

FOR IMMEDIATE RELEASE

September 1, 2009

Contact: Carrie Blanding

Phone: 415-278-9571

Email: cblanding@sfcmp.org

Download Photos and Press Releases: www.sfcmp.org/press

**The San Francisco Contemporary Music Players presents
Contemporary Insights: Music and Conversation
Ken Ueno's *Archaeologies of the Future***

SAN FRANCISCO, CA –

Sunday, November 1, 2009

San Francisco Contemporary Music Players

The San Francisco Contemporary Music Players continues its 2009-10 season of *Contemporary Insights: Music and Conversation* events with a performance and discussion of Ken Ueno's new work *Archaeologies of the Future* at 4:30 p.m. at ODC Dance Commons in San Francisco. Before and after the performance, the composer, conductor Sara Jobin, and the performers will engage the audience in a discussion about the piece, illustrating with musical examples from the piece. Wine and hors d'oeuvres will be served before and after the performance.

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 (written in 2009) for amplified sextet of bass flute, prepared piano, percussion, viola, cello and voice.

As a vocalist specializing in extended techniques such as overtones, multiphonics, extreme extended registers and circular breathing, Ueno performs with the experimental improvisation group Onda and the noise/avant-rock group Blood Money.

A former ski patrol and West Point cadet, Ueno holds degrees from Berklee College of Music, Boston University, the Yale School of Music, and a Ph.D. from Harvard University. He is currently an Assistant Professor at the University of California, Berkeley.

Ueno describes his compositional process as follows:

"My compositional process involves considerable research into extending instrumental possibilities. First, sounds are imagined and then "worked out" with collaborating performers to realize these sounds on their instruments. These sounds are then analyzed using software in order to derive parametric data that will inform the structure of the music. The music created in this way (which I call "person-specific" music) has depended upon long-term collaborations with some of the most remarkable of the younger generation of hyper-virtuosic performers..."

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*.

Now in its fourth season, the San Francisco Contemporary Music Players' *Contemporary Insights: Music and Conversation* series is devoted to breaking down barriers between listeners and performers to enhance understanding and appreciation of new music. This piece will have its world premiere performance on the following evening, November 2, at Herbst Theatre as part of the ensemble's second concert of the season, "Made to Order."

CALENDAR LISTING:

WHO: S.F. Contemporary Music Players

WHAT: performance/discussion of Ken Ueno's *Archaeologies of the Future*

WHEN: Sunday, November 1, 2009 at 4:30 p.m.

WHERE: ODC Dance Commons, 351 Shotwell St. at 17th, San Francisco

PRICE: \$10/\$5

TICKETS: www.sfcmp.org

INFO: www.sfcmp.org, 415-278-9566

This 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

###