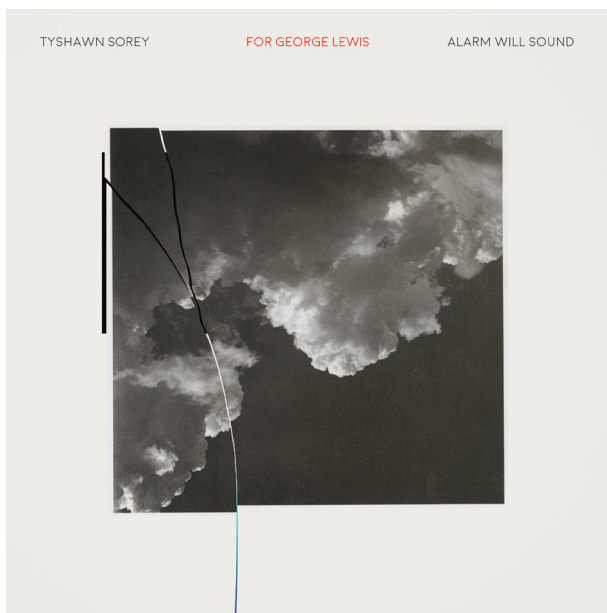


UN – FINISHED SIDE

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Alarm Will Sound with a Tyshawn Sorey Double-Album – out August 27 on Cantaloupe Music

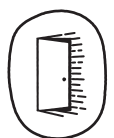
The two works, each commissioned by the chamber orchestra, tap into a central theme that Sorey calls “the decorating of time.”



Described as “one of the most vital and original ensembles on the American music scene” by the *New York Times*, [Alarm Will Sound](#) releases a double-album comprised of two major works by composer [Tyshawn Sorey](#) on **August 27** on [Cantaloupe Music](#). As “arresting a figure in contemporary classical and experimental new music as he is in jazz (*New York Times*),” and a recipient of the MacArthur Fellowship in 2017, Sorey has carved out his own territory as a musician and composer whose range of vision, emotion and visceral power is a driving and

defining force behind a young Black vanguard in new music.

This pristinely recorded collaboration with the vaunted chamber orchestra Alarm Will Sound documents two unique works — the stately, still *For George Lewis* (dedicated to the [legendary](#)



[avant garde trombonist and composer](#)) and the intense, sometimes thorny *Autoschediasms* (inspired by the real-time improvisational “conductions” of [Butch Morris](#), with a special nod to [Anthony Braxton](#)’s “language music” system). Taken together, these performances — one of which was recorded via video chat during the pandemic — find the composer testing the limits of the ensemble’s imagination and concentration, and paint a wide-angle sonic canvas that is by turns taut, trenchant, and profoundly moving.

Called a denizen of the “in-between zone” by the *New Yorker*, Sorey has stated that he aims to “start from a place where the lines between notated and improvised music have disappeared completely.” In these two works, Sorey occupies different spaces within this in-between. *For George Lewis* is a meticulously notated and deceptively tranquil work, while *Autoschediasms* is more a technique than a title – resulting in something entirely new with each performance. Alarm Will Sound’s Artistic Director Alan Pierson ruminates on Sorey and the music:

Tyshawn Sorey is a brilliant, multifaceted artist; and this project with him has been among Alarm Will Sound’s most stimulating, ming-expanding collaborations. This release juxtaposes two very different experiences of Tyshawn’s music, created through two different practices. For George Lewis is quiet, introspective, meditative; carefully crafted through Tyshawn’s compositional process. In contrast, the two Autoschediasms are wild and exuberant and extroverted; created collaboratively in the moment with Alarm Will Sound through Tyshawn’s “live composition” practice. That Tyshawn sees these two apparently-contrasting sides of his output as being one and the same fascinates me, and speaks to the depth of his thinking.

For George Lewis takes inspiration from Lewis’ *The Will to Adorn*. In this work, Lewis hints at a mix of spontaneous and predetermined composition that resonated with Sorey. The composer describes the connection: “There is great attention to detail given to its temporal and harmonic construction, as well as precision, digression, layering, and expressive timing in groups situated within the ensemble. Both pieces, and *Autoschediasms* for that matter, are indeed very demanding for the players and require much concentration.”

This compositional attitude permeates *Autoschediasms*, a piece where Sorey deconstructs the inherent limitations of referring to music as strictly composed or improvised. Sorey conducts Alarm Will Sound with visual gestures, textual directives, and autonomous prompts relayed via the hands, baton (or several batons), and white board. Some cues are technique-



specific, or they can also be relational: for example, directing musicians to play a sound based on their distance from other players, or prompting musicians to execute a given order of events. No matter the gesture, all players are given some degree of freedom in how they realize Sorey's directions, and are required to tap into their own musical instincts. The form of the composition is almost never predetermined, although Sorey is quick to point out that "there is nothing random or "free"" when he's conducting an ensemble. He goes on to say: "I always think compositionally. Much of what I do is craft even when I spontaneously create something, no matter who I am doing it with.... At no point can one performer take this process of making music for granted."

Alarm Will Sound's Alan Pierson describes the performance as having "a real edge-of-your-seat energy that everyone in the ensemble has to muster in order to keep up with Tyshawn. It's a collaboration, but it's also very intensely led music. It's a language that everyone has to learn in order to keep up."

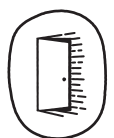
The album offers two distinct *Autoschediasms*, the first recorded live in St Louis in 2019, and the second [recorded via video chat in 2020](#).

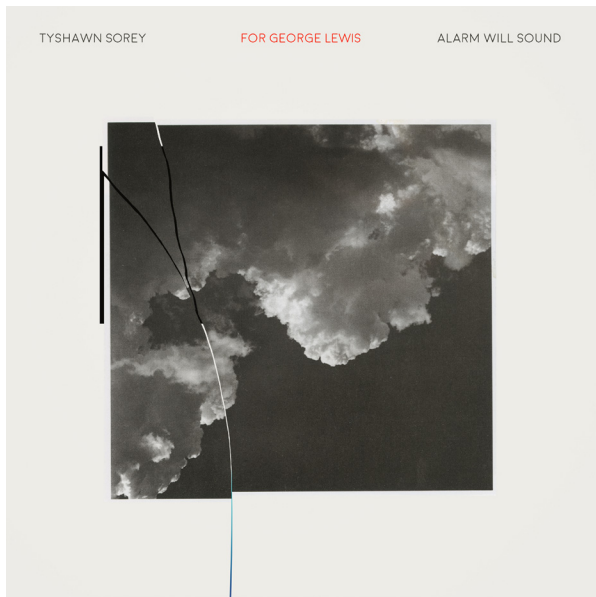
ALBUM RELEASE SHOW

August 29, 2021 @ 7:30PM

[TIME:SPANS 2021](#)

DiMenna Center for Classical Music
450 W 37th Street





ALARM WILL SOUND

Tyshawn Sorey

FOR GEORGE LEWIS | AUTOSCHEDIASMS

Release Date: August 27, 2021

Format: Digital, CD

[Cantaloupe Music](#)



cantaloupe music

ALBUM 1

I. *For George Lewis*

[53:24]

ALBUM 2

I. *Autoschediasms 2019, no.4: St. Louis*

[26:43]

Recorded live in May 2019 in St. Louis, MO

2. *Autoschediasms 2020: Video Chat Variations* [25:42]

Recorded live in October 2020 via internet video chat in Philadelphia, PA; New York, NY; Little Falls, NJ; Appleton, WI; and Columbia, MO

The recording of For George Lewis was funded by the TIME:SPANS 2020 festival and was made possible by the Earle Brown Music Foundation Charitable Trust. Additional support provided by a grant from The Aaron Copland Fund for Music.

Autoschediasms was commissioned by Alarm Will Sound with the support of the Ernst von Siemens Music Foundation.



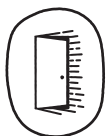


TYSHAWN SOREY

Newark-born composer and multi-instrumentalist Tyshawn Sorey (b. 1980) is celebrated for his incomparable virtuosity, effortless mastery and memorization of highly complex scores, and an extraordinary ability to blend composition and improvisation in his work. He has performed nationally and internationally with his own ensembles, as well as artists such as John Zorn, Vijay Iyer, Roscoe Mitchell, Muhal Richard Abrams, Wadada Leo Smith, Marilyn Crispell, George Lewis, Claire Chase, Steve Lehman, Jason Moran, Evan Parker, Anthony Braxton, and Myra Melford, among many others.

The *New York Times* has praised Sorey for his instrumental facility and aplomb, “he plays not only with gale-force physicality, but also a sense of scale and equipoise”; The *Wall Street Journal* notes Sorey is, “a composer of radical and seemingly boundless ideas.” The *New Yorker* recently noted that Sorey is “among the most formidable denizens of the in-between zone... An extraordinary talent who can see across the entire musical landscape.”

Sorey has composed works for the Los Angeles Philharmonic, the International Contemporary Ensemble, soprano Julia Bullock, PRISM Quartet, JACK Quartet, TAK Ensemble, the McGill-McHale Trio, bass-baritone Davóne Tines, Alarm Will Sound, the Louisville Orchestra, and tenor Lawrence Brownlee with Opera Philadelphia in partnership with Carnegie Hall, as well as for countless collaborative performers. His music has been performed in notable venues such as the Walt Disney Concert Hall, the John F. Kennedy Center for the Performing Arts, the Village Vanguard, the Ojai Music Festival, the Newport Jazz Festival, the Kimmel Center, and the Mostly Mozart Festival at Lincoln Center. Sorey has received support for his creative projects from The Jerome Foundation, The Shifting Foundation, Van Lier Fellowship, and was named a 2017 MacArthur fellow and a 2018 United States Artists Fellow.



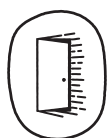
Sorey has released twelve critically acclaimed recordings that feature his work as a composer, co-composer, improviser, multi-instrumentalist, and conceptualist. His latest release, *Pillars* (Firehouse 12 Records, 2018), has been praised by *Rolling Stone* as “an immersive soundworld... sprawling, mysterious... thrilling” and has been named as one of BBC Radio 3’s *Late Junction* 2018 albums of the year.

In 2012, he was selected as one of nine composers for the Other Minds Festival, where he exchanged ideas with such like-minded peers as Ikue Mori, Ken Ueno, and Harold Budd. In 2013, Jazz Danmark invited him to serve as the Danish International Visiting Artist. He was also a 2015 recipient of the Doris Duke Impact Award. Sorey has taught and lectured on composition and improvisation at Columbia University, The New England Conservatory, The Banff Centre, University of Michigan, International Realtime Music Symposium, Harvard University, Hochschule für Musik Köln, Berklee College of Music, University of Chicago, and The Danish Rhythmic Conservatory. Sorey will join the composition faculty of the University of Pennsylvania in the Fall of 2020.



ALARM WILL SOUND

Alarm Will Sound is “one of the most vital and original ensembles on the American music scene” (*New York Times*). A 20-member band committed to innovative performances and recordings of today’s music, they have established a reputation for performing demanding music with energetic virtuosity.



With classical skill and unlimited curiosity, Alarm Will Sound takes on music from a wide variety of styles. “Stylistically omnivorous and physically versatile” (*Log Journal*), their repertoire comes from around the world, and ranges from the arch-modernist to the pop-influenced. Since its inception, Alarm Will Sound has been associated with composers at the forefront of contemporary music. The group itself includes many composer-performers, which allows for an unusual degree of insight into the creation and performance of new work.

Alarm Will Sound is the resident ensemble at the Mizzou International Composers Festival. Held each July at the University of Missouri in Columbia, the festival features eight world premieres by early-career composers. In 2013-14, Alarm Will Sound served as artists-in-residence at The Metropolitan Museum of Art.

Alarm Will Sound may be heard on 14 recordings, including its most recent, *The Hunger*, and the premiere recording of Steve Reich’s *Radio Rewrite. Acoustica*, their genre-bending, critically-acclaimed album, features live-performance arrangements of music by electronica guru Aphex Twin.



ALAN PIERSON

Alan Pierson has been praised as “a dynamic conductor and musical visionary” by the *New York Times*, “a young conductor of monstrous skill” by *Newsday*, “gifted and electrifying” by the *Boston Globe*, and “one of the most exciting figures in new music today” by *Fanfare*. In addition to his work as artistic director of Alarm Will Sound, he is Principal Conductor of the Dublin-based Crash Ensemble, has served as Artistic Director of the Brooklyn Philharmonic, and has guest conducted the Los

Angeles Philharmonic, the Chicago Symphony Orchestra, the Hamburg Symphony Orchestra, the London Sinfonietta, the Orchestra of St. Luke’s, the Steve Reich Ensemble, Carnegie Hall’s Ensemble ACJW, the Tanglewood Music Center Orchestra, the New World Symphony, and the Silk Road Project, among other ensembles. He is co-director of the Northwestern University Contemporary Music Ensemble, and has been a visiting faculty conductor at the Indiana University Jacobs School of Music, the Eastman School of Music, and at the Banff Centre for the Arts and Creativity. Mr. Pierson has collaborated with major composers and performers, including Yo Yo Ma, Steve Reich, Dawn Upshaw, Osvaldo Golijov, John Adams, Augusta Read Thomas, David Lang, Michael Gordon, La Monte Young, and choreographers Christopher Wheeldon, Akram Khan and Elliot Feld. Mr. Pierson received bachelor degrees in physics and music from the Massachusetts Institute of Technology, and a doctorate in conducting from the Eastman School of Music. He has recorded for Nonesuch Records, Cantaloupe Music, Sony Classical, and Sweetspot DVD.



LINER NOTES BY TYSHAWN SOREY

FOR GEORGE LEWIS

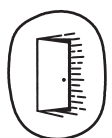
For over a decade, George Lewis has been, and continues to be, a mentor of mine whose groundbreaking work and ideas in spontaneous and predetermined composition truly resonate with my own creative practice. Such is the case between some of my compositions written up to the present day and Lewis' composition for chamber orchestra, titled *The Will to Adorn*. *The Will to Adorn* is what I consider to be one of the finest masterpieces in the music of our time (or any time), largely due in part to its unconventional use of instruments, density, and the continuous shifting of various ensemble behaviors and structural languages. In his program notes, Lewis has noted that adornment – in which a given decoration is decorated – is represented in his work as a compositional attitude that “valorizes instability, and even breakdown.”

While *For George Lewis* draws inspiration from *The Will to Adorn*, both compositions sound completely different from one another; while Lewis' work maintains a high degree of activity, *For George Lewis* contains a great deal of density and instrumental activity that is juxtaposed with accumulating gestures, layering processes, and painstaking attention given to time, while remaining still and static in its character. A given performance of this fully notated score requires much concentration, and involves precision, repetition, digression, and expressive timing realized by instrumentalists and by sub-groups situated within the ensemble. *For George Lewis* is an immersive listening experience that will prove rewarding upon its conclusion; something beautiful unexpectedly emerges out of the density and harmonic buildup and breakdown maintained during the composition's preceding sections.

AUTOSCHEDIASMS

Similar to Butch Morris' “Conduction”™ and Anthony Braxton's “Language Music” syntaxes for improvisers, *Autoschediasms* is a conductor's vocabulary that is used to generate live, real-time composition through cuing specific ensemble members (or a group of musicians) to spontaneously produce and perform particular sounds or behaviors. *Autoschediasms* is an ever-evolving duet for conductor and orchestra that is a democratic creative process, and may be viewed as both an evolution and a departure from both vocabularies.

This system contains three distinct methods for the conductor to generate composition in real time. The first of these three methods is Gesture: a series of cues that indicate specific actions for musicians to perform given by the conductor's downbeat. The gestures can involve the use of up to four batons simultaneously by the conductor, depending on the nature of a given cue from this series. The second of the three methods is Autonomy: a series of ten (10) numerical signals (given using only the right hand) that indicate specific actions for musicians to perform of their own accord and in their own manner. These cues may also be performed in combination with one another by the same performer, when indicated with both hands or on a small placard.



The third, and most involved, of these methods is Category. Similar to Autonomy, this method includes indications for musicians to perform activities in their own manner. However, the cues in Category are all indicated by either one or two small whiteboards. Moreover, there are multiple parallel series (strata) that coexist within this method. For example, players are sometimes asked to perform a number of actions that are relational to another musician or a group. Another example could be a situation where players are asked to perform or repeat a series of distinct musical events (these could range from assigned memories that recall earlier performed actions to instrument specific playing techniques, among many other possibilities) or one or more notated events.

All three of these methods demand a considerable amount of time to learn and rehearse, and are often juxtaposed into a unique whole, therefore creating a unique compositional model for electro/acoustic orchestra music: one that incorporates detailed formal processes, and calls for both instrumental and virtual soloists to navigate highly prescribed performance parameters that may otherwise be ignored. Through my extensive experience in conducting real-time composition, as well as the development and extension of this vocabulary, my hope is to extend a legacy and continuum of composition that erodes generic boundaries while asserting my own conception of harmonic, timbral, improvisational, and structural principles.

— *Tyshawn Sorey*



TYSHAWN SOREY

FOR GEORGE LEWIS

ALARM WILL SOUND



TYSHAWN SOREY

AUTOSCHEDIASMS

ALARM WILL SOUND



THANKS. LET US KNOW IF YOU'D LIKE A PROMO.

