

Thursday, May 25 at Zankel Hall at Carnegie Hall
7:30pm: Density part x (2022-23)

PROGRAM

Anna Thorvaldsdottir: *Ubique* for flute, bass flute, contrabass flute, two cellos, piano, and electronics* (2023) (World Premiere)

Claire Chase, flutes
Katinka Kleijn and Seth Parker Woods, cellos
Cory Smythe, piano

Levy Lorenzo, live sound
Nicholas Houfek, lighting and production design

*Co-commissioned by Carnegie Hall and The Pnea Foundation, with generous support from the Cheswatyr Foundation and Kurt Chauviere.

Density 2036: part x is dedicated to Ryan Muncy.

NOTES

Ubique lives on the border between enigmatic lyricism and atmospheric distortion. Through a combination of sounds, pitches, and textural nuances, low deep drones envelop lyrical materials and harmonies that breathe in and out of focus throughout the progress of the piece. The flow of the music is primarily guided by continuous expansion and contraction — of various kinds and durations — as it streams with subtle interruptions and frictions but ever moving forward in the overall structure.

The work is inspired by the notion of being everywhere at the same time, an enveloping omnipresence, while simultaneously focusing on details within the density of each particle, echoed in various forms of fragmentation and interruption and in the sustain of certain elements of a sound beyond their natural resonance - throughout the piece, sounds are both reduced to their smallest particles and their atmospheric presence expanded towards the infinite.

As with my music generally, the inspiration is not something I am trying to describe through the music as such – it is a way to intuitively approach and work with the core energy, structure, atmosphere and material of the piece.

Ubique is 50 minutes in duration and is written in 11 parts, for flutes, grand piano, 2 cellos and pre-constructed electronics. The piece was commissioned by the Pnea Foundation, with lead funds from the Cheswatyr Foundation, and Carnegie Hall for Claire Chase's Density project.

With love, for Claire, Cory, Katinka, Seth and Levy.

© 2023 Anna Thorvaldsdottir

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 Cheswatyr 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

Anna Thorvaldsdottir's (b. 1977) "seemingly boundless textural imagination" (*NY Times*) and striking sound world has made her "one of the most distinctive voices in contemporary music" (NPR). Her music is composed as much by sounds and nuances as by harmonies and lyrical material—it is written as an ecosystem of sounds, where materials continuously grow in and out of each other, often inspired by nature's structural qualities, like proportion and flow.

Anna's "detailed and powerful" (*Guardian*) orchestral writing has garnered her awards from the New York Philharmonic, Lincoln Center, Nordic Council, and Ivors Academy, as well as commissions by many of the world's top orchestras. *CATAMORPHOSIS* was premiered by the Berlin Philharmonic and Kirill Petrenko in January 2021, following the orchestra's European premiere of *METACOSMOS* with Alan Gilbert in 2019. It had its US premiere with the New York Philharmonic and Santtu-Matias Rouvali in January 2023.

ARCHORA—the latest addition to Anna's "ever-growing and ever more essential catalogue of orchestral pieces" (BBC Radio 3)—was premiered at the BBC Proms in August 2022, by the BBC Philharmonic and Eva Ollikainen, and receives its US premiere with the LA Philharmonic in May 2023. And "while [she] has made the symphony orchestra her own," according to *Gramophone Magazine*, "her chamber music is cut from the same cloth and somehow sounds with much the same combination of immensity and intimacy." Anna's newest portrait album, the world premiere recordings of *ARCHORA* and *AION*, is out on Sono Luminus on May 26. The world premiere recording of *CATAMORPHOSIS* will also be released by Sono Luminus this spring.

Anna is currently based in London. In 2023, she will be in residence at the Aldeburgh Festival and Tanglewood Festival of Contemporary Music. She holds a Ph.D. from the University of California in San Diego.

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.

Hailed by *The New York Times* as “a player of formidable expressive gifts,” Dutch-born cellist **Katinka Kleijn** enjoys a genre-defying, interdisciplinary career. Classically trained, she has since cultivated an exploratory, interactive creative practice at the fertile intersection of improvisation, composition, and performance art.

Much of Kleijn's work illuminates the cello's anthropomorphic qualities, often by placing the instrument in thought-provoking new contexts. In 2019, Kleijn and cellist Lia Kohl waded with 30 cellos in Chicago's Eckhart Park Pool for their devised piece *Water On the Bridge*. Similarly, Kleijn's *The Body as a Variable Resistor* (2021) uses a shared-circuit synthesizer to articulate parallels between the human and cello body. *RESIDUUM* (2022), a film made in collaboration with Aliya Ultan, pairs Kleijn's cello with trash of epic proportions, like 600 feet of Mylar or a dress made of soda cans.

An active musician in classical and contemporary classical spheres, Kleijn is a member of the Chicago Symphony Orchestra and International Contemporary Ensemble. She has performed as a soloist with the Chicago Symphony Orchestra, the Hague Philharmonic, and the Chicago Sinfonietta, and presented her solo multimedia presentations at the Library of Congress, North Carolina Performing Arts, and the Chicago Humanities Festival. Kleijn's 2016 world premiere performance of Dai Fujikura's cello concerto at Lincoln Center was released by SONY Japan. As an improviser, she has collaborated with musicians like Bill MacKay, Ken Vandermark, Macie Stewart, Joe McPhee, Claire Rousay, Caroline Davis, and Damon Locks.

Kleijn is a Drag City recording artist, releasing *STIR* with Bill MacKay (2019), *Momentum 5: Stammer* with Ken Vandermark (2021), *An Ayler Xmas* with Mars Williams (2017), and *SINE NOMINE* with Mark Feldman (2022).

Hailed by *The Guardian* as “a cellist of power and grace” who possesses “mature artistry and willingness to go to the brink,” Grammy-nominated cellist **Seth Parker Woods** has established his reputation as a versatile artist and innovator across multiple genres. His projects delve deep into our cultural fabric, reimagining traditional works and commissioning new ones to propel classical music into the future, inspiring *The New York Times* to write, “Woods is an artist rooted in classical music, but whose cello is a vehicle that takes him, and his concertgoers, on wide-ranging journeys.” He is a recipient of the 2022 Chamber Music America Michael Jaffee Visionary Award.

Woods recently joined the faculty of the Thornton School of Music at The University of Southern California as Assistant Professor of Practice - Cello and Chamber Music. He previously served on the faculties of the University at Buffalo, University of Chicago, Dartmouth College, and the Chicago Academy of the Arts and as Artist in Residence at the University of Miami's Frost School of Music and Northwestern University - Center for New Music. Woods holds degrees from Brooklyn College, Musik Akademie der Stadt Basel, and a Ph.D. from the University of Huddersfield. In the 2020-21 season, he was an Artist in Residence with the Kaufman Music Center, and from 2018-2020 he served as Artist in Residence with Seattle

Symphony and Creative Consultant for the interactive concert hall, Octave 9: Raisbeck Music Center.

Seth Parker Woods is a Pirastro Artist and endorses Pirastro Perpetual Strings worldwide.

Pianist **Cory Smythe** has worked closely with pioneering artists in new, improvisatory, and classical music, including saxophonist-composer Ingrid Laubrock, violinist Hilary Hahn, and multidisciplinary composers from Anthony Braxton to Zosha Di Castri. His own music “dissolves the lines between composition and improvisation with rigor” (*Chicago Reader*), and his first record was praised by Jason Moran as “hands down one of the best solo recordings I’ve ever heard.” Smythe has been featured at the Newport Jazz, Wien Modern, Trondheim Chamber Music, Nordic Music Days, Approximation, Concorso Busoni, and Darmstadt festivals, as well as at Lincoln Center’s Mostly Mozart festival, where he was recently invited to premiere new work created in collaboration with Peter Evans and Craig Taborn. He has received commissions from Milwaukee’s Present Music, the Banff Centre for the Arts, the Trondheim Jazz Orchestra, the International Contemporary Ensemble, of which he is a longtime member, and the Shifting Foundation. Smythe received a Grammy award for his work with Ms. Hahn and plays regularly in the critically acclaimed Tyshawn Sorey Trio.

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.