

Friday, May 19 at The Kitchen at Westbeth
6:30pm: Density part iii (2015)

PROGRAM

Dai Fujikura: *Lila* for solo flute (2015)

Francesca Verunelli: *The Famous Box Trick* for bass flute and electronics (2015)

Nathan Davis: *Limn* for bass flute, contrabass flute and electronics (2015)

Jason Eckardt: *The Silenced*, a monodrama for solo flute (2015)

Pauline Oliveros: *Intensity 20.15, Grace Chase* for speaking flutist and Expanded Instrument System (2015)

Claire Chase, flutes

Levy Lorenzo, live sound and Expanded Instrument System

Nicholas Houfek, lighting and production design

Winsome Brown, stage direction (*Intensity 20.15: Grace Chase*)

Density 2036: part iii is dedicated to Steven Schick.

NOTES

Lila for solo flute (2015)

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 flurry of sounds that are produced by speech-like articulations, interspersed with dance-like cascades. *Lila* means "creative play, divine play—the play of the child's spirit" in Sanskrit.

—Dai Fujikura

The Famous Box-Trick for bass flute and electronics (2015)

The Famous Box Trick (1898), translated from the French *Illusions Fantasmagoriques*, is a 70-second "trick film" by director Georges Méliès. In the words of writer Michael Brooke, the film "hearkens back to stage magic." I am fascinated by the hybrid texture of the "trick," which allows the spectator to position themselves in between the physical magic of the stage and the virtual "magic" of cinema—the corporeal versus the incorporeal—biological time versus machine time. The spectator is suspended in between belief in the trick and a 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."

In this piece, 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 Méliès' absurdist irony, is the reciprocal estrangement of the ontological nature of each sound-world.

—Francesca Verunelli

Limn for bass flute, contrabass flute, and electronics (2015)

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

The Silenced, a monodrama for solo flute (2015)

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

Intensity 20.15, Grace Chase for speaking flutist and Expanded Instrument System (2015)

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 Expanded Instrument System (EIS), a computer-controlled sound interface that I have designed and continued to evolve since 1963. Sounds are picked up by a 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 originate from the sounds performed by Claire Chase. EIS transforms sounds and plays them back. EIS is performative and is played by Levy Lorenzo.

— Pauline Oliveros

Claire Chase would like to thank all the Density composers and collaborators, Matthew Lyons at The Kitchen, Liz Mahler at Carnegie Hall, the Music Department at Harvard University, the Pnea Foundation Board of Directors, the Cheswaty Foundation, Kurt Chauviere, Barbara and Andrew Gundlach, James Egelhofer, Jane M. Saks and Project&, Jennifer Judge, Jenny Lai, Ara Guzelimian, Jessica Shand, Carlos Aguilar, and Kirstin Valdez Quade.

DENSITY 2036 COMPOSERS

Nathan Davis "writes music that deals deftly and poetically with timbre and sonority" (*New York Times*). His opera/ballet *Hagoromo* was produced by American Opera Projects and premiered at the BAM Next Wave Festival with the International Contemporary Ensemble, the Brooklyn Youth Chorus, choreographer David Neumann, and dancers Wendy Whelan and Jock Soto. And Lincoln Center presented the premiere of "Bells", a site-specific work for ensemble, multi-channel audio, and live broadcast to audience members' mobile phones.

Nathan received other commissions from GMEM and Ensemble CBarré (Marseille), FringeArts and the Pew Center for Arts & Heritage (Philadelphia), Donaueschinger Musiktage (Germany), Yarn/Wire, Claire Chase, Ekmeles, Miller Theatre, Ojai Music Festival, the Calder Quartet, and Third Coast Percussion, with premieres at Tanglewood, Park Avenue Armory,

Guggenheim Museum, and Carnegie Hall. His music has been released on Starkland, Tundra, New Focus, and Bridge.

The 2018 Aaron Copland Fellow at the Bogliasco Foundation, Davis has received awards and fellowships from the Camargo Foundation, New Music USA, NYSCA, Meet The Composer, Fromm Foundation, Jerome Foundation, American Music Center, MATA, and ASCAP. He and Phyllis Chen won a NY Innovative Theater Award for their score to Sylvia Milo's play, "The Other Mozart."

Also an active percussionist and member of the International Contemporary Ensemble, he has appeared as a concerto soloist with the Seattle Symphony, Tokyo Symphony, and Nagoya Philharmonic. A graduate of Rice, Yale, and the Rotterdam Conservatory, Nathan currently teaches at The New School.

Jason Eckardt (b. 1971) 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 dimensions 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 (2000, 2011), the Guggenheim Museum, the Fromm Foundation at Harvard University (1996, 2008), New Music USA, Chamber Music America, the Chicago Center for Contemporary Composition at the University of Chicago, the New York State Music Fund, Meet the Composer, the Oberlin Conservatory, and percussionist Evelyn Glennie; 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); and fellowships from the Guggenheim Foundation, the Rockefeller Foundation, the American Academy of Arts and Letters, Fondation Royaumont, the MacDowell and Millay Colonies, the National Foundation for Advancement in the Arts, the Fritz Reiner Center for Contemporary Music, the Composers Conference at Wellesley, the Atlantic Center for the Arts, and the Yvar Mikhashoff Trust for New Music.

Eckardt received a doctorate in composition from Columbia University as a Presidential Fellow. In 1992, Eckardt graduated cum laude from Berklee College of Music where he was awarded the Richard Levy Scholarship. He has attended masterclasses with Milton Babbitt, James Dillon, Brian Ferneyhough, Jonathan Harvey, and Karlheinz Stockhausen. He has taught at Columbia, Illinois, New York, Northwestern, and Rutgers Universities, the Oberlin and Peabody Conservatories, and is currently on the faculties of the Graduate Center and Brooklyn College of the City University of New York.

Born in 1977 in Osaka, Japan, **Dai Fujikura** was fifteen when he moved to the UK. The recipient of many composition prizes, he has received numerous international co-commissions from the Salzburg Festival, Lucerne Festival, BBC Proms, Bamberg Symphony, Chicago Symphony Orchestra, Simón Bolívar Symphony Orchestra and more. He has been Composer-in-Residence of Nagoya Philharmonic Orchestra since 2014 and held the same post at the Orchestre national d'Île-de-France in 2017/18. Dai's first opera, *Solaris*, co-commissioned by the Théâtre des Champs-Élysées, Opéra de Lausanne and Opéra de Lille, had its world premiere in Paris in 2015 and has since gained a worldwide reputation. A new production of *Solaris* was created and performed at the Theatre Augsburg in 2018, and the opera received a subsequent staging in 2020.

In 2017, Dai received the Silver Lion Award from the Venice Biennale. In the same year, he was named the Artistic Director of the Tokyo Metropolitan Theater's Born Creative Festival.

In 2019, his Shamisen Concerto was premiered at Mostly Mozart festival in New York Lincoln Center and there have so far been 9 performances of this work by various orchestras. 2020 saw the premiere of his fourth piano concerto, *Akiko's Piano*, dedicated to Hiroshima Symphony's Peace and Music Ambassador, Martha Argerich and performed as part of their "Music for Peace" project. His third opera, *A Dream of Armageddon*, premiered in New National Theatre Tokyo in the same year. His works are recorded by and released mainly on his own label Minabel Records in collaboration with SONY Music and his compositions are published by Ricordi Berlin.

Dai is currently focusing his attention on upcoming works including an opera on the life of Hokusai, a concerto for two orchestras, and a double concerto for flute and violin.

Pauline Oliveros' life as a composer, performer and humanitarian was about opening her own and others' sensibilities to the universe and facets of sounds. Her career spanned fifty years of boundary dissolving music making. In the '50s she was part of a circle of iconoclastic composers, artists, poets gathered together in San Francisco. In the '60s she influenced American music profoundly through her work with improvisation, meditation, electronic music, myth and ritual.

She was the recipient of four Honorary Doctorates and among her many recent awards were the William Schuman Award for Lifetime Achievement, Columbia University, New York, NY, The Giga-Hertz-Award for Lifetime Achievement in Electronic Music from ZKM, Center for Art and Media, Karlsruhe, Germany and The John Cage award from the Foundation of Contemporary Arts.

Oliveros was Distinguished Research Professor of Music at Rensselaer Polytechnic Institute, Troy, NY, and Darius Milhaud Artist-in-Residence at Mills College. She founded "Deep Listening®," which came from her childhood fascination with sounds and from her works in concert music with composition, improvisation and electro-acoustics. She described Deep Listening as a way of listening in every possible way to everything possible to hear no matter what you are doing. Such intense listening includes the sounds of daily life, of nature, of one's own thoughts as well as musical sounds.

"Deep Listening is my life practice," Oliveros explained, simply. Oliveros founded Deep Listening Institute, formerly Pauline Oliveros Foundation, now the Center For Deep Listening at Rensselaer, Troy, NY. Her creative work is currently disseminated through The Pauline Oliveros Trust and the Ministry of Maât, Inc.

Francesca Verunelli studied composition with Rosario Mirigliano and piano with Stefano Fiuzzi at the Conservatorio Luigi Cherubini in Florence where she earned both diplomas summa cum laude. She concluded her studies in composition at the Accademia Santa Cecilia with Azio Corghi. After moving to Paris, she attended IRCAM's training in Composition and Computer Music. She holds a Ph.D. from PSL University (Paris Sciences & Lettres).

She was awarded the 41st "Premio Abbiati della critica" in May 2022, received the prestigious Ernst von Siemens Composer's Prize in 2020, and in 2010 at La Biennale di Venezia, she was awarded the "Leone d'argento" prize.

She has been composer-in-research at Ircam and GMEM and resident artist of the Casa de Velasquez (Madrid, 2015/2016) and the Villa Médicis (Académie de France à Rome, 2016/17). During the summer of 2021, she was composer-in-residence at Festival des Quatours du Luberon, where the Béla Quartet premiered *Unfolding II*.

She 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,

Court-Circuit ensemble, Festival d'Aix-en-Provence, GMEM de Marseille, CIRM de Nice, the French State, the FACE Foundation, Wittener Tage für neue Kammermusik, International Contemporary Ensemble, Donaueschinger MusikTage, ECLAT, Orchestre Philharmonique du Luxembourg, Klangforum Wien, Musica Viva – Munich, Acht Brücken Köln.

Upcoming premieres also include *Accord, chord and tune* for accordion and orchestra, written for Krassimir Sterev and the Bavarian Radio Symphony Orchestra (2022/23), *Tune and retune II* for SWR Orchestra (Donaueschinger MusikTage 2023), and *Songs and Voices*, an hour-long piece for voices and ensemble co-commissioned by Neue Vocalsolisten, GMEM, Ircam and Venice Biennale to be premiered in October 2023.

ABOUT THE ARTISTS

Claire Chase, described by The New York Times as “the North Star of her instrument’s ever-expanding universe,” is a musician, interdisciplinary artist, and educator. Passionately dedicated to the creation of new ecosystems for the music of our time, she has given the world premieres of hundreds of new works by a new generation of artists, and in 2013 launched the 24-year commissioning project Density 2036. Now in its 10th year, Density 2036 reimagines the solo flute literature through commissions, performances, recordings, education, and an accessible archive at density2036.org.

Chase co-founded the International Contemporary Ensemble in 2001, was named a MacArthur Fellow in 2012, and in 2017 was awarded the Avery Fisher Prize from Lincoln Center for the Performing Arts. She is currently professor of the practice of music at Harvard University, where she teaches courses on contemporary music, interdisciplinary collaboration, nonprofit arts organizations, and community-building through the arts. She is also a creative associate at The Juilliard School, and a collaborative partner with Esa-Pekka Salonen and the San Francisco Symphony.

As an undergraduate at the Oberlin Conservatory of Music, Chase co-founded the International Contemporary Ensemble, a collective of musicians, digital media artists, producers, and educators committed to creating collaborations built on equity and cultural responsiveness. She served as the ensemble’s artistic director until 2017, and as an ensemble member on performance and education projects on five continents, developing an artist-driven organizational model that earned the group the Trailblazer Award from the American Music Center in 2010 and the Ensemble of the Year Award in 2014 from Musical America Worldwide.

From 2016 to 2019, Chase served as co-artistic director of Ensemble Evolution with her longtime collaborator Steven Schick. Ensemble Evolution is now a project of the International Contemporary Ensemble in collaboration with The New School College of Performing Arts.

Chase grew up in Leucadia, California, with the childhood dream of becoming a professional baseball player before she discovered the flute. She now lives in Brooklyn.

Born in Bucharest, Filipino-American **Levy Marcel Ingles Lorenzo, Jr.** works at the intersection of music, art, and technology. Called an “electronics wizard” by *The New York Times*, his international body of work spans electronics design, sound engineering, instrument building, installation art, improvisation, and percussion performance. With a primary focus on inventing new instruments, he prototypes, composes, and performs new electronic music. As an art consultant, Levy designs interactive electronics ranging from small sculptures to large-scale public art installations with artists such as Alvin Lucier, Christine Sun Kim, Ligorano-Reese, Autumn Knight, and Leo Villareal. As a musician, he has worked with artists such as Peter Evans, Tyshawn Sorey, Anna Thorvaldsdottir, Ryuichi Sakamoto, George Lewis, Henry Threadgill, and Claire Chase. As a sound engineer, he is in demand as a specialist in the realization of complete electro-acoustic concerts with non-traditional configurations. A core

member of the acclaimed International Contemporary Ensemble, he fulfills multiple roles as percussionist, electronics performer, and sound engineer. His work has been featured at STEIM, REWIRE, MIT Media Lab, Harvestworks, Banff Centre, Harvard University, G4TV, Grey Group, Bose, Amazon Studios, BBC, The New York Times, the Hermitage and Burning Man. He recently made his soloist debut with the New York Philharmonic for the reopening concerts of David Geffen Hall at Lincoln Center.

Levy earned degrees as Master of Electrical & Computer Engineering from Cornell University, and Doctor of Musical Arts in Percussion Performance from Stony Brook University. He has presented numerous workshops and lectures on electronic musical instrument design and performance practice. Dr. Lorenzo holds a position as Professor of Creative Technologies at The New School, College of Performing Arts where he is director of the Nstrument Lab.

Nicholas Houfek (he/him) is an NYC-based lighting designer. Frequent and recent collaborations include: International Contemporary Ensemble, Marcos Balter's *Oyá* with the New York Philharmonic, Natalie Merchant, Claire Chase, Ojai Music Festival, Silk Road Ensemble, John Kelly's *Underneath the Skin*, Marc Neikrug's *A Song by Mahler*, Anohni's *She Who Saw Beautiful Things*, Suzanne Farrin's *La Dolce Morte*, George Lewis' *Soundlines*, Anna Thorvaldsdottir's *In The Light of Air*, and Ash Fure's *The Force of Things*. Recent creations include the ColorSynth and other applications of live lighting for performance. Excerpts of *Instructions for Lighting* can be read at commonwelljournal.com and will be in the first print edition released September 2023. Mr. Houfek is an ensemble member of the International Contemporary Ensemble, a member of USA829, and a graduate of Boston University.