

Music on the Rebound presents the *New Music Solidarity Marathon*

Claire Chase performs a 4-hour marathon concert to benefit the New Music Solidarity Fund, featuring a program of surprise world premieres and commissions by acclaimed composers.

Live on Thursday, May 14 from 6 – 10pm EDT

Recent Coverage of Music on the Rebound

[The New York Times](#)

[Los Angeles Times](#)

www.musicrebound.com/marathon

New York, NY (May 7, 2020) — On Thursday, May 14 from 6 - 10pm EDT – Music on the Rebound presents the **New Music Solidarity Marathon**, a live benefit concert designed to support the **New Music Solidarity Fund**. Claire Chase performs selections from *Density 2036*, including solo flute works and commissions by **Steve Reich, Marcos Balter, Mario Diaz de Leon, Felipe Lara, Nathan Davis, Suzanne Farrin, Du Yun, Dai Fujikura, Richard Beaudoin, Pauline Oliveros, Phyllis Chen, and Pamela Z**, as well as surprise world premieres every hour. Viewers are invited to stream the event live on the festival website and donate directly to the Fund.



The New Music Solidarity Fund is an artist-led initiative granting emergency funding to musicians affected by COVID-19. The fund has a goal of raising \$500,000 by May 15 to make possible 1000 \$500 grants to struggling artists in the new-music community. All money raised during the concert will go directly to the Fund. The New Music Solidarity Fund is administered through New Music USA, a 501c3 organization; all donations are fully tax-deductible.

Information Link: <https://www.musicrebound.com/marathon>

Facebook Event: <https://www.facebook.com/events/1237506353248030/>

Program Information

New Music Solidarity Marathon

Thursday, May 14, 2020 from 6pm – 10pm EDT

SET #1: Selections from *Density 2036*, prelude (2013)

6 – 6:45pm

Steve Reich: *Vermont Counterpoint* for flute and pre-recorded flutes (1981)

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

Mario Diaz de Leon: *Luciform* for flute and electronics (2013)

SURPRISE WORLD PREMIERE

SET #2: Selections from *Density 2036*, parts i & ii (2013-14)

7 – 7:45pm

Felipe Lara: *Meditation and Calligraphy* for solo bass flute (2014)

Felipe Lara: *Parabolas na Caverna* for solo amplified flute (2014)

Du Yun: *An Empty Garlic* for bass flute and electronics (2014)

SURPRISE WORLD PREMIERE

SET #3: Selections from Density 2036, parts iii & iv (2015-16)

8 – 8:30pm

Dai Fujikura: *Lila* for solo flute (2015)

Suzanne Farrin: *The Stimulus of Loss* for flute and pre-recorded ondes martenot (2016)

Nathan Davis: *Limn* for bass flute, contrabass flute and electronics (2015)

Pauline Oliveros: *Intensity 21.5* for contrabass flute and speaking flutist (2015)

SURPRISE WORLD PREMIERE

SET #4: Selections from Density 2036, part v (2017-18)

8:45 – 9:15pm

Marcos Balter: Excerpts from Pan, for vocalizing flutist (2017-19)

The Death of Pan

Lament

Pan's Flute

Echo

Fray

SURPRISE WORLD PREMIERE

SET #5: Selections from Density 2036, part vi (2018-19)

9:30 – 10pm

Pamela Z: *Louder, Warmer, Denser* for Claire (2019)

Phyllis Chen: *Roots of Interior* for flute and heartbeat (2019)

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About Raquel Acevedo Klein, Music on the Rebound, Founder and Producer

Born and raised in Brooklyn, NY, **Raquel Acevedo Klein** is an active conductor, vocalist, instrumentalist and visual artist. She is currently a touring vocalist with Anthony Braxton for his retrospective Braxton75 concert season. She conducts for the Grammy Award-winning Brooklyn Youth Chorus. She has premiered works by Philip Glass, John Adams, Louis Andriessen, Nico Muhly, Caroline Shaw, Paola Prestini, Bryce Dessner, Missy Mazzoli, Shara Nova, and Aleksandra Vrebalov, to name a few. Raquel has performed at Carnegie Hall, Lincoln Center, Radio City Music Hall, Town Hall, BAM, St. Ann's Warehouse, Celebrate Brooklyn!, National Sawdust and elsewhere. She has recorded and performed with the likes of Glen Hansard, Arcade Fire, Bon Iver, The National, Grizzly Bear, The Knights, NY Philharmonic, International Contemporary Ensemble and Mariinsky Orchestra among others.

About Claire Chase, Flute

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. She was named a MacArthur Fellow in 2012, and in 2017 was awarded the Avery Fisher Prize.

In 2013 Chase launched Density 2036, a 23-year commissioning project to create an entirely new body of repertory for flute between 2014 and 2036, the centenary of Edgard Varèse's groundbreaking 1936 flute solo, Density 21.5. Each season as part of the project, Chase premieres a new program of commissioned music, with six hours of new repertory created to date. In 2036, she will play a 24-hour marathon of all of the repertory created in the project. Chase will release

world premiere recordings the first four years of the Density cycle in collaboration with the producer Matias Tarnopolsky at Meyer Sound Laboratories in Berkeley, CA on September 10, 2020.

About the Composers

Steve Reich has been called “America’s greatest living composer” (*Village Voice*), “the most original musical thinker of our time” (*The New Yorker*), and “among the great composers of the century” (*The New York Times*). His music has influenced composers and mainstream musicians all over the world. *Music for 18 Musicians* and *Different Trains* have earned him two Grammy Awards, and in 2009, his *Double Sextet* won the Pulitzer Prize. Reich’s documentary video opera works—*The Cave* and *Three Tales*, done in collaboration with video artist Beryl Korot—have been performed on four continents. His recent work *Quartet*, for percussionist Colin Currie, sold out two consecutive concerts at Queen Elizabeth Hall in London shortly after tens of thousands at the Glastonbury Festival heard Jonny Greenwood (of Radiohead) perform *Electric Counterpoint* followed by the London Sinfonietta performing his *Music for 18 Musicians*.

In 2012, Reich was awarded the Gold Medal in Music by the American Academy of Arts and Letters. He has additionally received the Praemium Imperiale in Tokyo, the Polar Music Prize in Stockholm, the BBVA Award in Madrid, and recently the Golden Lion at the Venice Biennale. He has been named Commandeur de l’Ordre des Arts et des Lettres, and has been awarded honorary doctorates by the Royal College of Music in London, the Juilliard School, the Liszt Academy in Budapest, and the New England Conservatory of Music, among others. “There’s just a handful of living composers who can legitimately claim to have altered the direction of musical history and Steve Reich is one of them,” states *The Guardian*.

Praised by The Chicago Tribune as “minutely crafted” and “utterly lovely,” The New York Times as “whimsical” and “surreal,” and The Washington Post as “dark and deeply poetic,” the music of composer **Marcos Balter** (b.1974, Rio de Janeiro, Brazil) is at once emotionally visceral and intellectually complex, primarily rooted in experimental manipulations of timbre and hyper-dramatization of live performance. Recent performances include a Miller Theater Composer Portrait in 2018 and appearances at Carnegie Hall, Köln Philharmonie, Queen Elizabeth Hall, Wigmore Hall, ArtLab at Harvard University, Lincoln Center, Walt Disney Hall, Teatro Amazonas, Sala São Paulo, Park Avenue Armory, Teatro de Madrid, Bâtiment de Forces Motrices de Genève, and the Museum of Contemporary Art of Chicago. Recent festival appearances include those at Tanglewood Contemporary Music Festival, Ecstatic Music Festival, Acht Brücken, Aldeburgh Music Festival, Aspen, Frankfurter Gesellschaft für Neue Musik, Darmstadt Ferienkurse, and Banff Music Festival.

Mario Diaz de Leon is a composer and performer, whose work encompasses modern classical music, experimental electronic music, extreme metal, and creative improvised music. His classical works are noted for their bold combination of acoustic instruments and electronics, and are documented on four full length recordings. Working extensively with NYC based collaborators including ICE, Talea, TAK Ensemble, and Mivos Quartet, his music has been celebrated over the last decade for its “hallucinatory intensity” (*New York Times*), “snarling exuberance” (*Pitchfork*), “helter-skelter, electronically enhanced cadenzas” (*New Yorker Magazine*), and coupling of “crystalline clarity with the disorienting turbulence of a sonic vortex” (*Wire Magazine*). His most recent, entitled “Cycle and Reveal” was released by Denovali in September of 2019. *New Yorker Magazine* described it as “chamber music that buzzes with remarkable textures and vivid atmosphere.”

Praised by the *New York Times* as “a gifted Brazilian-American modernist” whose works are “brilliantly realized”, “technically formidable, wildly varied”, and possess “voluptuous, elemental lyricism”, **Felipe Lara**’s work — which includes orchestral, chamber, vocal, film, electroacoustic, and popular music—engages in producing new musical contexts by means of (re)interpreting and translating acoustical and extra-musical properties of familiar source sonorities into project-specific forces. He often aspires to create self-similar relationships between the macro and micro-articulation of

the musical experience and highlights the interdependence of acoustic music composition and technology, including the application of electroacoustic paradigms as catalysts for both entire structures and local textures.

Inspired by natural phenomena and the abstraction of simple stories, **Nathan Davis** "writes music that deals deftly and poetically with timbre and sonority" (NYTimes), elucidating the acoustics of instruments and the fragile athleticism of playing them. The BAM Next Wave Festival and American Opera Projects presented the world premiere of Davis' Hagaromo, a chamber dance-opera featuring the International Contemporary Ensemble (ICE), soloists Katalin Karolyi and Peter Tantsits, the Brooklyn Youth Chorus, and featuring dancers Wendy Whelan and Jock Soto. The Donaueschinger Musiktage commissioned Davis' Echeia for string quartet and live electronics, and Tanglewood presented the premiere of The Sand Reckoner (a "macrocosmic masterpiece" - Boston Globe) for six solo voices and celeste. Lincoln Center inaugurated its Tully Scope Festival with the premiere of Nathan's landmark work Bells, a site-specific, electroacoustic piece for ensemble, multi-channel audio, and live diffusion broadcast through a conference system to audience members' mobile phones.

Suzanne Farrin is a composer who explores the interior worlds of instruments and the visceral potentialities of sound. Her music has been performed by some of the great musicians of today on stages across Europe and North and South America. Earlier works have concentrated on establishing an intensity and personal language through careful study of solo instruments along with the interpretive personalities that come with them. Those works include pieces for solo strings (corpo di terra, for cello; Time is a Cage for violin and uscirmi di braccia, for viola and piano or bass drum). Though they have now been played by many interpreters, they were expressly written for people close to Suzanne (Julia Lichten, cello; Cal Wiersma, violin and [Antoine Tamestit](#) and Markus Hadulla, viola and piano). That intimacy is a productive space for her: it is as if exploring the very personal habits, sounds and physicality of each brings her closer to a more universal expressivity.

DU YUN, born and raised in Shanghai, China and currently based in New York City, is a composer, multi-instrumentalist, performance artist, activist, and curator for new music, who works at the intersection of orchestral, opera, chamber music, theatre, cabaret, musical theater, oral tradition, public performances, sound installation, electronics, visual arts, and noise. Known for her "relentless originality and unflinching social conscience" (The New Yorker), Du Yun's second opera, Angel's Bone, won a Pulitzer Prize for music in 2017. In 2018 she was named a Guggenheim Fellow; and in 2019 she was nominated for a Grammy Award in the Best Classical Composition category. She has been hailed by the New York Times as a groundbreaking artist, was listed by the Washington Post as one of their Top 35 female composers, and selected by Rolling Stone Italia in their decade review as one of the composers who defined the 2010's. Known as chameleonic in her protean artistic outputs, Du Yun's works are championed by some of today's finest performing artists, ensembles, orchestras, museums, and organizations around the world. Her albums Dinosaur Scar and Angel's Bone were named in the New Yorker's list of Top 10 Albums of the Year in 2018 and 2017, respectively.

Born in 1977 in Osaka Japan, Dai was fifteen when he moved to UK. The recipient of many composition prizes, he has received numerous international co-commissions from the Salzburg Festival, Lucerne Festival, BBC Proms, Bamberg Symphony, Chicago Symphony Orchestra, Simón Bolívar Symphony Orchestra and more. He has been Composer-in-Residence of Nagoya Philharmonic Orchestra since 2014 and held the same post at the Orchestre national d'Île-de-France in 2017/18. Dai's first opera Solaris, co-commissioned by the Théâtre des Champs-Élysées, Opéra de Lausanne and the Opéra de Lille, had its world premiere in Paris in 2015 and has since gained a worldwide reputation. A new production of Solaris was created and performed at the Theatre Augsburg in 2018, and the opera received a subsequent staging in 2020.

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

at Harvard University for eight years [2008–2016] as faculty member in composition and analysis. For 2016–2017 holds the posts of Lecturer at Brandeis University and Visiting Research Fellow in Composition at the Royal Academy of Music, London.

Pauline Oliveros' life as a composer, performer and humanitarian was about opening her own and others' sensibilities to the universe and facets of sounds. Her career spanned fifty years of boundary dissolving music making. In the '50s she was part of a circle of iconoclastic composers, artists, poets gathered together in San Francisco. In the 1960's she influenced American music profoundly through her work with improvisation, meditation, electronic music, myth and ritual.

She was the recipient of four Honorary Doctorates and among her many recent awards were the William Schuman Award for Lifetime Achievement, Columbia University, New York, NY, The Giga-Hertz-Award for Lifetime Achievement in Electronic Music from ZKM, Center for Art and Media, Karlsruhe, Germany and The John Cage award from from the Foundation of Contemporary Arts.

Oliveros was Distinguished Research Professor of Music at Rensselaer Polytechnic Institute, Troy, NY, and Darius Milhaud Artist-in-Residence at Mills College. She founded "Deep Listening @," which came from her childhood fascination with sounds and from her works in concert music with composition, improvisation and electro-acoustics. She described Deep Listening as a way of listening in every possible way to everything possible to hear no matter what you are doing. Such intense listening includes the sounds of daily life, of nature, of one's own thoughts as well as musical sounds.

'Deep Listening is my life practice,' Oliveros explained, simply. Oliveros founded Deep Listening Institute, formerly Pauline Oliveros Foundation, now the [Center For Deep Listening at Rensselaer](#), Troy, NY. Her creative work is currently disseminated through The Pauline Oliveros Trust and the [Ministry of Maāt](#), Inc.

Described by The New York Times as “spellbinding” and “delightfully quirky matched with interpretive sensitivity,” **Phyllis Chen** is a composer, keyboardist and creative force whose music draws from her tactile exploration of object and sound. Phyllis started playing the piano at the age of five and came across the toy piano as an adult. Immediately she fell in love with it and felt a need to explore its possibilities. Being an instrument bound to no history or set ideas on how it should be played, the toy piano became her grounds for sonic exploration. Unlike the piano, the unrefined but beautiful tone of the instrument captured an ever-changing quality that has inspired Phyllis to use it in a variety of solo and chamber works. She has created several original miniature theatre works (The Memoirist, The Slumber Thief and Down The Rabbit-Hole) in collaboration with her partner and video artist, Rob Dietz. One of her latest large-scale solo works, [Lighting The Dark](#), uses a variety of keyboards (two toy pianos, clavichord, accordion, Casio SK1) along with custom-made music boxes and projection. The work was described by the New York Times as “by turns poignant, humorous and virtuosic, Chen’s performance offered a slyly subversive take on issues relating to femininity, technology and power...the looping, spellbinding music...became a fitting tribute to the modest, repetitive, yet quietly heroic work of women.”

Pamela Z is a composer/performer and media artist making works for voice, electronic processing, samples, gesture activated MIDI controllers, and video. She has toured throughout the US, Europe, and Japan. Her work has been presented at venues and exhibitions including Bang on a Can (NY), the Japan Interlink Festival, Other Minds (SF), the Venice Biennale, and the Dakar Biennale. She has composed scores for dance, film, and chamber ensembles (including Kronos Quartet and Eighth Blackbird). Her awards include the Rome Prize, United States Artists, the Guggenheim, Doris Duke Artist Impact Award, Robert Rauschenberg Foundation, and the Herb Alpert Award. www.pamelaz.com