FOR IMMEDIATE RELEASE

U of M School of Music 2013 School of Music Convocation to feature Claire Chase, founder of the International Contemporary Ensemble

Minneapolis, MN (9/12/2013)— The University of Minnesota School of Music’s 2013 Fall Convocation will feature Claire Chase, soloist, collaborative artist, curator, arts entrepreneur, and founder of the International Contemporary Ensemble (ICE) on September 26 at 3 pm at Ted Mann Concert Hall (2128 4th St. S., Minneapolis, MN 55455). This event is free and open to the public. General admission; seating is on a first-come, first-seated basis.

Chase’s keynote address will focus on entrepreneurship in music as well as her experience in founding ICE. She will be joined by her ICE colleagues Rebekah Heller (bassoon), who will share ICE’s approach to the dissemination of live and recorded music, and Jacob Greenberg (piano, ICE director of educational programs), who will speak on ICE’s role in education.

The program will include a performance of Steve Reich’s Vermont Counterpoint, for flute and tape (1982), Edgard Varèse’s Density 21.5, Pauline Oliveros’ 13 Changes, and Hans-Joachim Hespos’ IKAS performed by U of M graduate student Jeffery Kyle Hutchins (saxophone) of the School of Music’s Contemporary Music Workshop (CMW).

CLAIRE CHASE/ICE U OF M SCHOOL OF MUSIC RESIDENCY
Claire Chase and members of ICE will be in residence at the U of M School of Music from September 26 to September 27. They will give a workshop for U of M School of Music students on Friday, September 27 that will feature performances and conversation with ICE musicians. Topics will include the role of entrepreneurs in music today and ICE’s commissioning and education programs including ICElab and The Listening Room.

CLAIRE CHASE BIOGRAPHY
“the young star of the modern flute”
—The New Yorker

Claire Chase, a 2012 MacArthur Fellow, is a soloist, collaborative artist, and arts entrepreneur. Over the past decade Claire has given the world premieres of over 100 new works for flute, many of them tailor-made for her. First Prize Winner of the 2008 Concert Artists Guild International Competition, Chase has given critically acclaimed solo recitals recently at Weill Recital Hall at Carnegie Hall, Avery Fisher Hall, and the Walter Reade Theater as part of the Great Performers Series at Lincoln Center. Highlights of the current season include solo performances at the Guangzhou Triennial (Guangzhou, China), Museu Pinacoteca (São Paolo, Brazil), debuts in Berlin, Vienna, Paris, and the release of her second solo album, Terrestre.

Terrestre, released in January 2012 on New Focus Recordings (distributed by Naxos of America), features 20th and 21st century flute masterworks by Saariaho, Boulez, Carter, Donatoni and Fujikura, and was hailed by the Wall Street Journal as “a full-throated affirmation of chamber
music as human drama.” Chase’s debut solo album, *Aliento*, which featured six world premiere recordings by emerging composers, was released in 2009 to instant acclaim, having been described as “stunning” by the *American Record Guide* and named one of the Top Ten Releases of the Year by *Time Out Chicago*. Forthcoming recording projects include a third solo album titled *Density* (works by Varese, Xenakis, Reich, Glass, Zorn), and a fourth featuring Bach transcriptions.

In addition to her tireless work commissioning, curating and performing works by artists in her generation, Chase enjoys close collaborative relationships with composers Pauline Oliveros, John Zorn, David Lang, Kaija Saariaho, Georges Aperghis, Olga Neuwirth, and Julio Estrada, and with conductors Ludovic Morlot, Susanna Malkki, Matthias Pintscher and Steven Schick. Chase is also working on several large-scale solo performance projects designed for non-traditional spaces in collaboration with stage directors, filmmakers, visual artists and choreographers.

In 2001, Chase founded the International Contemporary Ensemble (ICE), which has been described by *The New York Times* as “one of the most adventurous and accomplished groups in new music.” Under Chase’s leadership, ICE was awarded the 2010 Trailblazer Award from the American Music Center, as well as two ASCAP/Chamber Music America Awards for Adventurous Programming, in 2005 and 2010. As artistic director of ICE, Chase has overseen the premieres of more than 650 new works since 2001, ten album releases, and a thriving education program for public school children called The Listening Room, as well as a position as Artists-in-Residence at Lincoln Center’s Mostly Mozart Festival through 2013. More at [clairechase.net](http://clairechase.net).

**ICE BIOGRAPHY**

ICE is dedicated to reshaping the way music is created and experienced. With a flexible roster of 33 leading instrumentalists performing in forces ranging from solos to large ensembles, the International Contemporary Ensemble (ICE) functions as performer, presenter, and educator, advancing the music of our time by developing innovative new works and pursuing groundbreaking strategies for audience engagement. In an era of radical change, ICE redefines concert music as it brings together new work and new listeners.

Since its founding in 2001, ICE has premiered over 500 compositions, the bulk of them by emerging composers, in venues ranging from New York’s Lincoln Center and Chicago’s Museum of Contemporary Art to galleries, bars, clubs, and schools around the world. The ensemble has released acclaimed albums on the Bridge, Naxos, Tzadik and New Focus labels, with forthcoming releases on Nonesuch, Kairos and Mode.

With leading support from The Andrew W. Mellon Foundation, ICE launched ICElab in early 2011. This new program places teams of ICE musicians in close collaboration with six emerging composers each year to develop works that push the boundaries of musical exploration. ICElab projects will be featured in more than twenty performances each season and documented online through DigitICE, a new online venue.

ICE’s commitment to build a diverse, engaged audience for the music of our time has inspired The Listening Room, a new educational initiative targeting public schools whose music programs have been cut in the recent recession. Using team-based composition and graphic notation, ICE musicians lead students in the creation of new musical works, nurturing collaborative creative skills and building an appreciation for musical experimentation. More at [iceorg.org](http://iceorg.org).
**PARKING**
Parking is available in the 21st Ave. ramp, one block southwest of the concert hall.

**UNIVERSITY OF MINNESOTA SCHOOL OF MUSIC**
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