



# Claire Chase: *Cerchio Tagliato dei Suoni* and *Density*

Sat, Apr 4  
Royce Hall  
4pm

**RUNNING TIME:**  
Approximately two and a  
half hours;  
One intermission

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## PART ONE

Marcos Balter (b. 1974): *Alone* (2014),  
for flute and wine glasses and ambient  
percussion  
WEST COAST PREMIERE

Salvatore Sciarrino (b. 1947): *Il cerchio  
tagliato dei suoni* (1977), for four flute  
soloists and one hundred migrating flutists  
WEST COAST PREMIERE

Claire Chase	<i>Flutes</i>
Michael Matsuno	<i>Flute</i>
Erin McKibben	<i>Flute</i>
Christine Tivolacci	<i>Flute</i>
Levy Lorenzo	<i>Sound Engineer</i>
Robert Gonyo	<i>Production Manager</i>

*Intermission*

## PART TWO

Steve Reich (b. 1936): *Vermont  
Counterpoint* (1981) for eleven flutes

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

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

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

Claire Chase	<i>Flutes</i>
Levy Lorenzo	<i>Sound Engineer</i>

## Grazie Migranti!

The Center would like to thank all the flute enthusiasts who have joined us this week to bring *Cutting the Circle of Sounds* to vibrant life, both here today and earlier in rehearsals at the Hammer Museum. It has been a true migration, with performers traveling from San Diego and Santa Barbara and participants joining in where and when they can. We were able to capture most of the names of the migrating flutists you will see here tonight in time for this printing. Each person on site today has our deep gratitude for their generous contribution of time and energy to this unique project. Members of the migranti include:

Aika Dan, Aileen Garcia, Ann Carlson, Amanda Vader, Amy Two, Arlette Flores, Barbara Gasior, Beth Ross Buckley, Breanna Ohler, Catherine Marshall, Carlos Cherish Zinn, Christine Buckley, Claire Hafteck, Daniel Valle, Dickson McMurray, Diego Monico, Elena Yarritu, Eloisa Perez, Emily Flores, Evan Caplinger, Eve Newton, Francesca Alatorre, Genevieve Cordova, Ginny Atherton, Giovanna Joyce Imbesi, Haeli Baek, Jeff Pipher, Jessica Wolf, Joe DiStefano III, Josaen Ronquillo, Julia Karstens, Julio Ulises Medina, Karen Jimenez . Kasey Myers, Kate Mulligan-Ferry, Kathryn Mendenhall, Kelly Purdy, Lauren MacIntyre, Liliana Solan, Lizette Santana, Lucie Hafteck, Maeve McGonigal, Marilyn Shayegan, Melina Trujillo, Mi So Kwak, Miguel Alvarado, Paige Evans, Patricia Prince Rose, Priyanka Naik, Rodrigo Betata, Sally Rentschler, Sequoyah Sugiyama, Serena Lee, Seth Brown, Steve Totland, Suu Suu Zhou, Theo Bonner Perkins, Theresa Willis Peters, Tim Oh, Trina Watton, Yoshi Satoh.

## MESSAGE FROM THE CENTER:

The flute is not an instrument that often gets to be a rock star. It is lyrical and pleasing and integral to so many wonderful traditional melodies and memories in the art of performance.

But, in the hands of one Claire Chase, the flute gets to be a rock star, mostly by virtue of being held in the hands of one.

Claire is not only a masterful and energetic performer, she is a tireless champion of all the possibilities inherent in contemporary instrumental music. She has been with us this past week, working with the cadre of volunteer flutists who have migrated here to perform with us tonight. She is an inspiring leader full of verve and enthusiasm, ready to unlock the potential and creativity of all who perform and collaborate with her.

We're very proud to have her with us, and especially for the West Coast Premiere of *Cutting the Circle of Sounds*. You'll read more in the coming pages about this unique work. Claire and her team have come up with new creative performance elements for our presentation of this extremely rare composition, which has usually been performed in open-air or gallery spaces. In keeping with the heritage of the work, we were also proud to partner with our sister organization the Hammer Museum, where tonight's migrating flutists gathered to learn the elements of the piece and practice the unique and liberating non-tonal techniques that make it so special.

Claire has said of *Density*, her solo work in part two of this afternoon's program, that it is a work that unleashes the spirit of the flute. We think, every time Claire takes the stage anywhere in any configuration, in front of any kind of audience, she plays her own very important part in that unleashing of the flute's spirit.

Thank you for joining us on this glorious spring holiday weekend. Enjoy the performance.

## NOTE ON THE PROGRAM

### Notes on *Il cerchio tagliato dei suoni*

I have always been fascinated by the emotional impact of a single, unpitched exhalation into the flute, a sound that, as we discovered during our thrilling public workshops at the Hammer Museum this week in which both flutists and non-flutists participated, anyone can make with exhilarating individuality, purpose and nuance. There is a kind of irrepressible poetry to this most quotidian of labors: the simple gesture of breathing in and out, trying precisely not to make a tone on the most lyrical of musical instruments. As I found myself engrossed in the sounds that this remarkable group of people, the youngest of them ten and the oldest in his seventies, were huffing and heaving and woofing into these tiny metal tubes Wednesday night, I was reminded of Rumi's wise words on flute-playing from nearly 800 years ago: *We have fallen into the place/where everything is music.*

Salvatore Sciarrino's sonic explorations of the flutist's bow arm -- our breath -- have metabolized into slow-moving soundscapes, operas

and immersive musical experiences that defy categorization. There are few composers since the 18th century who have done more to expand the expressive capacity of the flute than Sciarrino, whose compositional influences range from Perotin to Punk Rock. *Cutting the Circle of Sounds*, which takes its inspiration from Frank Lloyd Wright's iconic spiraling architecture, is one of the composer's most intrepid investigations into a few simple, barely audible sounds re-imagined en masse.

The composer describes the impulse of the work through the patterns of a particularly fearless, but supremely delicate migrating animal:

*"A wild butterfly crosses the space and seems to fly randomly, but she has a precise direction and she is at once moving of her own volition and not ever alone. There are no living beings that don't move periodically.... In recent times we have seen that our species is very attracted to the opposite instinct, to home, to stability, to the absence of motion, to keep ourselves and our society in balance. An impossible balance. Impossible? Yes, life is mutation."*

The hourlong piece has only been performed a handful of times, and it has never been documented as a complete performance, so our work this week has been equal parts inventing and inheriting a nascent oral tradition. I have been in constant contact via Skype and e-mail with Luisa Sello, the Italian flutist who premiered the work under Sciarrino's supervision, and members of our dedicated migrating flute force have been online with one another, communicating between Los Angeles, San Diego, Santa Barbara and Brooklyn, sharing instructional videos, impressions, musings and ideas on breathing new life into humankind's oldest musical instrument.

I am grateful to The Center for the Art of Performance at UCLA for taking the leap to present the West Coast Premiere this afternoon; to the brilliant sound engineer and instrument-builder Levy Lorenzo whose idea it was to design LED lights that illuminate the migrating flutes; to Erin, Christine and Michael for their tireless work on the devilishly difficult solo parts; and most of all to my fellow fearless, migrating, metamorphosing flutists.

-Claire Chase

### Notes on Selections from *Density 2036*

In my current daydreams, I muse that I will be 58 years old in 2036, at the 100th anniversary of Varèse's seminal flute solo *Density 21.5*. I dream that we will have collectively brought into being a 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 famously 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 a New Density*,  
John Zorn's ARCANA Volume No. 12

## ABOUT THE ARTISTS

### Claire Chase

Flutist Claire Chase, described by *The New Yorker* as "the young star of the modern flute," 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 Varèse. Chase was awarded a MacArthur Fellowship in 2012. Chase has performed throughout the Americas, Europe and Asia. She has released three critically acclaimed solo albums, *Aliento* (2010), *Terrestre* (2012) and *Density* (2013) and is featured as a collaborative artist on more than thirty releases on the Tzadik, Mode, Naxos, Bridge, New Amsterdam, New Focus and Nonesuch labels. In 2014, she was named an inaugural Fellow at Project&, with which she will several new works exploring the relationship between language, music and social interaction over the next three years involving research in Mexico and Brazil. 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 co-artistic director and plays over fifty concerts a year as an ensemble member. ICE has premiered more than 650 works since its inception and pioneered a new artist-driven organizational model that earned the company the Trailblazer Award from the American Music Center in 2010 and the Ensemble of the Year Award in 2014 from Musical America Worldwide. In April 2015, Chase will be honored with the American Composers Forum Champion of New Music Award. In 2013, Chase founded Pnea Projects, 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 grew up in Leucadia, CA and currently lives in Brooklyn.

Claire Chase would like to thank Elena Yarritu, Carlos Aguilar and Beth Ross-Buckey for their invaluable help in this project.  
[www.clairechase.net](http://www.clairechase.net)

### **Levy Lorenzo**

Born in Bucharest, Filipino-American Levy Marcel Ingles Lorenzo, Jr. is a performer, engineer and instrument designer living in New York. Specializing in the design of interactive systems, he performs and composes live-electronic music using new, custom electronic musical instruments that he invents. His electronics work has been featured at STEIM, NIME, ICMC, ISIM, the Guthman Musical Instrument Design Competition, the G4TV network, Pitchfork.com, Slashdot.org, the Geneva Auto Show, the *New York Times*, BBC Ecuador and Burning Man. As an active performer of modern classical music for percussion, Levy has performed with the International Contemporary Ensemble and was the percussionist at the Yellowbarn Chamber Music Festival. He has also performed at the Darmstadt International Summer Course for New Music (DE), the International Ensemble Moderne Academy (AT) and gave the US Premiere of Martin Matalon's TRAME VIII Marimba Concerto. Outside of the western classical tradition, his musical background includes free improvisation, Afro-caribbean drumming, and drumset for rock and jazz ensembles. Of particular interest to him are works that use both percussion and electronics. An advocate for interdisciplinary arts, he has collaborated with dancers, video artists, installation artists, mathematicians, sculptors, engineers and dramaturgs. He is the co-founder of the theater & electronics performance duo: Radical 2. Levy is also a sound engineer specializing the realization and performance of complete electro-acoustic concerts with experimental and non-traditional configurations. He is the sound engineer for Claire Chase and the International Contemporary Ensemble. In 2014, he had the pleasure of presenting his work in Brazil, Iceland, Germany, England, Canada and across the US. Levy was an embedded systems engineer for Bose and is a consultant for various renowned electronic installation artists. He holds Bachelor of Science and Master of Engineering degrees in Electrical & Computer Engineering from Cornell University where he was awarded the Ellen Gussman Adelson Prize for music in both 2002 and 2003. He also holds Master of Music

and Doctor of Musical Arts degrees in Percussion Performance from Stony Brook University. [www.levylorenzo.com](http://www.levylorenzo.com)

### **Michael Matsuno**

Michael Matsuno is an emerging flutist, dedicated to performing contemporary repertoire and the music of our time. As a long-standing member of the Los Angeles-based What's Next? Ensemble, he has championed the voices of many talented West Coast composers alongside standard works of the 20th century. His commitments throughout Southern California include frequent collaborations with the Ensemble WildUp, as well as notable past appearance on the Monday Evening Concert and Jacaranda New Music series. An avid orchestral player, Michael currently performs with the La Jolla Symphony Orchestra under Steven Schick. He has held the Principal Flute and Piccolo positions with the Young Musicians Foundation Debut Orchestra, and has attended the Round Top Festival Institute, and the Aspen Music Festival and School for orchestral studies. Michael received a B.M. from the University of Southern California, where he studied with Jim Walker, and is currently pursuing an M.A. in performance at the University of California San Diego with John Fonville. He has been a Fellow with the Aspen Contemporary Ensemble under Sydney Hodkinson. Outside of his performance activities, Michael is a teaching assistant at UCSD and teaches privately.  
[www.michaelmatsuno.com](http://www.michaelmatsuno.com)

### **Erin McKibben**

Erin McKibben, praised for her "energy and fire," is an active flutist and teacher currently residing in Southern California. Erin is principal flutist for the Los Angeles-based experimental classical ensemble, wild Up ([wildup.la](http://wildup.la)), whose performances *LA Times* music critic, Mark Swed, has described as "impressive both technically and for their unabashed spirit." The group was also listed in Mark Swed's "Best Classical Music of 2012." As a soloist, Erin has given acclaimed performances with several orchestras across the country. She has also appeared as a soloist at the National Flute Association Convention as a prize-winner of the Orchestral Excerpt Competition in New York City, and as a guest recital soloist at the National Flute Association convention in Las Vegas, 2012.

### **Christine Tavalacci**

Christine Tavalacci is a Los Angeles based flutist who is devoted to the performance of contemporary and experimental music. She has traveled across the United States and Europe to study and perform, and has had the pleasure of working with many celebrated 20th and 21st century composers, such as Christian Wolff, James Tenney, Steve Reich, Michael Finnissy, Clarence Barlow, Jurg Frey, Stephen L. Mosko, Vinny Golia, Larry Polansky and Stefano Scodanibbio. Christine has been involved in the premieres of many new works, including those by Alvin Lucier, James Saunders, Michael Pisaro, Chiyoko Slavnic, and Catherine Lamb. Christine is an active soloist, improviser, curator and chamber musician. She is co-founder and co-director of Southland Ensemble, as well as a member of the Dog Star Orchestra, Gurrisonic, and the Vinny Golia Large Ensemble. Her playing has been released on Slub Music(Japan) and Tzadik. Christine received her BFA in flute performance from California Institute of the Arts. In 2008, she received her Diplôme de Spécialisation with mention très bien from the Conservatoire National de Région Strasbourg in Strasbourg, France, where she studied flute with Mario Caroli. Currently, Christine is completing her doctorate in contemporary flute performance at the University of California, San Diego. [www.christinetavalacci.com](http://www.christinetavalacci.com)

### **Robert Gonyo**

Robert A. K. Gonyo is a theatre director, actor, sound designer, voiceover artist, and musician residing in Queens. He is a Founder & Director of Co-Op Theatre East ([cooptheatreast.org](http://cooptheatreast.org)), the producer of Go See a Show!, New York City's independent theatre podcast ([goseeshowpodcast.com](http://goseeshowpodcast.com)), and a member of The Best Thing Ever, a directors collective.



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