

Sunday, November 2, 2025

CLAIRE CHASE, FLUTES
with AISSLINN NOSKY, VIOLIN
KATINKA KLEIJN, CELLO
ALEX PEH, PIANO & HARPSICHORD

Sonata sopr'il soggetto Reale, from
***The Musical Offering*, BWV 1079 (1747)**

J.S. Bach (1685 – 1750)

I. Largo

II. Allegro

Mirrors (1997)

Kaija Saariaho (1952 – 2023)

Duet in D major, Hob. VI: D1

Joseph Haydn (1732 – 1809)

I. Poco adagio

II. Tempo di minuetto

IV. Allegro

Meadow Stirring (2024)

Dai Fujikura

II.

Sonata in G major for Flute and Violin,
Op. 51, No. 1 (1734)

Joseph Bodin de Boismortier
(1689 – 1755)

I. Andante

II. Presto

III. Siciliana

IV. Allegro

Le Merle noir (1952)

Olivier Messiaen (1908 – 1992)

Claire Chase, flute; Alex Peh, piano

INTERMISSION

Stand Still (2013)

Michael Oesterle

III.

Hidden Tree (2020)

Fujikura

Selections from *Singsong* (2025)

Tania Léon, arr. Chase

***Rituál* (1987)**

Léon

Sonata sopr'il soggetto Reale, from *The Musical Offering*, BWV 1079

Bach

III. Andante

IV. Allegro

This performance is made possible by the Anne Hawley Fund for Programs.

ISABELLA
SEWART GARDNER
MUSEUM

NOTE FROM THE CURATOR

It was clear that Claire Chase was a musician of consequence from the moment she emerged from school. Since that time, I have had the joy of working with her to produce countless programs and have seen her perform countless more. I am overjoyed to have her at the Museum and to hear her combine her love of early music with her pioneering work commissioning and performing a huge range of new music for the flute. She is a treasure.

—George Steel, *Abrams Curator of Music*

ABOUT THE ARTISTS

Claire Chase, described by the *New York Times* recently as “the North Star of her instrument’s ever-expanding universe,” is a musician, interdisciplinary artist, curator, and teacher. Passionately dedicated to the creation of new ecosystems for the music of our time, Chase has given the world premieres of hundreds of new works by a new generation of artists. She was the first flutist to be awarded a MacArthur Fellowship in 2012 and, in 2017, was the first flutist to be awarded the Avery Fisher Prize for Classical Music from Lincoln Center for the Performing Arts. Chase served as the Richard and Barbara Debs Creative Chair at Carnegie Hall in the 2022–23 season and as the Music Director for the 2025 Ojai Music Festival.

Chase has performed as a soloist recently with the New York Philharmonic, Los Angeles Philharmonic, San Francisco Symphony, Helsinki Philharmonic, BBC Scottish Symphony, Munich Chamber Orchestra, Kyoto Symphony, and London Philharmonia. Recent concerto projects include Kaija Saariaho’s *Aile du Songe* at Carnegie Hall and the Kennedy Center and the world premiere of a new duo concerto by Dai Fujikura, which Chase performed with the Netherlands Radio Philharmonic at Royal Concertgebouw in Amsterdam in January with the violinist Akiko Suwanai and on tour in Europe with the violinist Leila Josefowicz. In the

2022–23 season, Chase premiered a new duo concerto by Felipe Lara with the vocalist and bassist esperanza spalding and the conductor Susanna Mälkki, which was named one of the Best Classical Music Performances of the Year by the *New York Times*.

In 2013, Chase launched the 24-year commissioning project *Density 2036*, described by the *New Yorker* as “a quarter-century journey with little precedent.” Now in its 12th year, *Density* reimagines the solo flute literature through commissions, performances, recordings, educational initiatives, and a community-focused approach to cultural production. In 2023, Chase performed all 10 *Density* programs to date in a weeklong series of events co-produced by Carnegie Hall and the Kitchen. Central to the *Density* project is a commitment to supporting an international, multigenerational community of flutists who will take the *Density* repertoire in bold new interpretive directions. The *Density* Fellows program, launched in 2023 in celebration of the 10th anniversary, provides an international cohort of emerging flutists with the resources to make the *Density* repertoire their own. Chase is the artistic director of *Density Arts*, a nonprofit organization dedicated to the advancement of the flute in the 21st century.

As an undergraduate at Oberlin Conservatory, Chase co-founded the International Contemporary Ensemble, a collective of musicians, digital media artists, producers, and educators committed to creating collaborations built on equity and cultural responsiveness. She served as the ensemble’s artistic director until 2017 and as an ensemble member on performance and educational projects on five continents, developing an artist-driven organizational model that resulted in the premieres of over 1,000 new works and earned the group multiple Chamber Music America/ASCAP Awards for Adventurous Programming, the Trailblazer Award from the American Music Center, and the Ensemble of the Year Award from Musical America Worldwide.

A deeply committed educator, Chase is Professor of the Practice in the Department

of Music at Harvard University, where she teaches courses on contemporary music, interdisciplinary collaboration, and cultural advocacy. Chase is also Creative Associate at the Juilliard School, where she mentors young artists and engages students in a range of interdisciplinary projects. Chase's Debs Creative Chair residency at Carnegie Hall encompassed programming for all ages, including a "Day of Listening" for children and families, inspired by the listening philosophies of Pauline Oliveros. Chase partnered with MacArthur Fellow Josh Kun to expand her Pauline Oliveros project as part of Getty's PST ART x Science Collide festival in 2024–25.

Chase's extensive discography includes 11 solo albums of world premiere recordings and dozens of collaborative recordings with ensembles, composers, and sound artists from a wide range of musical genres. Chase grew up in Leucadia, CA, with the childhood dream of becoming a professional baseball player before she discovered the flute.

A unique and dynamic violinist, **Aisslinn Nosky** has captivated audiences around the world with her innovative interpretations and impeccable technique. Her fierce passion for early music and skill as a soloist, director, and conductor has generated robust appreciation by press and audiences alike. Hailed as "superb" by the *New York Times* and "a fearsomely powerful musician" by the *Toronto Star*, widespread demand for Aisslinn continues to grow.

As a soloist and director, Aisslinn has collaborated with the New World Symphony, the Orchestra of the Age of Enlightenment, the New Zealand Symphony Orchestra, Holland Baroque, Portland Baroque Orchestra, and Juilliard415. She was a core member of Tafelmusik Baroque Orchestra from 2005 to 2016. Aisslinn served as Principal Guest Conductor of the Niagara Symphony from 2016 to 2019 and was Guest Artist-in-Residence of the Manitoba Chamber Orchestra from 2019 to 2023. Currently Aisslinn is an Artistic Leader of Bach Akademie Charlotte in North Carolina.

Since 2011, Aisslinn has served as concertmaster of Boston's GRAMMY® Award-winning Handel and Haydn Society. Founded in 1815, the Handel and Haydn Society is one of the world's longest continuously performing musical organizations. Their most recent recordings of the complete Mozart violin concerti with Aisslinn as soloist and director were released in 2024 on the CORO label.

A passionate educator, Aisslinn has been on faculty at Amherst Early Music Festival, the International Baroque Institute of Longy, Tafelmusik Baroque Summer Institute, and the Banff Centre. She has given masterclasses, workshops, and performances at the Guildhall School of Music and Drama, the New England Conservatory of Music, and the Juilliard School.

Hailed by the *New York Times* as "a player of formidable expressive gifts," cellist **Katinka Kleijn** has established a genre-defying career. Her work spans performance, improvisation, composition, and performance art, fusing traditionally siloed practices. She frequently explores the cello as a body corollary to her own, placing the instrument in thought-provoking new contexts—both sonically and conceptually—and was invited to present her multidisciplinary solo work *Scratching* at Art Expo Chicago 2025. Recently, she premiered and performed Anna Thorvaldsdottir's *Ubique* at Carnegie Hall and Ojai Music Festival with flutist Claire Chase, released a cello and modular synthesizer record on the Berlin-based Elektramusic label, and was commissioned by the Formosa String Quartet to write a string quartet with narration. A member of the Chicago Symphony Orchestra and International Contemporary Ensemble, Kleijn has presented solo multimedia shows at the Library of Congress, North Carolina Performing Arts, and the Chicago Humanities Festival. Her recordings include Dai Fujikura's Cello Concerto with ICE, David Baker's Cello Concerto with the Chicago Sinfonietta, and an avant-folk record on Drag City with guitarist Bill MacKay.

Pianist **Alex Peh**, described by the *Wall Street Journal* as possessing "facility, flair and

fearlessness," collaborates with musicians globally in search of shared resonances that emerge from friendship and connection. A 2021 Fulbright Global Scholar, 2019 Asian Cultural Council Fellow, and 2022 National Endowment for the Arts grantee, he works with notable musicians across a wide range of genres and styles to explore areas of intersection and shared language.

Peh collaborates and performs with percussionist and composer Susie Ibarra and flutist Claire Chase in a trio called Talking Gong. They released their debut album in 2019, *Talking Gong*, on New Focus Recordings. Their newest piece composed by Susie Ibarra, *Sky Islands*, with the addition of the Bergamot String Quartet and percussionist Levy Lorenzo, received the 2025 Pulitzer Prize in music.

As an Asian Cultural Council fellow, Peh traveled to Yangon, Myanmar, to study Burmese Sandaya piano, from pianist Dr. U Yee Nwe. In 2021, Peh received a Fulbright Global Scholar fellowship that allowed him to connect with Greek pianist Nikos Ordoulidis in Naoussa, Greece; Burmese pianist Ne Myo Aung in Bangkok, Thailand; and Pooyan Azadeh in Bayreuth, Germany. They created a new album of piano music, *Attune*, released on Habitat Sounds, and a companion

ethnographic film, *Intermittent Attunement*, in collaboration with Dr. Lauren Meeker, Alyson Hummer, and Madelyn Colonna. *Intermittent Attunement* was selected for screening at the Ethnografilm festival in Paris, at Le Club de l'étoile.

Peh received his musical training from Indiana and Northwestern universities. He was a fellow at the Banff, Aspen, and Tanglewood music festivals. He is an associate professor of piano at SUNY New Paltz and associate chair of the music department.

UPCOMING PERFORMANCES:

CLAYTON STEPHENSON, PIANO
Sunday, November 9

SASHA COOKE, MEZZO-SOPRANO
WITH MYRA HUANG, PIANO
Sunday, November 16

MICHELLE CANN, PIANO
Sunday, November 23

HOLIDAY MUSIC IN THE COURTYARD
Wednesday, December 3, at 7 PM

The Isabella Stewart Gardner Museum resides on the homelands of the Massachusetts Tribe, who belong to this place and continue to regard these lands and waters as sacred.

Music at the Gardner is supported by Nora McNeely Hurley / Manitou Fund. The Museum thanks its generous concert donors: The Coogan Concert in memory of Peter Weston Coogan; Fitzpatrick Family Concert; James Lawrence Memorial Concert; Alford P. Rudnick Memorial Concert; David Scudder in memory of his wife, Marie Louise Scudder; Wendy Shattuck Young Artist Concert; and Willona Sinclair Memorial Concert. The piano is dedicated as the Alex d'Arbeloff Steinway. The harpsichord was generously donated by Dr. Robert Barstow in memory of Marion Huse, and its care is endowed in memory of Dr. Barstow by The Barstow Fund. Music at the Gardner is also supported in part by Barbara and Amos Hostetter, Nicie and Jay Panetta, and the Massachusetts Cultural Council, which is supported by the state of Massachusetts and the National Endowment for the Arts.



Kindly turn off all electronic devices during the concert and refrain from any photography or filming in the hall. Also, please note the location of the emergency exit doors: across the hall from the doors through which you entered.