

The Kitchen

For Immediate Release
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FLUTIST AND MACARTHUR FELLOW CLAIRE CHASE RETURNS TO THE KITCHEN WITH WORLD PREMIERE OF *DENSITY 2036: PART II, OCTOBER 2 & 3*

**Part of Chase's 22-Year Project to Commission a New Body of Work for Solo Flute,
Evening Will Include World Premieres of Compositions by Du Yun and George Lewis,
U.S. Premieres of Pieces by Felipe Lara and Matthias Pintscher**

On October 2 and 3, 2014, **Claire Chase** returns to **The Kitchen** with *Density 2036: part ii*, the second phase of an ambitious 22-year project she began in 2013. Chase, the internationally acclaimed flutist and founding artistic director of International Contemporary Ensemble (ICE), is intent on commissioning an entirely new repertoire for solo flute each year from 2014 to 2036: the 100th anniversary of Edgard Varèse's *Density 21.5*. This year, Chase will perform a 70-minute program of world premieres by Du Yun and George Lewis, and U.S. premieres by Felipe Lara and Matthias Pintscher.

Chase will perform *Density 2036: part ii* at The Kitchen (512 West 19th Street) on October 2 & 3 at 8pm. The performances are sold out; a wait list will begin at 7pm each night.

Density 2036: part ii includes the U.S. premiere of Felipe Lara's *Meditation and Calligraphy* and the New York premiere of his *Parabola na Caverna*. He wrote both in close collaboration with Chase, and both explore the closeness of the human (female) voice with the register, timbre, and natural resonant properties of the flute, as well as extreme glissandi and microtonality. *Meditation and Calligraphy* was written at the Civitella Ranieri Foundation in July 2014, while Lara was a Fellow at the Foundation and Chase was visiting to work on *Parabola*. *Parabola* was commissioned by the Fromm Music Foundation and was written for Chase.

The evening also features the world premiere of George Lewis's *Emergent* (2014), written expressly for Chase. The piece uses interactive digital spatialization and timbre transformation to create a dance among multiple flutists following diverse yet intersecting spatial trajectories.

Matthias Pintscher wrote *Beyond (a system of passing)* (2013) for Emmanuel Pahud and Claire Chase. Chase performs the U.S. premiere here, following a world premiere by Pahud at the Lucerne Festival in August 2013. Chase describes it as a "21st-century *Sequenza*," and says, "the work stretches the limits of the instrument - the instrument's register in both directions, its harmonic and chordal possibilities, and evokes the extreme virtuosity (and humor) of Berio's 1951 classic."

Du Yun's *an empty garlic* (2014), a world premiere, is a tour-de-force performance piece for solo bass flute with electronics. The composition calls upon the flutist to play percussion, scat, and recite abstracted text (from Rumi's poem "an empty garlic"). The backdrop and eventual climax of the piece is a series of deconstructed sarabandes, which recall the 16th century dance-form that was so erotic and powerful when danced by women that it was later outlawed. *an empty garlic* was commissioned by Project& and written for Claire Chase.

The program also features Edgard Varèse's *Density 21.5* (1936), written for the inauguration of George Barrere's platinum flute, and has been described by Chase as "the most important solo flute composition since Bach's Partita." *Density 2036: part ii* features sound engineering by Levy Lorenzo and lighting design by David Michalek.

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In *In Search of the New Density* (John Zorn's *ARCANA*, Vol. 12), Chase has written, “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?”

While searching for the new *Density*, Chase has given world premieres of more than 100 new works for flute, many of them written specifically for her. Following *The Kitchen*, she will bring *Density 2036: part ii* to Northwestern University, Boston Conservatory, San Francisco Conservatory, and UCLA in 2014-15.

Chase performed *Density*—a program including Steve Reich's *Vermont Counterpoint* (1982), Marcos Balter's *Pessoa* (2013), Alvin Lucier's *Almost New York* (2002), Philip Glass's *Piece in the Shape of a Square* (1967), Mario Diaz de León's *Luciform* (2013) and Edgard Varèse's *Density 21.5* (1936)—at *The Kitchen* in October 2013.

About Claire Chase

“Classical music isn't dying: it's now just being born. The music that we are making today doesn't have a name yet.”—
Claire Chase

Flutist Claire Chase, a 2012 MacArthur Fellow, is a soloist, collaborative artist, and activist for new music. Over the past decade she has given the world premieres of over 100 new works for flute, many of them tailor-made for her. In 2014 she began *Density 2036*, a project to commission, premiere and record an entirely new program of pieces for flute every year until 2036, the 100th anniversary of the eponymous and seminal piece by Varese. Also in the 2014-15 season, Chase is music directing and playing as soloist in a series of performances of Salvatore Sciarrino's *Il cerchio tagliato dei suoni* for 4 flute soloists and 100 flute “migrant.”

Chase has performed throughout the Americas, Europe and Asia, including debuts last season in Berlin, Frankfurt, Vienna, Paris, London, Sao Paulo and Guangzhou. She has released three solo albums, *Aliento* (2010), *Terrestre* (2012) and *Density* (2013). In 2014, she was selected as an inaugural Fellow of Project&, with which she will several new works exploring the relationship between language, music and social interaction over the next several years.

Chase was First Prize Winner in the 2008 Concert Artists Guild International Competition. She co-founded the International Contemporary Ensemble (ICE) in 2001 and serves as the organization's Artistic Director and CEO in addition to playing over fifty concerts a year as an ensemble member. ICE has premiered more than 600 works since its inception and pioneered a new artist-driven organizational model that earned the company a Trailblazer Award from the American Music Center in 2010. Chase was also honored with Crain's Business “40 under 40” Award in 2013. In 2013, Chase founded The Pnea Foundation, a nonprofit organization dedicated to the advancement of the flute and its repertoire in the 21st century through commissions, community engagement, cross-cultural and interdisciplinary collaborations and advocacy. She lives in Brooklyn.

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Pieces on this program were commissioned by Project& and the Pnea Foundation.

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About The Kitchen

The Kitchen is one of New York City's most forward-looking nonprofit spaces, showing innovative work by emerging and established artists across disciplines. Our programs range from dance, music, performance, and theater to video, film, and art, in addition to literary events, artists' talks, and lecture series. Since its inception in 1971, The Kitchen has been a powerful force in shaping the cultural landscape of this country, and has helped launch the careers of many artists who have gone on to worldwide prominence.

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