

The Kitchen

Center for video, music, dance, performance, film, and literature

Fall 2015 Season

Fall 2015

Sam Falls with Hart of Gold and Oldd News: *September Spring* September 10–October 10

September Spring, an installation by Sam Falls featuring daily performances through October 3rd by Hart of Gold (Jessie Gold and Elizabeth Hart), with music by Oldd News. From Tuesday–Friday, performances will take place at 5pm; Saturdays, at 2pm and 5pm.

Art Mystery: An Evening with Mayo Thompson October 3. 7pm. FREE

Sergei Tcherepnin October 15–17. 8pm. \$15

The artist premieres a drama in lighting and musical composition for paintings set to new stories by Lucy Dodd that revolve around the Maize Mantis: a creature born of plants and shadows, here inhabiting a forest of canvases by Dodd and flame creatures painted by Kerstin Brätsch. Costumes by Hanna Törnudd and lighting by Zack Tinkelman.

Glasser and Jonathan Turner: *Charge* October 23–24. 8pm. \$20

Charge is a performance exploring the hyper-personal and sensorial connective tissue of human relationships, and the blurring of the senses by means of technology. Glasser's compositions both simulate and make use of the most personal sound source—the body—with beats and sound effects generated by her own breath and fingertips. Jonathan Turner's synchronized visual language will be replete with living and detailed organic imagery that references the natural world—images recognizable in texture and composition, yet abstract and alien in scale. Each sequence engages and augments a specific feeling and sensory organ, deepening the sacrifice of performer to audience.

Scaffold Room October 30–December 5

With Kevin Beasley, Jim Findlay, Paul Hamilton, Malcolm Low, April Matthis, Roderick Murray, Naoko Nagata, Okwui Okpokwasili, Omagbitse Omagbemi, Katherine Profeta, Marina Rosenfeld, Mike Taylor, Philip White, and Ralph Lemon.

Emily Sundblad and Guests November 21–22. \$20

On the heels of her recent residency at The Kitchen, Sundblad and special guests including Juliana Huxtable and Ken Okiishi present performances incorporating new romantic texts and musical adaptations.

Tere O'Connor: *The Goodbye Studies* December 2–12. 8pm. \$15

The Kitchen welcomes back Tere O'Connor for the world premiere of *The Goodbye Studies*, a piece continuing his decades-long commitment to strictly movement-based investigations. Engaging a large group of twelve New York-based performers, the work promotes complexity as a key feature of consciousness and seeks to fully detach from comprehension as a value. Together with the performers, O'Connor will create aqueous fields of constant movement, where transition and event are indistinguishable.

Synth Nights: Champagne Jerry, Penis, and Tami Tamaki December 16. 8pm. \$15

This bill brings together artists forming new performative personae, each from their own radically different place on the musical spectrum. Sophia Cleary and Samara Davis created Penis, a feminist punk band committed to transformation, remaking value systems, and vulnerability. Champagne Jerry is the hip-hop project of Neal Medlyn that seeks to “continuously create and provide the most significant moments in everyone's lives.” Making her US debut, Swedish electronica artist Tami Tamaki crafts sweeping, shimmering dance tracks that combines soft-focus romance with frank sexuality. Organized by Matthew Lyons.

The Kitchen presents

Claire Chase: *density 2036, parts i-iii*

September 29–October 2, 8pm

Claire Chase: *density 2036, parts i - iii* is made possible with endowment support from Mary Flagler Cary Charitable Trust, annual grants from The Amphion Foundation, Inc., The Aaron Copland Fund for Music, and The Fan Fox and Leslie R. Samuels Foundation, and in part by public funds from New York City Department of Cultural Affairs in partnership with the City Council and New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.



In my current daydreams, I muse that I will be 58 years old in 2036, at the 100th anniversary of *Density 21.5*. I dream that I will have commissioned and premiered the 21st century *Density* by then, a work that will singularly change the definition of the instrument. What will it look like? What will it sound like? Where will the newest innovations on the flute, humankind's oldest musical instrument, take us?

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*, John Zorn's *ARCANA*, Vol. 12

Claire Chase: flutes

Levy Lorenzo: live sound

David Michalek: director and lighting designer

Nick Houfek: lighting director

Kim Guzowski: production manager

Organized by Matthew Lyons

Tuesday, September 29: *Density 2036: part i* (prelude)

Du Yun (b. 1977): *Gradient Density* (2013) for electronics

Steve Reich (b. 1936): *Vermont Counterpoint* (1982) for 11 flutes (piccolos, flutes, alto flutes)

Marcos Balter (b. 1974): *Pessoa* (2013) for 6 bass flutes

Alvin Lucier (b. 1931): *Almost New York* (2002) for 5 flutes (piccolo, flute, alto flute, bass flute, contrabass flute) and pure wave oscillators

Philip Glass (b. 1937): *Piece in the Shape of a Square* (1967) for 2 flutes

Mario Diaz de León (b. 1979): *Luciform* (2013) for flute and electronics

Edgard Varèse (1883-1965): *Density 21.5* (1936) for solo flute

Density 2036: part i is dedicated to Fred Anderson.

Wednesday, September 30: *Density 2036: part ii* (2014)

Edgard Varèse (1883-1965): *Density 21.5* (1936) for solo flute

Felipe Lara (b. 1979): *Meditation and Calligraphy* (2014) for bass flute
Written for Claire Chase at the Civitella Ranieri Foundation

Felipe Lara (b. 1979): *Parábolas na Caverna* (2014) for amplified flute
Commissioned by the Fromm Music Foundation and written for Claire Chase

George Lewis (b. 1952): *Emergent* (2014) for flute and electronics
Written for Claire Chase

Matthias Pintscher (b.1971): *Beyond (a system of passing)* (2013-14) for solo flute
Co-commissioned by The Salzburg Foundation and Pnea Projects and written for Emmanuel Pahud and Claire Chase

Du Yun (b. 1977): *An Empty Garlic* (2014) for bass flute and electronics
Commissioned by Project& and written for Claire Chase

Density 2036: part ii is dedicated to Elise Mann.

Friday, October 2: *Density 2036: part iii* (2015)

Dai Fujikura (b. 1977): *Lila* (2015) for flute, bass flute and contrabass flute
WORLD PREMIERE, written for Claire Chase

Francesca Verunelli (b. 1979): *The Famous Box Trick* (2015) for bass flute and electronics
WORLD PREMIERE, written for Claire Chase

Nathan Davis (b. 1973): *Limn* (2015) for bass flute, contrabass flute and electronics
WORLD PREMIERE, written for Claire Chase

Jason Eckardt (b. 1971): *The Silenced* (2015) a monodrama for solo flute
WORLD PREMIERE, written for Claire Chase

Pauline Oliveros (b. 1932): *Intensity 20.15: Grace Chase* (2015) for Claire and the Expanded Instrument System (EIS)
WORLD PREMIERE, written for Claire Chase

Edgard Varèse (1883-1965): *Density 21.5* (1936) for solo flute

Density 2036: part iii is dedicated to Steven Schick.

Claire would like to thank The Kitchen, Project&, Mount Tremper Arts, Civitella Ranieri Foundation, Rebekah Heller, Laura Mullen, Maro Elliott, James Egelhofer, Catalina Ausin, Karen Chester and all her colleagues at the International Contemporary Ensemble.

PROGRAM NOTES

Density 2036 is a 22-year project begun by Claire Chase in 2014 to commission an entirely new body of repertory for solo flute each year until the 100th Anniversary of Edgard Varèse's groundbreaking 1936 flute solo, *Density 21.5*. Each season between 2014-2036, Chase will premiere a new 60-minute 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 their world premiere recordings annually, and scores, performance notes, videos and related materials be made available digitally as educational resources for flutists and composers everywhere.

Every 3 to 5 years of the cycle, a retrospective event will be held in which Chase will perform cumulative concerts of all *Density* work commissioned up until that date. In 2036, a 24-hour marathon will take place. This week's offerings at The Kitchen represent the first three years of material to date, with the first program—featuring classic 20th-century works and two 2013 commissions from Chase's 2013 album *Density*—as the prelude cycle.

density ii (2014) PROGRAM NOTES

Felipe Lara: *Meditation and Calligraphy* (for G. Mend-Ooyo) (2014) – for amplified bass flute

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

I asked him to show me some of his work and he invited me for 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 to me. The following afternoon Mend-Ooyo presented me with two wonderful calligraphies, both in black, 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 decided 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 is required.

— Felipe Lara

Felipe Lara: *Parábolas na Caverna* (2013-14), for amplified flute

The title (*Parables in the Cave*) 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 in the wall of the cave by a fire behind them and ascribe names and meanings to the distorted shadows of various objects and passer-bys outside of the cave. For (Plato’s) Socrates the shadows are as true a view the prisoners will ever see of reality. For him, philosophy (as well as knowledge and education) helps liberating oneself from such a cave, thus leading to a better understand of the world around them. *Parábolas* was written for Claire Chase and is dedicated to Andreas Waldburg-Wolfegg, Claire’s mentor and the Chairman of ICE’s board from 2007-2013.

— Felipe Lara

George Lewis: *Emergent* (2014), 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 transforms 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 spacetime, 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

Du Yun: *An Empty Garlic* (2014), 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 *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 who would dance it as well. They would occasionally use the tambourine, which was considered effeminate in those days. People who sang it were arrested, lashed, and exiled in the *Sarabande's* younger days.

In the piece, I also looked into the orthodox chant *Xenia of Rome*, and *Her Two Female Slaves* (from the 5th century). In the hinted scents of Bach's famous *Sarabande* (from the a minor *Partita* for solo flute) you hear at the beginning and ever so present throughout the piece, we wordlessly discover a story beholden between Claire and our beloved friend who passed away at this very time last year.

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 too.

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

***density iii* (2015) PROGRAM NOTES**

Dai Fujijura: *Lila* (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 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 impression of what a low-range big flute, like contra or bass flute, does. The title *Lila* means "play" in Sanskrit.

Francesca Verunelli: *The Famous Box Trick* (2015)

The Famous Box Trick (Illusions Fantasmagoriques) is a 1898 French short black-and-white silent trick film, 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. the 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 electronics means. The result, like Méliès' absurdist irony, is the reciprocal estrangement of the ontological nature of each sound-world.

Nathan Davis: *Limn* (2015) 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.

Jason Eckardt: *The Silenced* (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.

Pauline Oliveros: *Intensity 20.15* – A Tribute to Grace Chase (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 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 Claire Chase. EIS transforms sounds and plays them back. EIS is performative and is played by Levy Lorenzo.

BIOS

Described as “sumptuous” (*Los Angeles Times*), “minutely crafted” (*Chicago Tribune*), and “spellbinding” (*New York Times*), **Marcos Balter’s** music is primarily rooted in experimental manipulations of timbre and hyper-dramatization of live performance. With recent appearances at Carnegie Hall, Bâtiment des Forces Motrices, and Sala São Paulo, his upcoming projects include collaborations with Bill T. Jones, yMusic, ICE, Deerhoof, and Sound Icon. Winner of Harvard’s Fromm Composition Award and fellowships from the Guggenheim, Tanglewood/Leonard Bernstein, and Civitella Ranieri foundations, he is an Associate Professor of Music Composition at Montclair State University. Born in Rio de Janeiro, he currently lives in New York City.

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 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 repertory for solo flute between 2014 and 2036, the centenary of Edgard Varèse’s groundbreaking 1936 flute solo, *Density 21.5*. She was the 2009 Grand Prize Winner of the Concert Artists Guild International Competition, and made her critically-acclaimed Carnegie Hall recital debut in 2010.

Chase founded the International Contemporary Ensemble (ICE) in 2001, described as the United States’ “foremost new-music ensemble” (*The New Yorker*), where she currently serves as the co-artistic director in addition to playing over fifty concerts a year as an ensemble member. ICE has premiered more than 650 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. In 2015, Chase was honored with the American Composers Forum Champion of New Music Award for her leadership of ICE. The ensemble 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, artist-run streaming video library of live performances, DigitICE.

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 ancient relationship between language and flute 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." She will lead several performances of this immersive 60-minute piece that fuses contemporary performance and community engagement. Upcoming projects include the world premiere of a new flute concerto by Dai Fujikura with the Nagoya Philharmonic in Japan (December 2015); a collaboration with Peter Sellars, Kaija Saariaho and ICE at the 2016 Ojai Music Festival; performances of Morton Feldman's five-hour masterpiece *For Philip Guston* in Europe; and *Density 2036* tours in Australia and Japan. 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, a 2012 MacArthur Fellow, grew up in Leucadia, CA with the childhood dream of becoming a professional baseball player before she discovered the flute. She received her B.M. from the Oberlin College Conservatory of Music in the studio of Michel Debost. Her other principal teachers were John Fonville and Damian Bursill-Hall. She lives in Brooklyn

Nathan Davis "writes music that deals deftly and poetically with timbre and sonority" (*NY Times*), and has been commissioned by ICE, Calder Quartet, Yarn/Wire, La Jolla Symphony Chorus, Steven Schick, Donaueschinger Musiktage, and the Ojai Festival (with sound sculptor Trimpin). Lincoln Center presented the premiere of Nathan's landmark work *Bells*; other performances at Carnegie Hall, Mostly Mozart Festival, Park Avenue Armory, Miller Theatre, LPR, Roulette, Spoleto USA, Darmstadt, Helsinki Musica Nova, and Acht Brücken Köln. He has received awards from *Meet The Composer*, Fromm Foundation, Copland Fund, Jerome Foundation, American Music Center, and MATA. He and Phyllis Chen won an Innovative Theater Award for their score to Sylvia Milo's *The Other Mozart*. CDs include *The Bright and Hollow Sky*, one of *TimeOut NY's* top 5 classical albums of 2011. (www.nathandavis.com)

Mario Diaz de Leon is a composer and performer, whose works have been described as "21st century chamber music that couples crystalline clarity with the disorienting turbulence of a sonic vortex" (*Wire Magazine*). Born in Minnesota in 1979, he grew up playing guitar in hardcore punk and metal bands before attending Oberlin Conservatory, where he studied electronic music and composition. He has lived in New York City since 2004, and received his doctorate in music composition from Columbia University in 2013. *The Soul is the Arena*, his most recent album with ICE, was released on the Denovali label in July 2015.

Du Yun, born and raised in Shanghai, China, currently based in New York, is a composer, performer and performance artist, working at the intersection of orchestral, opera, chamber music, theatre, cabaret, pop music, oral tradition, visual arts, electronics and noise. Hailed by *the New York Times* as a leading figure in China's new generation of composers and often cited as a key activist in New York's "new movement in new music," Du Yun's music is championed by some of today's finest performing artists, ensembles orchestras and organizations. Known as "protean" and "chameleonic," *National Public Radio* voted her as 100 Composers Under 40 in 2011. Her music can be heard on *New Focus*, *Oxingale* and *Deutsche Grammophon*. In 2014 she was appointed as the artistic director of MATA, a pioneering international festival dedicated to commissioning and presenting young composers from around the world under age 40.

Although **Dai Fujikura** was born in Osaka, he has now spent more than 20 years in the UK where he studied composition with Edwin Roxburgh, Daryl Runswick and George Benjamin. A quick glance at his list of commissions and performances reveals he is fast becoming a truly international composer. His music is not only performed in the country of his birth or his adopted home, but is now performed in venues as geographically diverse as Caracas and Oslo, Venice and Schleswig-Holstein, Lucerne and Paris. His opera, *Solaris*, was co-produced in both France and Switzerland.

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. Three portrait albums are available on the Mode and Tzadik labels and his music is published by Carl Fischer. He teaches composition at the Peabody Conservatory, City University of New York's Graduate Center and Brooklyn College, and lives in the Catskill Mountains.

One of America's most celebrated composers, **Philip Glass** (b. 1937) 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 period 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.

Brazilian composer **Felipe Lara**'s music has been labeled "voluptuous and elemental lyricism" and "brilliant" by *The New York Times*, which also described him "a gifted Brazilian-American modernist." *The Washington Post* described his music as possessing a "distinctive style," and "managing an internal architectural logic that shapes a curve from beginning to end." His works have been performed by the Arditti, Asasello, Brentano, JACK, and Mivos Quartets, Ensemble Recherche, ICE, KNM Berlin, Netherlands Philharmonic (Peter Eötvös), Steven Schick, and the Tanglewood Music Center Orchestra. Current projects include commissions by the Ensemble InterContemporain and São Paulo Symphony Orchestra. Lara is currently a Radcliffe Institute for Advanced Study Fellow at Harvard University.

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, Lewis's other honors include a MacArthur Fellowship (2002) and a Guggenheim Fellowship (2015). A member of the Association for the Advancement of Creative Musicians (AACM) since 1971, Lewis's creative work has been presented by the BBC Scottish Symphony Orchestra, London Philharmonia Orchestra, Radio-Sinfonieorchester Stuttgart, International Contemporary Ensemble, and others. His widely acclaimed book, *A Power Stronger Than Itself: The AACM and American Experimental Music* (University of Chicago Press, 2008) received the American Book Award, and in 2015, Lewis received the degree of Doctor of Music (DMus, honoris causa) from the University of Edinburgh.

Alvin Lucier (b. 1931), a native of Nashua, New Hampshire is widely considered to be one of the most influential composers of the twentieth century. Lucier actively performs, lectures, and exhibits his sound installations in the US, Europe, and Asia. He was a founding member with Robert Ashley, David Behrman, and Gordon Mumma of the Sonic Arts Union, a musical collective of experimental musicians that was active between 1966–76. Lucier taught at Brandeis University, where he conducted the Brandeis University Chamber Chorus, which devoted much of its time to the performance of new music. From 1970–2011, he was 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 of Arts from Plymouth University.

Pauline Oliveros (b.1932) is a composer and improviser. She plays a custom Titano acoustic accordion and the Roland V Accordion FR7X in her solo and ensemble improvisations as well as Expanded Instrument System (EIS), an ever-evolving electroacoustic processing unit of her design. She performs extensively locally and in many parts of the world in a variety of venues. Oliveros' music is performed widely as well by many notable musicians and

ensembles. Her works are recorded and available through download sites, cassette, cd, dvd, and vinyl releases. Recent compositions include Concerto for Bass Drum and Ensemble commissioned by International Contemporary Ensemble and performed in New York at Lincoln Center in August 2013.

Matthias Pintscher studied composition with Giselher Klebe and Manfred Trojahn. He came to international attention with the opera *Thomas Chatterton* at the Semperoper Dresden (1998) as well as with *L'espace dernier* at the Opéra National de Paris six years later. From 2000-2002 Pintscher was Composer in Residence with the Cleveland Orchestra, in 2006-2007 with Radiosinfonieorchester Saarbrücken, and 2007-2008 with the Kölner Philharmonie. Among his awards are the Composition Prize of the Salzburg Easter Festival and the Hindemith Prize of the Schleswig Holstein Music Festival. As a conductor, he has worked with several renowned orchestras including the Deutsches Symphonie-Orchester Berlin, the Mahler Chamber Orchestra, the BBC Symphony Orchestra and others. He has been Artist-in-Association with the BBC Scottish Symphony Orchestra since 2010 and, in 2014, was Artist in Residence with the Danish Radio Orchestra. Since 2007 he has served as Artistic Director of the Heidelberg Atelier at the «Heidelberg Spring» festival. In 2013 Pintscher became Music Director of the Ensemble intercontemporain Paris and in 2014 he started as Professor of Composition at the Juilliard School of Music.

Pulitzer Prize-winning composer **Steve Reich** (b. 1936) has been called “America’s greatest living composer” (*The Village VOICE*) and “...among the great composers of the century” (*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 embraced 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 M.A. in Music from Mills College.

Edgard Varèse (1883-1965) was a French-born 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 recognised 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.”

Francesca Verunelli studied composition and piano at the Conservatorio Luigi Cherubini in Florence, where she earned both diplomas summa cum laude. She concluded her studies at the Accademia Santa Cecilia in Rome. She went on to attend IRCAM's cursus 1 & 2 in Composition and Computer Music specializing in electronic music. She has received commissions from important musical institutions and ensembles such as IRCAM, NeueVocal-solisten Stuttgart, La Biennale di Venezia, Orchestre Philharmonique de Radio France, Milano Musica, Accentus Chamber Choir, Lucerne Symphonic Orchestra, Maggio Musicale Fiorentino Orchestra, Court-Circuit, 2e2m, ICE, Festival d'Aix-en-Provence, GMEM de Marseille, CIRM de Nice, the French State, the FACE Foundation. Her music is performed in many prestigious festivals in Europe and in the US. She has been composer in residence at Ircam (2011/12) at GMEM of Marseille (2014/15), and is currently resident artist at Casa Velasquez (Academie de France à Madrid).

Nicholas Houfek is a New York City-based Lighting Designer working in Music, Theater, and Dance. Mr. Houfek has worked with International Contemporary Ensemble (Mostly Mozart, Miller Theater, Roulette, BAC), So Percussion (Lincoln Center Festival and Carnegie Hall,) and The Bang on a Can All-Stars (Carnegie Hall). His work in Theater and Dance include: *The Play about My Dad* (Collaboration Town), *The Capables* (Gym at Judson), *Coney*, *Powerhouse* (The New Ohio), *Take Me Back* (Walkerspace), Martha Graham Dance Co, Cedar Lake Dance, Ian Spencer Bell Dance, and William Isaac's Kymera Dance. Graduate of Boston University.

Levy Lorenzo is a performer, instrument designer, and creative technologist. He performs and composes live-electronic music using electronic musical instruments that he invents. As a percussionist, Levy performs with the International Contemporary Ensemble (ICE) and co-founded the experimental theater & electronics performance duo: Radical 2. He is an electronic art consultant and engineers sound for Claire Chase and ICE. He holds a Masters of Engineering degree from Cornell University and a Doctor of Musical Arts degree from Stony Brook University. In 2014, he had the pleasure of presenting his work in Brazil, Iceland, and Burning Man. levylorenzo.com

Face and body as prime mediums of affective expression and communication have been a consistent presence in **David Michalek**'s work. This concentration is explored through the interaction and combination of various recording mediums, performance techniques, storytelling, movement and gesture. He has been focused on developing and capturing marginal moments —carefully staged — that with minimal action develop density through the interplay of image, sound and most especially time. As such, he has been particularly interested in the potentiality of slowness to impact contemporary modes of attention. Though much of his directing has been for time-based works in video, in the last several years, he has refocused his attention into a variety of live-performance contexts. One of these has included staged recitals with renowned flutist Claire Chase at the Kitchen. They are continuing to develop that collaboration through a new project, *Hagoromo*, an original dance/opera which will premier at BAM on November 3, 2015. His work has been shown nationally and internationally with recent art exhibitions or performances at the Brooklyn Museum, the LA Music Center, The Louvre, The Cleveland Museum, Covent Garden, Harvard University, Sadler's Wells, Trafalgar Square, Opera Bastille, Venice Biennale, Yale University, The Kitchen, Tanz Im August, WOMAdelaide, Lincoln Center and the Edinburgh Festival. David lectures at Yale University in the graduate program on Art and Religion at the Yale Divinity school. He lives in New York City with his wife, dancer, Wendy Whelan.

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Monday, November 16, 2015

The Kitchen at The Kitchen 512 West 19th Street, NYC

7–9pm Cocktails and Silent Auction

8pm Live Auction

Tickets \$150. Auction proceeds are shared with the participating artists and support The Kitchen's 2015–16 presenting season.

For more information, please contact Caitlin Gleason at caitlin@thekitchen.org or (212) 255-5793 ext. 10.

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