

FOR IMMEDIATE RELEASE

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**The San Francisco Contemporary Music Players presents**

***Made to Order***

*Music by Philippe Leroux, Ken Ueno, Donnacha Dennehy and Ronald Bruce Smith.*

SAN FRANCISCO, CA –

**Monday, November 2, 2009**

San Francisco Contemporary Music Players

The San Francisco Contemporary Music Players presents a concert of works created especially for members of the ensemble at Herbst Theatre on Monday, November 2, 2009 at 8:00 p.m. with a pre-concert talk at 7:15 p.m. The concert includes world premieres by Ken Ueno and Donnacha Dennehy, both commissioned by the ensemble. Sara Jobin conducts.

Informed by his experience as an electric guitarist and overtone singer, Ken Ueno's music fuses the culture of Japanese underground electronic music with an awareness of European modernism. Ueno will perform the vocal part himself in this new piece, *Archaeologies of the Future*, for amplified sextet of bass flute, prepared piano, percussion, viola, cello and voice.

Irish composer Donnacha Dennehy's new piece, *As An Nós*, takes its name from the Gaelic expression for "habit". The composer describes his piece as "a poetic attempt to maintain and yet escape (maybe even transcend) its own habit." The piece is for flute, clarinet, piano, percussion, guitar, violin, viola, and cello, and was commissioned by the San Francisco Contemporary Music Players.

David Tanenbaum will perform Ronald Bruce Smith's *Five Pieces for Guitar and Electronics*, which was written for Tanenbaum and incorporates software technology developed at U.C. Berkeley's Center for New Music and Audio Technology.

The ensemble will reprise Philippe Leroux's *De la texture*, a piece that was commissioned by the San Francisco Contemporary Music Players and was premiered by the ensemble in 2007. In this piece, Leroux makes use of unusual techniques and instruments ranging from steel drums to bird whistles, and even a shoe horn.

Conductor Sara Jobin is a staff conductor at the San Francisco Opera, where she had the honor of being the first woman to conduct mainstage subscription concerts, including the world premiere of Philip Glass's *Appomattox*, as well as productions of *Tosca* and *Norma*.

The pieces by Leroux, Ueno and Dennehy will be repeated when the ensemble performs in Nice, France at the 30<sup>th</sup> anniversary season of the MANCA Festival of new music.

*Composers will participate in a pre-concert talk at 7:15 p.m.*

PROGRAM:

**Ken Ueno**, *Archaeologies of the Future* (2009) world premiere, commission  
Ken Ueno, voice

**Donnacha Dennehy**, *As An Nós* (2009) world premiere, commission

**Ronald Bruce Smith**, *Five Pieces for Guitar and Electronics* (2007)  
David Tanenbaum, guitar

**Philippe Leroux**, *De la texture* (2007) commission

**CALENDAR LISTING:**

WHO: San Francisco Contemporary Music Players

WHAT: *Made to Order*, music of Leroux, Ueno, Dennehy and R.B. Smith.

WHEN: Monday, November 2, 2009, 8:00 p.m. (pre-concert talk at 7:15 p.m.)

WHERE: Herbst Theatre, 401 Van Ness, San Francisco

PRICES: \$28 general, \$23 seniors, \$10 students

TICKETS: [www.cityboxoffice.com](http://www.cityboxoffice.com)

INFO: [www.sfcmp.org](http://www.sfcmp.org), 415-278-9566

**This concert is underwritten in part by** the National Endowment for the Arts.

**Ken Ueno's piece is underwritten by** the *Northern California Composers Commissioning Program*, which provides support for composers' careers while helping forge new connections between composers, performers and presenters. This program of the American Composers Forum, San Francisco Bay Area Chapter, is supported by the San Francisco Foundation through its Fund for Artists, and by individual donors.

**The San Francisco Contemporary Music Players is supported in part by:**

San Francisco Hotel Tax/Grants for the Arts Program; National Endowment for the Arts; American Composers Forum, San Francisco Bay Area Chapter; BMI Foundation; Aaron Copland Fund for Music; Alice M. Ditson Fund at Columbia University; The French-American Fund for Contemporary Music, a program of FACE with support from Cultural Services of the French Embassy, CulturesFrance, SACEM and the Florence Gould Foundation; Ann and Gordon Getty Foundation; William and Flora Hewlett Foundation; Istituto Italiano di Cultura; Mid Atlantic Arts Foundation through USArtists International with support from the National Endowment for the Arts and the Andrew W. Mellon Foundation; Bernard Osher Foundation; Pro Helvetia, the Swiss Arts Council; Consulate General of Switzerland in San Francisco; San Francisco Foundation; Wattis Foundation; Wells Fargo Foundation; Zellerbach Family Foundation

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