

EASTMAN PRESENTS —
KODAK HALL SERIES

**ALARM WILL
SOUND**
HOME COMING

Friday, October 2, 2026
Kodak Hall at Eastman Theatre
8:00 PM



Eastman School of Music

PROGRAM

Black Origami (2017) Jlin
(b. 1987)
arr. Texu Kim, Chris P. Thompson

minipops 67 [120.2] [source field mix] (2014) Aphex Twin
(b. 1971)
arr. Chris P. Thompson

Faceshopping (2018) SOPHIE
(1986-2021)
arr. Alan Pierson, Tim Leopold, Chris P. Thompson

Blue Calx (1994) Aphex Twin
arr. Caleb Burhans

T69 Collapse (2018) Aphex Twin
arr. Stefan Freund

Hanabi 「 in-ear extended mix 」 (2017) Chris P. Thompson
(b. 1978)
arr. Miles Brown, Chris P. Thompson

The Intention (2018) King Britt, Christopher Stark
(b. 1968, b. 1980)

EASTMAN STUDENT PERFORMERS

Sascha Burhop and Gabriel Roth, violin I
Ella Zack and Sophia Klin, violin II
Amanda Harrell and Rachel Liu, viola
Tyler Brown and Audrey Cherwinski, cello
Gregory Galand and Zoë Gutierrez, bass

K7 Museum from Tom Jenkinson a.k.a. Squarepusher
Kammerkonzert (2026) (b. 1975)

Avril 14th (2005) Aphex Twin

Family Galaxy (2009) Tim Exile
(b. 1978)
arr. Oscar Bettison

ALARM WILL SOUND

Alan Pierson, artistic director

Erin Lesser, flute
Keve Wilson, oboe and english horn
Zachary Good, clarinet and saxophone
Elisabeth Stimpert, clarinet
Michael Harley, bassoon and contrabassoon
Laura Weiner, horn and melodica
Tim Leopold, trumpet
Michael Clayville, trombone
Chris P. Thomspson, percussion
Matt Smallcomb, percussion
Samuel Solomon, percussion
John Orfe, piano and keyboard
Courtney Orlando, violin and voice
Patti Kilroy, violin
Andrew Griffin, viola
Stefan Freund, cello
Miles Brown, bass and electric bass
Nathaniel Clark, audio engineer
Alan Pierson, conductor

Gavin Chuck, Executive Director
Peter Ferry, Assistant Director of Artistic Planning
Jason Varvaro, Production Manager
Tracy Mendez, Development Manager
Michael Clayville, Director of Marketing
Bill Kalinkos, Librarian
Uday Singh, Operations Manager

ACKNOWLEDGEMENTS

Alarm Will Sound gratefully acknowledges our individual donors and the following foundations for their support: Aaron Copland Fund for Music, Amphion Foundation, Alice M. Ditson Fund of Columbia University, BMI Foundation, Cheswaty Foundation, Fan Fox and Leslie R. Samuels Foundation, Howard Gilman Foundation, New Music USA's 2026–27 Organization Fund, and the Sinquefeld Charitable Foundation.

Additional support provided by public funds from the New York City Department of Cultural Affairs in partnership with the City Council; the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature; and the National Endowment for the Arts.

PROGRAM NOTES

Black Origami (2017)

Jlin

“Alarm Will Sound thank you! Thank you for allowing me to be apart of such a great project! Collaborating with you all has been such a pleasure and learning experience that I will never forget. I’m very humbled you all selected me as one your collaborators.”

— Jlin

The Alarm Will Sound version of *Black Origami* is an outcome of exciting collaboration among multiple creators. Of course, Jlin’s original track was already fascinating. Chris (AWS’s percussion player) meticulously transcribed and arranged the percussion parts, which is crucial considering rhythm’s significant role in this music. For example, one interesting feature of this work is its flexibility or ambiguity among the 3/4, 6/8, and 12/16 meters (I remember that Alan, Chris, and I had a long conversation about choosing the representative one.) Then, I recreated the other instrument parts. In addition to making the arrangement sound as close to the original as possible, I focused on properly translating the kaleidoscopic nature of this piece (the timbre constantly evolves) by having seamless transitions among different instruments that share single melodies. Alan (artistic director) then came up with this brilliant idea of having Dan (technical director) modify the panning of some instruments (especially those which are doing the ‘woosh’ effects) during live performances. Panning is one aspect that makes Jlin’s original piece intriguing - and now it is more ‘amplified’ in the live version. Many ensemble members also contributed by providing feedback, which I adapted when revising the arrangement. For example, John (piano) and I worked together to find the right wood slabs to get the sound satisfyingly recreating the dry clicks in Jlin’s track. I hope the audience can feel the ‘wholesomeness’ of this particular group effort!

— Texu Kim

minipops 67 [120.2] [source field mix] (2014)

Aphex Twin

Over three decades and hundreds of releases, the music of Richard D. James (a.k.a. Aphex Twin) has always raised perplexing questions, and *minipops 67* is no exception. The track opens his 2014 album, *Sym*, Aphex Twin’s first official release in over 10 years. It is known to be named after a piece of musical equipment that James used for the album: the Korg minipops drum machine. And the track raises the kinds of unanswered questions that make being an Aphex Twin fan such fun: what is that devilish voice saying and what processing was used to mask it? What gear and techniques did James employ to get such a luxuriously human feel and sound out of electronic machines? Fans obsess over these questions in countless internet chat boards. And the graphics of studio expenses and instruments that James includes in the album art offer almost no clear information, just adding to the fascinating ambiguity.

PROGRAM NOTES

The imaginative challenges of arranging this music for acoustic instruments was a formative experience in the development of Alarm Will Sound as a band. Now it plays a big part in the inspiration for the Alarm System project as a whole, which utilizes those experiences as a toolbox for collaboration with new music creators working outside of new music's traditional methods. Not having been with the group at the time of the original Aphex Twin project, I was delighted to contribute this arrangement at a moment when James is suddenly releasing so much new music into the world once again.

— Chris P. Thompson

T69 Collapse (2018)

Aphex Twin

I was asked by Alan Pierson to create an arrangement of Aphex Twin's *T69 Collapse*, my second arrangement of music by Aphex Twin, following *Cock Ver/ 10*, which was released on AWS's original *Acoustica* album.

The arrangement begins with a chill tune passed around the winds with tones captured in the piano and strings to create a reverb effect. Muted drums and practice pad play light drum tracks in the background before a bassline emerges. A viola solo, colored by other instruments, introduces a second theme. This calm triadic figure alternates with active glissando gestures led by the strings. A wild breakdown makes up the middle section of the piece, featuring a sustained microtonal pyramid in the brass, wild descents in the upper winds, and violent crescendos in the percussion. The final section, which returns to a more relaxed character, includes a continuous funky bassline line and repeated keyboard progression. Short ostinato figures repeat in the other instruments, creating textures that come and go before freezing at the end.

In addition to using several extended techniques that imitate the electronic sounds of the original, the arrangement calls upon members of the ensemble to sing, play auxiliary percussion instruments, and clap besides playing their own instruments.

— Stefan Freund

Hanabi [in-ear extended mix] (2017)

Chris P. Thompson

The original *Hanabi* was a short piece of electronic music wherein I played with the similarities between the bulletproof kevlar articulation of marching percussion and the pops and sizzles of a fireworks show. (*Hanabi* 花火 = Japanese for “fireworks”).

PROGRAM NOTES

This was also the first time I ever incorporated the sound of metronomes into my music (a creative delight that has proven endlessly fruitful to this day). I wanted to create a subtle transition: from the organized structure of metronomic time to the chaotic entropy of random explosions.

After that track was released, I transcribed the marching tenors, drums, and bass, with an eye to turning it into something that could be played live. This extended version of *Hanabi* turned out interestingly different enough that I actually recorded it and included it on my next album as *Hanabi* [in-ear extended mix]. (If Aphex Twin could remix himself, I figured I could too.

Eventually, *Hanabi* [in-ear extended mix] entered the ears of one Miles Brown, and next thing I knew — a full arrangement for Alarm Will Sound was born, bringing marching tenors to the concert stage side-by-side with friends and metronomes.

— Chris P. Thompson

The Intention (2018)

King Britt, Christopher Stark

Electronic music producer and composer King Britt has been pushing the boundaries of sonic landscapes for quite some time now. In the electronic music sphere, Britt has produced and remixed artists ranging from Grover Washington Jr. to Solange and has created music for film and television including *Miami Vice*, *Queen Sugar*, and *True Blood*.

When approached by Alarm Will Sound to collaborate, King felt both honored and nervous, having only instrumentally composed for the smaller forces of a string quartet. With only months to generate his first musical sketches, King was eager to combine the beauty of his electronics with the magic of Alarm Will Sound's signature acoustic sound.

These sketches set off a back-and-forth process with Stark, Alarm Will Sound in the recording studio, and Britt finishing off the material with rhythmic variations.

With composers Philip Glass and Vangelis as influences, King references his own *Fblostion Paradigm* project to build these otherworldly songs into a miniature space journey.

MEET THE ARTISTS

Alarm Will Sound is a GRAMMY®-winning 22-member band committed to innovative performances and recordings of today's music. They have established a reputation for performing demanding music with energetic skill. Their performances have been described as “equal parts exuberance, nonchalance, and virtuosity” by the *Financial Times* of London and as “a triumph of ensemble playing” by the *San Francisco Chronicle*. The *New York Times* says that Alarm Will Sound is “one of the most vital and original ensembles on the American music scene.”

With classical skill and unlimited curiosity, Alarm Will Sound takes on music from a wide variety of styles. Its repertoire ranges from European to American works, from the arch-modernist to the pop-influenced. Alarm Will Sound has been associated since its inception with composers at the forefront of contemporary music, premiering pieces by Steve Reich, Meredith Monk, Tyshawn Sorey, David Lang, John Adams, Mary Kouyoumdjian, John Luther Adams, Marcos Balter, and Augusta Read Thomas among others. 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 collaborates with artists who work beyond the bounds of classical music. Alarm System, and the Matt Marks Impact Fund are initiatives that have created cross-genre music with electronica artists Eartheater, Jlin, King Britt, and Rashad Becker; jazz composer-performer Dave Douglas; multimedia artists Mira Calix, Bakudi Scream, and Damon Davis; soundtrack composers Brian Reitzell and JG Thirlwell; producer Valgeir Sigurðsson, and singer-songwriter Alyssa Pyper.

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. During the weeklong festival, these composers work closely with Alarm Will Sound and two established guest composers to perform and record their new work.

Alarm Will Sound may be heard on twenty-two recordings, including *Paper Planes*, their most recent release; *Land of Winter*, featuring music by Donnacha Dennehy for which they won the 2026 GRAMMY® for Best Chamber Music/Small Ensemble Performance; *Omnisphere*, with jazz trio Medeski Martin & Wood; *For George Lewis | Autoschediasms*, one of The New Yorker's Notable Recordings of 2021; and the premiere recording of Steve Reich's *Radio Rewrite*. Their genre-bending, critically acclaimed *Acoustica* features live-performance arrangements of music by electronica guru Aphex Twin. This unique project taps the diverse talents within the group, from the many composers who made arrangements of the original tracks, to the experimental approaches developed by the performers.

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Recent performances reflect Alarm Will Sound's boundary-pushing ethos. In October 2022, they presented an overnight performance of John Luther Adams' *Ten Thousand Birds* at the Paris Philharmonie during Nuit Blanche, playing four cycles between 9 PM and 4 AM for thousands of audience members. In September 2024, they premiered David T. Little's *What Belongs to You* at the Modlin Center for the Performing Arts, based on Garth Greenwell's novel, featuring GRAMMY-winning tenor Karim Sulayman and directed by Mark Morris. In 2023, Alarm Will Sound performed Mary Kouyoumdjian's Pulitzer-finalist *Paper Pianos* at EMPAC, a multimedia exploration of refugee experiences they co-commissioned. Additionally, their 2024 *Sun Dogs* tour, created in collaboration with composers Arooj Aftab, Daniel Wohl, Devonté Hynes, and Rafiq Bhatia, and done in partnership with Liquid Music, highlighted groundbreaking collaborations blending music and film across four U.S. cities.

In 2016, Alarm Will Sound in a co-production with Opera Theatre of St. Louis, presented the world premiere of the staged version of Donnacha Dennehy's *The Hunger* at the BAM Next Wave Festival and the Touhill Performing Arts Center. Featuring Iarla O'Lionáird (traditional Irish singer) and Katherine Manley (soprano) with direction by Tom Creed, *The Hunger* is punctuated by video commentary and profound early recordings of traditional Irish folk ballads mined from various archives including those of Alan Lomax.

In 2013-14, Alarm Will Sound served as artists-in-residence at The Metropolitan Museum of Art. During that season, the ensemble presented four large ensemble performances at the Met, including two site-specific productions staged in museum galleries (*Twinned*, a collaboration with Dance Heginbotham and *I Was Here I Was I*, a new theatrical work by Kate Soper and Nigel Maister), as well as several smaller events in collaboration with the Museum's educational programs.

In 2011, at Carnegie Hall, the group presented *1969*, a multimedia event that uses music, images, text, and staging to tell the compelling story of great musicians—John Lennon, Karlheinz Stockhausen, Paul McCartney, Luciano Berio, Yoko Ono, and Leonard Bernstein—striving for a new music and a new world amidst the turmoil of the late 1960s. *1969*'s unconventional approach combining music, history, and ideas has been critically praised by *The New York Times* (“...a swirling, heady meditation on the intersection of experimental and commercial spheres, and of social and aesthetic agendas.”)

Alarm Will Sound has been presented by Carnegie Hall, Lincoln Center, Miller Theatre, Brooklyn Academy of Music, the Bang on a Can's Long Play Festival, Disney Hall, Kimmel Center, Library of Congress, Annenberg Center, the Clarice, CAP UCLA, Caramoor, and the Warhol Museum. International tours include the Beijing Modern Festival, the Holland Festival, Sacrum Profanum, Moscow's Art November, St. Petersburg's Pro Arte Festival, and the Barbican.

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The members of the ensemble have also demonstrated our commitment to the education of young performers and composers through residency performances and activities at Princeton University, the University of Michigan, University of Maryland, Shenandoah University, the Community Music School of Webster University, Cleveland State University, University of Colorado at Boulder, University of Missouri, Eastman School of Music, Dickinson College, Duke University, the Manhattan School of Music, Harvard University, New York University, and the Massachusetts Institute of Technology.

For more information and to join the mailing list, visit Alarm Will Sound's website at www.alarmwillsound.com.

GRAMMY®-winning conductor **Alan Pierson** has been praised by *The New York Times* as “a dynamic conductor and musical visionary” and by *The New Yorker* as “a sensational force” with “powerful ideas about how to renovate the concert experience.” Pierson is the founding Artistic Director and conductor of the acclaimed ensemble Alarm Will Sound, which *The New York Times* has described as pointing toward “the future of classical music.” Under his leadership, the ensemble has earned widespread critical recognition for performances that are at once virtuosic, theatrically charged, and conceptually rigorous.

Pierson cultivates deep partnerships with living composers, including Steve Reich, David Lang, Donnacha Dennehy, Cassandra Miller, Tyshawn Sorey, Mary Kouyoumdjian, David T. Little, Michael Gordon, Jlin, Ted Hearne, and many others. His critically acclaimed cross-genre collaborations center diverse artists, including the multi-hyphenate Taylor Mac, librettist Royce Vavrek, choreographer John Hegnbotham, and producer Earth Theater.

Pierson's 2026 season includes a monumental 25th anniversary for Alarm Will Sound, celebrating all year with “AWS 25” and a series of world premiere recordings. In the fall, Pierson directs his most ambitious project yet: Steve Reich's *Music for 18 Musicians: Staged Variations* at the Park Avenue Armory, a long-form exposition featuring the Steve Reich Ensemble and AWS alongside musicians from the Manhattan School of Music. Pierson's season also includes a sold-out celebration of Yoko Ono at the Chicago Museum of Contemporary Art and a critically acclaimed production of Michael Gordon's *What to wear* at the Brooklyn Academy of Music.

His signature theatrical performances engross audiences in deep and affecting experiences of contemporary music. In the evening-length *1969*, addressing a pivotal year in cultural and musical history, his daringly engineered collage of sound, imagery, words, and juxtaposed fragments of

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landmark works by Stockhausen, Berio, Stravinsky, and The Beatles evoked the era's political and artistic ferment. His *Finding Balance* intimately rendered the life and work of Hans Abrahamsen, weaving live performance with biographical interview, movement, sound, and a fairy tale.

A premier interpreter of contemporary opera, Pierson's notable credits include David T. Little's *What Belongs to You* (Modlin Arts Center) and *Dog Days* (Peak Performances, Fort Worth Opera, LA Opera); Michael Gordon's *What to wear* (Prototype Festival); Mary Kouyoumdjian's *Adoration* (Prototype and LA Opera) and *Paper Pianos* (EMPAC, Clarice); Missy Mazzoli's *Proving Up* (Bienen School); Hans Thomalla's *Dark Fall* and *Dark Spring* (Mannheim); Donnacha Dennehy's *The Hunger* (BAM) and *The Last Hotel* (St. Ann's); Christopher Cerrone's *In a Grove* (Bienen); Steve Reich's *The Cave*; and Kare Soper's *I Was Here I Was I* (Metropolitan Museum of Art).

As a guest conductor, he has appeared with leading ensembles including the Los Angeles Philharmonic, Chicago Symphony Orchestra, London Sinfonietta, LA Opera, Nationaltheater Mannheim, Hamburg Symphony Orchestra, Orchestra of St. Luke's, New World Symphony, the Steve Reich Ensemble, and Silk Road Ensemble.

Beyond the concert hall, he is an active recording artist and producer, with more than 30 albums released on labels including Nonesuch Records, Sony Classical, Cantaloupe Music, Oehms Classics, and Sweetspot DVD, which include both recorded and live opera. Pierson was nominated for two 2026 GRAMMY® Awards in the categories of Best Opera Performance and Best Chamber Music/Small Ensemble Performance, winning the latter with his ensemble Alarm Will Sound.

From 2007 to 2015, Pierson served as Artistic Director and conductor of the Brooklyn Philharmonic, where he spearheaded a bold reinvention of the orchestra. *The New York Times* called his leadership "truly inspiring," while *The New Yorker's* Alex Ross described the Philharmonic under Pierson as "remarkably innovative, perhaps even revolutionary." From 2006 to 2021, Pierson was Principal Conductor of the Dublin-based Crash Ensemble, founded by composer Donnacha Dennehy.

He is Co-Director of the Northwestern University Contemporary Music Ensemble and has served as visiting faculty at the Indiana University Jacobs School of Music, Eastman School of Music, and the Banff Centre for Arts and Creativity. Pierson holds bachelor's degrees in physics and music from MIT and a doctorate in conducting from the Eastman School of Music, which granted him its Centennial Award in 2022. Learn more at alanpierson.com.

UPCOMING EASTMAN SERIES CONCERTS

Tickets for all series concerts can be purchased at EastmanTheatre.org

EASTMAN PRESENTS – KILBOURN CONCERT SERIES

Kobrin, Jang & Ying: The Complete Beethoven Piano Trios (1 of 3)

Friday, October 9, 2026 at 7:30 PM

Kilbourn Hall

EASTMAN PRESENTS – KILBOURN CONCERT SERIES

Chanticleer: Our American Journey

Sunday October 25, 2026 at 3:00 PM

Kilbourn Hall

EASTMAN PRESENTS – EASTMAN-RANLET SERIES

Ying Quartet: Billy Childs and String Quartet Creativity

Sunday, November 8, 2026 at 3:00 PM

Hatch Recital Hall

EASTMAN PRESENTS – KODAK HALL SERIES

Chris Thile and Aoife O'Donovan: Wassail

Friday, December 4, 2026 at 7:30 PM

Kodak Hall at Eastman Theatre

EASTMAN PRESENTS – FERNANDO LAIRES PIANO SERIES

Aristo Sham: A Star Ascendent

Tuesday December 8, 2026 at 7:30pm

Kilbourn Hall

We acknowledge with respect the Seneca Nation, known as the “Great Hill People” and “Keepers of the Western Door” of the Haudenosaunee Confederacy. We take this opportunity to thank the people whose ancestral lands the Eastman School of Music of the University of Rochester currently occupies in Rochester, New York.



For the most up to date information on Eastman concerts and events, scan this code to visit our online calendar.



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