

F I E L D W O R K

vijay iyer - steve lehman - tyshawn sorey

"A JAZZ POWER TRIO FOR THE NEW CENTURY" - NPR's Fresh Air

FIELDWORK is a collective of three widely celebrated young composer-performers: pianist Vijay Iyer, saxophonist Steve Lehman, and drummer Tyshawn Sorey. Fieldwork's music reflects each member's ties to the American jazz tradition, modern composition, African and South Asian musics, underground hip-hop and electronica, and the influential music of Chicago's A.A.C.M.. Fieldwork's intensely collaborative rehearsal process resembles that of a rock band: they use group improvisation to develop and expand their intricate compositions into something larger than the sum of its parts. The result is a dense yet visceral musical world -- tightly unified ensemble playing, extroverted and high-impact, but with a mysterious inner logic. Fieldwork's third album, *Door*, was released in spring 2008 on Pi Recordings to critical acclaim.

Described in the *The Village Voice* as "the most commanding pianist and composer to emerge in recent years," **VIJAY IYER** was named #1 Rising Star Jazz Artist and #1 Rising Star Composer by the Downbeat International Critics Poll for both 2006 and 2007. His twelve acclaimed recordings include the trio record *Historicity* (2009), which was selected as the #1 Jazz Album of the Year by the NY Times, the *Village Voice* Jazz Critics Poll, Los Angeles, Times, Chicago Tribune, Pop Matters, and National Public Radio, and appeared on countless best-of-year lists. The quartet record *Tragicomic* (2008) was cited by the Chicago Tribune as one of the ten most significant cultural works of the decade. Earlier recordings include *Raw Materials* (2006) in duo with saxophonist Rudresh Mahanthappa; and *In What Language?* (2004) and *Still Life with Commentator* (2007), his large-scale works with poet-performer Mike Ladd. Vijay performs constantly around the world, and has collaborated with artists such as Steve Coleman, Roscoe Mitchell, Wadada Leo Smith, Amiri Baraka, Butch Morris, Ethel, dead prez, Karsh Kale, George Lewis, DJ Spooky, John Zorn, Dennis Russell Davies, and the American Composers Orchestra, who premiered his piece "Interventions" in 2007. He received the 2003 CalArts Alpert Award in the Arts, the 2006 New York Foundation for the Arts Fellowship, and grants from the Rockefeller Foundation MAP Fund, the New York State Council on the Arts, Chamber Music America, Creative Capital, American Composers Forum, Meet the Composer, Arts International, and The Mary Flagler Cary Charitable Trust. He is a faculty member at New York University, New School University, and the School for Improvisational Music, and has published articles in *Music Perception*, *Journal of Consciousness Studies*, *Current Musicology*, *Uptown Conversation: The New Jazz Studies*, and *Sound Unbound*. www.vijay-iyer.com

STEVE LEHMAN (b. New York City, 1978) is a composer, performer, educator, and scholar who works across a broad spectrum of experimental musical idioms. Lehman's pieces for large orchestra and chamber ensembles have been performed by the Janacek Philharmonic, the International Contemporary Ensemble (ICE), So Percussion, Kammerensemble Neue Musik Berlin, members of the Argento and Wet Ink Ensembles, and by the pianist Marilyn Nonken. An alto and soprano saxophonist, Lehman has performed and recorded nationally and internationally with his own ensembles and with those led by Anthony Braxton, Dave Burrell, Mark Dresser, Vijay Iyer, Oliver Lake, Meshell Ndegeocello, David Wessel, and High Priest of Anti-Pop Consortium. His recent electro-acoustic music has focused on the development of computer-driven models for improvisation, based in the Max/MSP programming environment. Lehman's work has been favorably reviewed in *The Wire*, *The New York Times*, and *Downbeat Magazine*,

among others, and on National Public Radio and the BBC. As a Fulbright scholar in France during the 2002-2003 academic year, Lehman began researching the reception of African-American experimental composers working in France during the 1970s, and was invited to teach a weekly undergraduate course on current trends in improvised music at the Conservatoire National Supérieur de Musique de Paris. His article in the journal *Critical Studies in Improvisation*, "I Love You with an Asterisk: African-American Experimental Composers and the French Jazz Press, 1970-1980," is based on his Fulbright research. Lehman received his B.A. (2000) and M.A. in Composition (2002) from Wesleyan University where he studied under Anthony Braxton and Alvin Lucier, while concurrently working with Jackie McLean at the Hartt School of Music. He completed post-graduate studies in Orchestration and Saxophone Performance at the Conservatoire National Supérieur de Musique de Paris (2003), where he studied with François Thébèrge and Claude Delangle. He is currently a doctoral candidate in Music Composition at Columbia University where he is a departmental fellow and studies under Tristan Murail, George Lewis, and Fabien Levy. Lehman has taught undergraduate courses at Columbia University, The Conservatoire National Supérieur de Musique de Paris, The New School, and Wesleyan University, and lectured at Amherst College, The Berklee School of Music, CalArts, The School for Improvisational Music, and UC Irvine.

One of the newest stars of New York's creative music scene, multi-instrumentalist **TYSHAWN SOREY** (b. Newark, N.J., 1980) is an active composer, performer, educator, and scholar who works across an extensive range of musical idioms. As a percussionist, trombonist, and pianist, Tyshawn has performed and/or recorded nationally and internationally with his own ensembles and with those led by Muhal Richard Abrams, Steve Coleman, Lawrence D. "Butch" Morris, Michele Rosewoman, Wadada Leo Smith, Dave Douglas, and Billy Bang, among many others. Sorey's work has been favorably reviewed in *Traps*, *The Village Voice*, *The Wire*, *The New York Times*, *Modern Drummer*, *JazzTimes*, *The Star-Ledger*, and *Downbeat Magazine*, and on WKCR-FM. Tyshawn has also appeared in *Downbeat Magazine's Annual Critics' Poll* since 2007. Both of Sorey's releases, *That/Not* (2007) and *Koan* (2009), received critical acclaim in recent years, landing on several year-end lists of 2007 and 2009, respectively. His article in *Arcana 4* (John Zorn, ed.), entitled "Meaning In Music", examines his approach to both composition and improvisation. Sorey received his B.M. (2004) in Jazz Studies and Performance from William Paterson University where he studied under John Riley, James Williams, and Kevin Norton, while concurrently studying composition with Anton Vishio and John Link, in addition to working in various settings under Peter Jarvis, director of the New Jersey Percussion Ensemble. Sorey has also conducted and participated in various lectures and master classes on improvisation, contemporary drumming, ensemble playing, and critical theory at the International Realtime Music Symposium in Norway, Amherst College, Hochschule für Musik Köln, School of Improvisational Music, Musikhochschule Nürnberg, Berklee College of Music, Birmingham Conservatory of Music in England, and Cité de la Musique in Paris. He has received commissions from Van Lier Fellowship and Roulette Intermedium, most recently for a multi-chapter work in progress entitled "Wu-Wei," recently premiered in its entirety at The Stone in New York City, where he served as curator, in August 2009. Tyshawn is currently a private instructor/faculty member in composition and improvisation for The New School for Jazz and Contemporary Music, and the School for Improvisational Music.

<http://fieldworktheband.com>
www.myspace.com/fieldworktheband

PRESS QUOTES FOR FIELDWORK:

"Highly emotional, cutting edge and accessible, Fieldwork's music mixes varied densities, changing meters and musical clusters piled over one another."
Irwin Block, *The Montreal Gazette*, Tuesday, May 16, 2006

"Fieldwork's rhythmic logic can be immensely involved, but the results are disarmingly concise. The music is also rich in paradox: **dark yet uplifting, intellectually demanding yet effortlessly funky.**" - David Adler, *JazzTimes*

"Together, they create intensely rhythmic music that combines jazz ingenuity, rock velocity and World Music savvy. **Their visceral compositions constantly blur the lines between improvised flights of fancy and expertly calibrated arrangements....** The result is a heady, punchy outing that **could serve as a template for daring, forward-looking musicians everywhere.**" George Varga, *San Diego Union-Tribune*

"Fieldwork is the sound of jazz exploding and raining down shards of glass upon our heads... [T]he piano-sax-drums trio wraps dense harmonic sheets around off-kilter rhythmic patterns that manage to groove no matter how mind-bogglingly complex they get. Fieldwork's music is foreboding and unrelentingly intense, with a dark mysticism that places it somewhere between Indian classical music and Coltrane's *A Love Supreme*." *Prefix Magazine*

"...a dazzling, intrepid sort of new jazz that's as deeply interactive as anything you're likely to hear this year... Stuff like this feels genuinely dangerous. Like three mountain climbers roped together, this trio traverses musical precipices that are real, immense, and perilous. Yet there's a restraint and control that make this in many ways the antithesis of free jazz... [T]here is nothing else out there that sounds like it. This is difficult music. In its risk-taking, fragility, and fearlessness, it's also very thrilling." Paul Olson, *All About Jazz*

"As a trio dedicated to the driving principle of rhythmic exploration, **Fieldwork has few equals.**" Troy Collins, *Junkmedia*