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THE Arts

Building Momentum Toward a Centennial

Get your tickets now: In 2036, the flutist Claire Chase will give a 24-hour marathon performance of all the works she will, by then, have commissioned as part of

ZACHARY WOOLFE **MUSIC REVIEW** eye-poppingly ambitious centennial homage to Edgard Varèse's pathbreaking 1936 flute solo, "Density 21.5," will in the meantime result each year in an hour-long concert of new pieces for Ms. Chase's instrument. It's the gift that keeps on giving.

Judging by the second annual program, unveiled on Thursday at the Kitchen, these events won't be your grandmother's flute recitals: They're closer to "Game of Thrones" than Jean-Pierre Rampal. Casting Ms. Chase as both instrumentalist and performance artist, "Density 2036: Part II" is theatrical, moody, exhilarating, sometimes

A performance with an eye to the future.

repetitive, sometimes lulling and often grandiose, even to the point of camp.

No director was credited — just a hardworking sound engineer (Levy Lorenzo) and lighting designer (David Michalek) — so both the evening's creative energy and its self-serious moments must be attributed directly to Ms. Chase, best known as the founder and artistic director of the International Contemporary Ensemble.

For each of the six works she played — without a break — during the concert, she moved to a different spot in the dramatically lit space, dominated by a large, X-shaped arrangement of fluo-



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rescent light tubes hanging in the background, Dan Flavin-style. In a backless halter top and flowing pants, both pristine white, Ms.

Chase seemed styled for a futuristic cruise vacation, albeit apparently the kind of getaway in which you climb a high platform

at one point and begin to furiously scratch at a gong.

There was more continuity than contrast among the new

Density 2036: Part II The flutist Claire Chase unveiled the second installment of her annual program at the Kitchen on Thursday.

works, though Felipe Lara's "Meditation and Calligraphy" and "Parábolas na Caverna" had particularly fluttering, ricocheting flute lines, and Matthias Pintscher's "Beyond (A System of Passing)" contained an arresting effect in which Ms. Chase's tone seemed to queasily vibrate. Du Yun's "An Empty Garlic" beefed up alternately keening and skittish passages with electronic organ cries.

Besides Ms. Chase's remarkably silky performance of the evening's germinal Varèse classic, still elegant and fresh, best was George E. Lewis's "Emergent." It began with a shrieking dialogue between the flute and electronic sounds, which swiftly transformed into what sounded like — and also, oddly, very unlike — bird calls, before ending in a shivery, icy mood, as on a glacier or space station. It was music you could well imagine being played in 2036.