosario Mirigliano and piano with Stefano Fiuzzi at the Conservatorio Luigi Cherubini in Florence. She concluded her studies at the Accademia Santa Cecilia with Azio Corghi. Verunelli has received commissions from important musical institutions and festivals such as IRCAM, NeueVocalsolisten Stuttgart, La Biennale di Venezia, Orchestre Philharmonique de Radio France, Milano Musica, Accentus Chamber Choir, Lucerne Symphonic Orchestra, Maggio Musicale Fiorentino Orchestra, Festival d’Aix-en-Provence, and ICE. Upcoming projects include new works for the Luxembourg Philharmonic Orchestra and the Béla Quartet and pianist Bertrand Chamayou, as well as her third string quartet, for Quatuor Diotima.

• • •

Nathan Davis

***Limn* for bass flute, contrabass flute, and electronics**

Written for Claire Chase for bass and contrabass flute, *Limn* intimates the instrument by illuminating its edges. Its primary materials are whistle tones—fragile and unstable sounds that dance around the overtone series of a phantom fundamental—and key mechanics, both fluttering and brutal. These are sewn together with Claire’s voice, aspirated and exhaled, and extended with electronic processing.

—*Nathan Davis*

Nathan Davis (b. 1973)

Inspired by natural phenomena and the abstraction of simple stories, Nathan Davis “writes music that deals deftly and poetically with

timbre and sonority” (*The New York Times*), elucidating the acoustics of instruments and the fragile athleticism of playing them. He has written many works for ICE and its members, and has received commissions from Steven Schick, the Pew Center for Arts and Heritage, Miller Theatre, the Ojai Music Festival (for Eighth Blackbird and an installation by sound-sculptor Trimpin), the Calder Quartet, the La Jolla Symphony Chorus, SO Percussion, and Yarn/Wire. Albums of Davis’ music are available on New Focus, Bridge, Tundra, and Starkland, including *On the Nature of Thingness* and *The Bright and Hollow Sky* (performed by ICE). An active percussionist, Davis has premiered hundreds of pieces, working with established musicians and fostering emerging composers. He has appeared as a concerto soloist with the Seattle Symphony, Tokyo Symphony, and Nagoya Philharmonic.

• • •

Jason Eckardt

***The Silenced* – a monodrama for solo flute**

The Silenced is a meditation on those who are muted, by force or by political, economic, or social circumstances, yet still struggle to be heard. While composing the work, I was concerned with the ideas of trauma and self-expression during and after a traumatic experience. This is manifested musically by gagged, stifled sounds that are perpetually in transition towards a clearer articulation that is never fully reached. Significantly, it is the flute, not the voice, that comes closest to realizing a kind of expressive “purity,” free of the noise and interference that typify so much of multilayered sound strata in the piece.

The Silenced is dedicated with great love and admiration to Claire Chase for her *Density 2036* project.

—*Jason Eckardt*

Jason Eckardt (b. 1971)

Jason Eckardt played guitar in jazz and metal bands until, upon first hearing the music of Webern, he immediately devoted himself to composition. Since then, his music has been influenced by his interests in perceptual complexity, the physical and psychological dimen-

sions of performance, political activism, and self-organizing processes in the natural world. He has been recognized through commissions from Carnegie Hall, Tanglewood, the Koussevitzky Foundation, the Guggenheim Museum, the Fromm Foundation at Harvard University, New Music USA, Chamber Music America, the New York State Music Fund, Meet the Composer, the Oberlin Conservatory, and percussionist Evelyn Glennie; and awards from the League of Composers/ISCM (National Prize), Deutschen Musikrat-Stadt Wesel (Symposium NRW Prize), the Aaron Copland Fund, the New York State Council on the Arts, ASCAP, the University of Illinois (Martirano Prize), the Alice M. Ditson Fund, and Columbia University (Rapoport Prize).

• • •

Pauline Oliveros

Intensity 20.15: Grace Chase for Claire and the Expanded Instrument System (EIS)

Intensity 20.15 is inspired by text written by Grace Chase, grandmother of Claire Chase, and by the virtuosity and flexibility of Claire Chase the performer.

In addition to the text and many small percussion instruments, the piece incorporates the use of the Expanded Instrument System (EIS), a computer-controlled sound interface that I have designed and continued to evolve since 1963. Sounds are picked up by microphone and fed to different processing modules in the computer, then output to a multichannel sound array that distributes sound around the performance space. All sounds heard during the performance are originated from the sounds performed by Chase. EIS transforms sounds and plays them back. EIS is performative and is played by Levy Lorenzo.

—Pauline Oliveros

Pauline Oliveros (1932–2016)

Pauline Oliveros was a composer and improviser. She played a custom Titano acoustic accordion and the Roland V Accordion FR7X in her solo and ensemble improvisations as well as the Expanded Instrument System (EIS), an ever-evolving electroacoustic processing unit of

her design. Oliveros performed extensively—locally and in many parts of the world—in a variety of venues. Her music is performed widely by many notable musicians and ensembles. Oliveros' works are recorded and available through download sites, cassette, CD, DVD, and vinyl releases. Compositions include Concerto for Bass Drum and Ensemble commissioned by ICE and performed in New York at Lincoln Center in August 2013.

PART IV (2016)

Edgard Varèse

Density 21.5 (1936), with a movement score (2016) by Julie Beauvais (version one)

For comments on Edgard Varèse and *Density 21.5*, please see p. 15b and p. 16b.

Julie Beauvais (b. 1978)

Julie Beauvais' work is driven by her interests in embodied experience and elevation. She concentrates on exploring the relationship between music, movement, and space. Beauvais' diverse works—in theater, opera, and installation—have been performed and exhibited in many countries. Not limited to the confines of theaters, her practice engages the broader public sphere through hybrids of opera and monumental installation art in public space.

Beauvais is a Swiss artist who began her directing career in the United States, producing choreographic works after graduating from the Ecole Jacques Lecoq in Paris. For seven years, she toured internationally, exploring different forms of epic theater in diverse political contexts, leading to collaborations with Brazilian, Mongolian, and Nicaraguan artists and companies. Since 2006 she has focused on the dynamics that lyrical voice provokes in the singer's body and, by extension, in the performing space.

In 2013 Beauvais founded BadNewsFromTheStars*, whose mission is to generate Baroque and contemporary music works that are shared with audiences via installations, performance art, or films.

Suzanne Farrin*The Stimulus of Loss***for glissando headjoint and ondes Martenot**

A friend introduced me to Emily Dickinson's letters. He quoted a phrase in a talk that I found astounding ("to multiply the harbors does not diminish the sea"). As I went searching for that phrase, I began to read other letters along the way, each with its own sparkling revelation of her genius.

—Suzanne Farrin

Suzanne Farrin

Suzanne Farrin's music explores the interior worlds of instruments and the visceral potentialities of sound. Her music has been performed by some of today's finest musicians on stages across Europe and North and South America. Tim Page, the former classical music critic of the *Washington Post*, wrote: "If you can imagine the dense, perfumed chords of Messiaen's piano music combined with the clangorous, insistent, near-pictorial tone-clusters of Frederic Rzewski's Winnsboro Cotton Mill Blues, you will have some idea of what Farrin's work sounds like. Yet it transcends its derivations to leave the distinct impression of its own." In addition to composing, Farrin is a performer of the ondes Martenot, an early electronic instrument created by the engineer Maurice Martenot in France in the 1920s as a response to the simultaneous destruction and technological advances of WWI. Farrin performed a solo recital at the Abrons Art Center in New York City in March 2016 that included works by Sean Harold (USA), Lars Peter Hagen (Norway), Alvin Lucier, Jacob Kirkegaard (Denmark, co-composed with Farrin), and Olivier Messiaen.

• • •

Tyshawn Sorey*Bertha's Lair* for contrabass flute and drums

A colorful instrument of myriad possibilities and beauty, the flute is an instrument that has been central to much of the work that I have produced during recent years.

It has been a tremendous honor for me to have collaborated with some of the most brilliantly virtuosic practitioners on the flute, from Margaret Lancaster, Alice Teyssier, and Malik

Mezzadri to Laura Cocks, Nicole Mitchell, and Claire Chase—all individuals who continue to stretch beyond the limits of that instrument in their own, personal way. I am indebted to all of these masters for their inspiration and courage to further my writing for the flute.

Which brings us to *Bertha's Lair*, an explosive tour-de-force written exclusively for Chase and myself (on drum set or unpitched percussion) that further exemplifies my penchant in exploring the improvisation-composition continuum, as evidenced in my *Trio for Harold Budd* (2012) and *Ornations* (2014).

One of the rarer members of the woodwind family, the instrument lovingly known as Bertha (after whom this work is named) is anything but simply a contrabass flute; ostensibly there exists a seemingly vast amount of readily available sonic possibilities to explore. However, I also found it necessary to create a work for this instrument that is full of high, raucous energy—to write music that is counterintuitive to using certain "effects" that are more customary for the instrument (that is, to avoid as much as possible the use of long, quiet, mysterious sounds, whistle tones, etc.)—and focus more on shape, line, color, texture, ritual, and, most of all, the *physicality* of live performance on this particular instrument. This avoidance principle is strictly adhered to until the very last system of the composition.

This work is dedicated to the late Pauline Oliveros, who was the first to compose a piece for Bertha to be performed by Chase, and who named the instrument at first hearing.

—Tyshawn Sorey

Tyshawn Sorey (b. 1980)

Born and raised in Newark, NJ, Tyshawn Sorey blends composition and improvisation across a variety of styles and genres. As an instrumentalist, he is known for his skillful, open, groove-oriented, and through-composed forms and for his virtuosity on drums, piano, and trombone. The International Contemporary Ensemble, Spektral Quartet, and TAK Ensemble have performed his compositions, which integrate African diasporic, Western classical, and avant-garde musical forms. As a bandleader, he has

released five critically acclaimed recordings of his work. Sorey has been selected as a Danish International Visiting Artist (2013) and for the Other Minds Residency (2012). He has lectured on composition and improvisation at Columbia University, Banff Workshop in Jazz and Creative Music, and the Hochschule für Musik Köln, among other institutions. A 2015 Doris Duke Impact Award recipient, Sorey performs percussion, trombone, and piano nationally and internationally with his own ensembles, and with artists including Muhal Richard Abrams, Steve Coleman, John Zorn, Roscoe Mitchell, Misha Mengelberg, Vijay Iyer, Wadada Leo Smith, Anthony Braxton, Steve Lehman, Tim Berne, and Myra Melford. Sorey teaches at Wesleyan University and in 2017 received a MacArthur “Genius” grant.

• • •

Vijay Iyer

Five Empty Chambers for tape

Every sound you hear in this piece will be generated by Claire Chase. My initial idea was to build a piece for live flute and pre-recorded audio. I asked Claire to record herself playing non-pitched material so that I could build some accompanying rhythms and textures.

I specified almost nothing about what I needed, and so what she sent me were not isolated individual sounds, but a series of virtuosic pitch-free impromptus on five different flutes (contrabass flute, alto flute, flute, piccolo, and ocarina). She displayed a different personality on each instrument; it was like listening to a cypher of whisper-quiet battle emcees, or perhaps a series of encounters with various insect-robots, whirring and buzzing in the air in front of you.

I decided I would treat each of her improvisations as an episode. I built a specific environment around each one, and ran them through effects so that her extemporaneous rhythms were triggering other sounds. The more I sat with the results, the more I realized that additional flute might not be necessary. So I decided to give Claire a break for this round. Thank you for listening.

—Vijay Iyer

Vijay Iyer (b. 1971)

Composer-pianist Vijay Iyer is the Franklin D. and Florence Rosenblatt Professor of the Arts at Harvard University. He was voted *Downbeat* magazine’s Jazz Artist of the Year for 2012, 2015, and 2016, and has received a MacArthur Fellowship, a Doris Duke Performing Artist Award, and a Grammy nomination. His 21 recordings include *A Cosmic Rhythm with Each Stroke* (ECM, 2016) with Wadada Leo Smith, and *Break Stuff* (ECM, 2015) with his trio. Iyer serves as director of the Banff International Workshop in Jazz and Creative Music, and was the music director for the 2017 Ojai Music Festival.

• • •

Pauchi Sasaki

Gama XV: Piece for Two Speaker Dresses
for flute, violin, electronic live processing,
two vocals, and two speaker dresses

Gama XV: Piece for Two Speaker Dresses explores the relationship between air as sound source, body as a medium of sound’s amplification, and space as the container of the element’s interaction. This composition features a new creation: Speaker Dress No. 2 (SD2), which is inspired by Claire Chase’s personal interpretation of the flute. As performers, we unconsciously develop a body language around our instruments. Our bodies “dance” while playing, searching for pathways to fuse sound’s emission with our gesture and physicality. In this sense, my intention is to provide Claire with a new experience of sound embodiment. In the first half of the piece, the body is able to become the instrument itself by wearing the SD, evidencing at the same time the movement’s lexicon of the performers. The second half of the composition integrates performers’ traditional instrumentation.

While in SD1, a usually soundless skin becomes the sound source for the dress; in SD2, respiration and unintelligible vocal sounds shape the sonic palette. I wanted to visually integrate air into the design of SD2, since Claire’s breathing performance is the inspiration of the sculpture. This visual manifestation was achieved by the design of an accessory: a mask

with several tubes connected to a purse that emanates negative ions, becoming an emulation of an artificial “lung system.” Another functional aspect of the mask is to isolate the headset’s reception of the sound amplified by the dress, avoiding any chance of feedback during the live processing.

—Pauchi Sasaki

Pauchi Sasaki

Described by *The Wire* as an artist “unafraid of working within different disciplines and stylistic constraints,” Pauchi Sasaki’s interdisciplinary approach integrates musical composition with the design of multimedia performances and the application of new technologies. A composer,

performer, and improviser who collaborates actively on projects linked to film, dance, theater, installation, and site-specific and interdisciplinary performances, Pauchi has performed internationally in Peru, Japan, Spain, Chile, Colombia, Switzerland, and the US. Her work also focuses on the development of real-time interactive music and self-designed instruments using Max Msp and circuit bending. This branch of her work seeks the embodiment of electronic music performance integrating the emission of electronic sounds with corporal expressivity. An active film scorer, Sasaki’s music is featured in more than 30 feature and short films.

ABOUT THE ARTISTS

Claire Chase is a soloist, collaborative artist, curator, and advocate for new and experimental music. Over the past decade she has given the world premieres of hundreds of new works for the flute in performances throughout the Americas, Europe, and Asia, and she has championed new music throughout the world by building organizations, forming alliances, pioneering commissioning initiatives, and supporting educational programs that reach new audiences. Chase was named a MacArthur Fellow in 2012, and in 2017 was awarded the Avery Fisher Prize.

Chase has released three celebrated solo albums—*Aliento* (2010), *Terrestre* (2012), and *Density* (2013)—and in 2014 launched *Density 2036*, a 22-year commissioning project to create an entirely new body of repertoire for solo flute between 2014 and 2036, the centenary of Edgard Varèse’s groundbreaking 1936 flute solo, *Density 21.5*. Later this month, she will release world-premiere recordings of the 2014, 2015, and 2016 *Density* cycles on a triple-album in collaboration with Meyer Sound Laboratories in Berkeley. Chase was the 2009 Grand Prize Winner of the Concert Artists Guild International Competition, and made her critically acclaimed Carnegie Hall recital debut in 2010.

In 2015 she was honored with the prestigious American Composers Forum Champion of New Music Award.

Chase founded the International Contemporary Ensemble (ICE)—described as the United States’ “foremost new-music ensemble” (*The New Yorker*)—in 2001, and is active as an ensemble member in ICE projects throughout the world. ICE has premiered more than 800 works since its inception and has spearheaded an artist-driven organizational model that earned the ensemble the Trailblazer Award from the American Music Center in 2010 and the Ensemble of the Year Award in 2014 from Musical America Worldwide. ICE can be heard in dozens of recordings on the Tzadik, Mode, Naxos, Bridge, New Amsterdam, New Focus, Samadhi Sound, and Nonesuch labels, as well as on its own online, streaming video library of live performances, DigitICE.

A deeply committed educator, Chase has overseen the development and implementation of education programs such as The Listening Room (for K–6 schoolchildren with no musical background), EntICE (for middle-school and high-school youth orchestras in underserved areas of New York City, Chicago, and Los Angeles), and a wide variety of collegiate

and pre-professional training programs. She is also the new co-artistic director, with her longtime collaborator Steven Schick, of the Summer Music Program at the Banff Centre for Arts and Creativity in Canada. In 2014 Chase was named an inaugural Fellow at Project&: Cultural Production with Social Impact. With Project&, she will develop several large-scale new works exploring the relationship between language, ritual, and music. In 2015 Chase was music director and soloist in Salvatore Sciarrino's *Il Cerchio Tagliato dei Suoni* for 104 flutes, for which the *Los Angeles Times* praised her as a "staggering virtuoso with the assurance of a rock star." Last season, she led several performances of this immersive 60-minute piece, fusing contemporary performance and community engagement.

Recent projects include solo tours in Asia, Australia, and the Middle East; a residency with the Saint Paul Chamber Orchestra; performances of Dai Fujikura's new flute concerto; and the release of a new double album in collaboration with Meyer Sound Studios in early 2017. At home in New York, she will perform at the Brooklyn Academy of Music and Lincoln Center, as well as with ICE in community venues, public spaces, and elementary schools as part of the OpenICE initiative.

Chase grew up in Leucadia (CA) with the childhood dream of becoming a professional baseball player, before she discovered the flute. She received her BM from the Oberlin College Conservatory of Music in the studio of Michel Debost. Her other principal teachers were John Fonville and Damian Bursill-Hall.

Levy Lorenzo (*sound designer and live electronics*), a Filipino-American born in Bucharest, Romania, works at the intersection of music, art, and technology. His work spans custom electronics design, sound engineering, instrument building, installation art, free improvisation, and classical percussion. With a primary focus on inventing new instruments, he prototypes, composes, and performs new electronic music. As an electronic art consultant, he designs interactive electronics ranging from small sculptures to large public installations with artists such as Alvin Lucier, Christine Sun Kim, Ligorano-Reese, and Leo Villareal. As a percussionist, he co-founded the experimental theater/electronics duo Radical 2 with Dennis Sullivan and is a member of the Peter Evans Septet. As a sound engineer, he specializes in performing electro-acoustic concerts with non-traditional configurations. He is also a member of the International Contemporary Ensemble. Lorenzo's work has been featured at STEIM, Harvestworks, MIT Media Lab, Ensemble Modern, Darmstadt, BBC, Burning Man, and many other venues. He has collaborated with dancers, video artists, public artists, mathematicians, sculptors, architects, and dramaturgs. Lorenzo holds an advanced degree in electrical and computer engineering from Cornell, and a doctorate in percussion performance from Stony Brook University. He teaches at Hunter College and at CUNY College of Technology. This season, he is scheduled to release the *iLophone*, a new chamber app instrument for iPhone.