

Friday, May 19 at The Kitchen at Westbeth
9pm: Density part iv (2016)

PROGRAM

Pauchi Sasaki: *Gama XV: Piece for Two Speaker Dresses* for bass flute, violin, electronic live processing, vocals and two speaker dresses (2016)

Richard Beaudoin: *Another Woman of Another Kind* for flute and eight voices (2016)

Suzanne Farrin: *The Stimulus of Loss* for glissando flute and ondes Martenot (2016)

Vijay Iyer: *Five Empty Chambers* (2016) (version for flute ensemble, arr. Claire Chase and Jessica Shand)

Tyshawn Sorey: *Bertha's Lair* for flutes and percussion (2016, rev. 2018)

Claire Chase, flutes and speaker dress

Levy Lorenzo, live sound

Donald Nally, conductor

Steven Bradshaw, Matthew Cramer, Lauren Kelly, Maren Montalbano, Becky Siler, Dan

Spratlan, Kevin Vondrak, and Shari Wilson, singers

Carlos Aguilar, Ilariah Hawley, Naamia Rivera, Diego Ruiz, Jessica Shand, and Elijah Thomas, flutes

Pauchi Sasaki, speaker dress, violin, and electronics

Tyshawn Sorey, percussion

Nicholas Houfek, lighting and production design

Nick Hallett, host

Density 2036: part iv is dedicated to Pauline Oliveros.

NOTES

Gama XV: Piece for Two Speaker Dresses for bass flute, violin, electronic live processing, vocals and two speaker dresses (2016)

Gama XV: Piece for Two Speaker Dresses explores the relationship between air as a sound source, body as a medium for the amplification of sound, and space as the container of these elements' interactions. 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 the emission of sound 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 becomes an instrument itself by wearing the speaker dress, at the same time evidencing the movement lexicon of the performer.

The second half of the composition integrates the performers' traditional instrumentations. 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 is the inspiration for the sculpture. This visual manifestation was achieved by the design of an accessory: a mask with several tubing 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 live processing.

—Pauchi Sasaki

Another Woman of Another Kind for flute and eight voices (2016)

Another woman of another kind—a commedia of identity—circles around the line: “It seems I should remember what to say.” This 23-minute, kaleidoscopic song-cycle for Claire Chase and Roomful of Teeth sets seven unpublished poems by Paul Griffiths.

The work is based on a millisecond-level microtiming analysis of Claire’s own performance of Varèse’s *Density 21.5* made in February 2016 at Meyer Sound in Berkeley, California. The duration of each sound event—Claire’s every pitch, click, surge, and breath—was measured, transcribed into notation, and used as material.

The title, a line from Griffiths’ closing sonnet, hints that there are (at least) two Claires involved in the piece: The MeyerSoundClaire that is transcribed into the notation, and the LiveOnstageClaire who (with Teeth) weaves new music atop, inside, behind and under the microtimed transcription. Finally, the durations of the movements follow a curve: each is longer than the one before.

—Richard Beaudoin

The Stimulus of Loss for glissando flute and ondes Martenot (2016)

A friend introduced me to the idea of 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 others along the way, each with its own sparkling revelation of her genius.

—Suzanne Farrin

Five Empty Chambers (2016) (version for flute ensemble, arr. Claire Chase and Jessica Shand)

Every sound you hear in this piece was 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

Bertha’s Lair for flutes and percussion (2016, rev. 2018)

A colorful instrument of myriad possibilities and beauty, the flute is an instrument that has been central to much of the work that I produced during recent years. It has been a tremendous honor for me to have collaborated with some of the most brilliantly virtuosic practitioners on that instrument, 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 (1932-2016), 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

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

Richard Beaudoin is an architect of the microtiming technique. Iconic recordings are transcribed in minute detail, then treated as palimpsest, forming a parchment over which the composer manipulates, reorganizes and interweaves original material to create innovative compositions of startling beauty and originality.

Performers of Beaudoin's works include Claire Chase, Roomful of Teeth, Boston Lyric Opera, the Kreutzer and Chiara String Quartets, Sound Icon, members of the Philharmonia Orchestra, Transient Canvas, Mark Knoop, Colin Davin, Marilyn Nonken, Constantine Finehouse, Wolfram Rieger, Ulrich Naudé, and Philip Howard, Serge Vuille, Christopher Graham, Clive Driskill-Smith, Christian Wilson, Carl Rosman, Clio Gould, Peter Sheppard Skaerved, Neil Heyde, and Rohan de Saram. His vocal music has been sung widely by artists including Annette Dasch, Dashon Burton, Estelí Gomez, Joseph Kaiser, Annika Sophie Ritlewski, Frank Kelley, Kevin Burdette and Roomful of Teeth. Settings of Paul Griffiths, Christian Bök, Celan, Éluard, Empson, William Henry Fox Talbot, Heaney, Heine, Hölderlin, MacDiarmid, Melville, Morgenstern, Muresan, Pushkin, Rilke, Rückert, John Updike, William Carlos Williams, and Christa Wolf.

Recordings include *Digital Memory and the Archive* (New Focus 2023) and *Microtimings* (New Focus 2012), as well as contributions to *Claire Chase's Density 2036, part iv* (2020) and recordings by Constantine Finehouse and Daniel Kurganov. Compositions performed at the Amsterdam Concertgebouw, Wiener Konzerthaus, the Laeiszhalle in Hamburg, the Brucknerhaus in Linz, the Schwetzingen SWR Festspiele, The Kitchen, Weill Recital Hall, Boston's The Institute for Contemporary Art, Calderwood Pavilion, Sanders Theatre and Jordan Hall, and in London at the Royal Festival Hall, Duke's Hall, The Forge, The Arcola Theatre, Wilton's Music Hall, Pushkin House, and King's Place, with commissions from Konzerthaus

Dortmund, Staatstheater Kassel, the President of Harvard University, Sound Icon, and Boston Lyric Opera.

Since Fall 2019, Beaudoin has held a tenure-track position as Assistant Professor of Music at Dartmouth College.

Suzanne Farrin is a composer whose works have been performed around the world. Anthony Tommasini of the New York Times called her first opera, *dolce la morte*, a work of “shattering honesty.” Her debut recording, *Corpo di Terra*, was described in *Timeout Chicago* “like field recordings from inside the cerebral cortex.” Recent commissions include works for The Parker Quartet, Talea, The Library of Congress, Sō Percussion, JACK Quartet, and The International Contemporary Ensemble. She was a 2018 Rome Prize Winner and a 2020 Guggenheim Fellow in Composition.

Her music has been featured at venues and festivals including The BBC Proms, Mostly Mozart, The Gothenburg Art Biennial, Matrix, Alpenklassik, Music in Würzburg, BAM NextWave, Theaterforum (Germany), Town Hall Seattle, Carnegie’s Weill Hall, Symphony Space, Wigmore Hall, The National Theater of Tainan, Taiwan, and Ojai Festival, among many others.

In addition to composing, Suzanne is a performer of the ondes Martenot, an early electronic instrument created by the engineer Maurice Martenot in the 1920s as a response to the simultaneous destruction and technological advances of WWI. Her life as an interpreter on the instrument has taken her to venues such as the Abrons Arts Center in NYC, Centro de Artes in Buenos Aires, as well as film and television. She has performed in film scores such as *Chicuarotes* (Gael Garcia Bernal, director), *Sade Ma’bar/Blockage* (Mohsen Gharai), and *USERS* (Natalia Almada), which was featured at the 2021 Sundance Film Festival. She appears as herself in an episode of *Mozart in the Jungle* (Roman Coppola).

Suzanne is the Frayda B. Lindemann Chair of Music at Hunter College and The C.U.N.Y. Graduate Center, where she teaches composition. She has been the lead mentor composer for Evolution: Quartet at the Banff Centre since 2021. She holds a doctorate from Yale University.

Described by *The New York Times* as a “social conscience, multimedia collaborator, system builder, rhapsodist, historical thinker and multicultural gateway,” composer and pianist **Vijay Iyer** has carved out a unique path as an influential, prolific, shape-shifting presence in twenty-first-century music over the last twenty-five years, earning him a place as one of the leading music-makers of his generation.

He received a MacArthur Fellowship, a Doris Duke Performing Artist Award, a United States Artist Fellowship, a Grammy nomination, the Alpert Award in the Arts, and two German “Echo” awards, and was voted Downbeat Magazine’s Jazz Artist of the Year four times in the last decade. He has been praised by *Pitchfork* as “one of the best in the world at what he does,” by the *Los Angeles Weekly* as “a boundless and deeply important young star,” and by Minnesota Public Radio as “an American treasure.”

Iyer’s musical language is grounded in the rhythmic traditions of South Asia and West Africa, the African American creative music movement of the ‘60s and ‘70s, and the lineage of composer-pianists from Duke Ellington and Thelonious Monk to Alice Coltrane and Geri Allen. He has released twenty-four albums of his music, most recently *UnEasy* (ECM Records, 2021), a trio session with drummer Tyshawn Sorey and bassist Linda May Han Oh; *The Transitory Poems* (ECM, 2019), a live duo recording with pianist Craig Taborn; *Far From Over* (ECM, 2017) with the award-winning Vijay Iyer Sextet; and *A Cosmic Rhythm with Each Stroke* (ECM, 2016), a suite of duets with visionary composer-trumpeter Wadada Leo Smith.

A longtime New Yorker, Iyer lives in central Harlem with his wife and daughter. He teaches at Harvard University in the Department of Music and the Department of African and African American Studies. He is a Steinway artist.

Described by *The Wire* as an artist "unafraid of working within different disciplines and stylistic constraints" (2015), **Pauchi Sasaki's** interdisciplinary approach integrates musical composition with the design of multimedia performances and the application of new technologies. Her work focuses on the development of real-time interactive music and self-designed instruments such as the Speaker Dress, a wearable sound sculpture created from 100 speakers. This branch of her work seeks the embodiment of electronic music performance, integrating electronic sounds with corporeal expressivity.

Pauchi's work has been presented at international venues and festivals including the Tokyo Experimental Festival, Venice Biennale, Carnegie Hall, Cannes Film Festival, Walt Disney Hall, MET, The Kitchen, Art Basel Miami week, Lincoln Center's Mostly Mozart Festival, and John F. Kennedy Center for the Performing Arts, and has received commissions by Rolex, ACO/Carnegie Hall, Silkroad Ensemble, Pan American Games, Stiftung Kunst & Musik für Dresden, HELLERAU European Center for Arts, Emilia Romagna Teatro Fondazione from Italy, Vanderbilt University, and Americas Society.

She has received the Ibermúsicas/CMMAS grant for sound composition with new technologies (México), the Rolex Mentor and Protégé Arts Initiative award selected by composer Philip Glass, Goethe-Institut artist residency, Civitella Ranieri Fellowship, Columbia University's fellowship at the Institute for Ideas and Imagination in Paris, and the Hermitage Fellowship. "Pauchi Sasaki's effective scores" (Variety 2015) are featured in more than 30 feature and short films, having received four "Best Original Score" awards from international festivals including Cine Ceara in Brazil and Cinema Latino Americano di Trieste in Italy.

She is now working on her first opera, *ARTEMIS*, a multi-platform opera inspired by NASA's Artemis program, a space mission that will bring the first woman to the Moon's surface in 2024, 55 years after the first Moon landing. The project involves the construction of the Speaker Dress No. 3.

Newark-born composer and multi-instrumentalist **Tyshawn Sorey** (b. 1980) is celebrated for his incomparable virtuosity, effortless mastery and memorization of highly complex scores, and extraordinary ability to blend composition and improvisation in his work. He has performed nationally and internationally with his own ensembles, as well as artists such as John Zorn, Vijay Iyer, Roscoe Mitchell, Muhal Richard Abrams, Wadada Leo Smith, Marilyn Crispell, George Lewis, Claire Chase, Steve Lehman, Jason Moran, Evan Parker, Anthony Braxton, and Myra Melford, among many others.

The New York Times has praised Sorey for his instrumental facility and aplomb: "he plays not only with gale-force physicality, but also a sense of scale and equipoise," *The Wall Street Journal* notes Sorey is "a composer of radical and seemingly boundless ideas," and *The New Yorker* recently noted that Sorey is "among the most formidable denizens of the in-between zone...An extraordinary talent who can see across the entire musical landscape."

Sorey has composed works for the Los Angeles Philharmonic, the International Contemporary Ensemble, soprano Julia Bullock, PRISM Quartet, JACK Quartet, TAK Ensemble, the McGill-McHale Trio, bass-baritone Davóne Tines, Alarm Will Sound, the Louisville Orchestra, and tenor Lawrence Brownlee with Opera Philadelphia in partnership with Carnegie Hall, as well as for countless collaborative performers. Sorey has received support for his

creative projects from The Jerome Foundation, The Shifting Foundation, and Van Lier Fellowship, and was named a 2017 MacArthur fellow and a 2018 United States Artists Fellow.

Sorey has taught and lectured on composition and improvisation at Columbia University, The New England Conservatory, the Banff Centre, University of Michigan, International Realtime Music Symposium, Harvard University, Hochschule für Musik Köln, Berklee College of Music, University of Chicago, and the Danish Rhythmic Conservatory. Sorey joined the composition faculty of the University of Pennsylvania in the Fall of 2020.

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.

Donald Nally collaborates with creative artists, leading orchestras, and art museums to make new works for choir that address social and environmental issues. He has commissioned over 180 works and, with his ensemble The Crossing, has produced thirty recordings, winning three Grammy Awards for Best Choral Performance. He has held distinguished tenures as chorus master for Lyric Opera of Chicago, Welsh National Opera, Opera Philadelphia, and for many seasons at the Spoleto Festival in Italy. Donald has served as visiting resident artist at the Park Avenue Armory, music director of David Lang's 1000-voice *Crowd Out* at Millennium Park in Chicago, Lang's 1000-voice *The Mile Long Opera* on the High Line in Manhattan, and chorus master for the New York Philharmonic for world premieres of Lang and Julia Wolfe. His sixty-chapter series *Rising w/ The Crossing*, a response to the 2020 pandemic, has been archived by The Library of Congress as a cultural artifact. Recent conducting and directing includes the Swedish Radio Choir, Klockriketeatern at the Finnish National Opera, the Big Ears Festival, Chicago Symphony Orchestra's MusicNOW, The Philadelphia Orchestra at Carnegie Hall, Lisson Gallery London, The National Gallery Osaka, TBA21 Córdoba, and Museu Serralves Porto. Donald is a frequent guest artist/teacher at universities, including Yale, Duke, Chicago, Indiana, Notre Dame, and Boston Conservatory. He is currently in his final year as the John W. Beattie Chair in Music at Northwestern University.

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.