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SF Contemporary Music Players present 'Oceanic Migrations:' a season-opening premiere event
September 14, 2019 at The Cowell Theater, Fort Mason Cultural Center, featuring the world premiere of a new work by composer Michael Gordon, with special guest artists Splinter Reeds and Roomful of Teeth.

'How Music is Made' composer talk and panel with Michael Gordon, local and national archivists and historians precedes the concert on Saturday, September 14.

SAN FRANCISCO (August 15, 2019) – San Francisco Contemporary Music Players (SFCMP) announces their season-opening event on Saturday, September 14, at the The Cowell Theater in Fort Mason Cultural Center, featuring the world premiere of a new, concert-length work by Bang On A Can co-founding composer Michael Gordon, and uniting for the first time ever the forces of the SF Contemporary Music Players with the preeminent Bay Area reed quintet Splinter Reeds and the GRAMMY Award-winning vocal ensemble Roomful of Teeth. Inspired by San Francisco's history as a center for immigration, Gordon's piece will look to Angel Island's seat across the water in San Francisco Bay as one of many points of reference in the ongoing struggle between alienation and acceptance that underpins immigration to the United States. This concert is a part of SFCMP's *on STAGE* series, which presents large-ensemble contemporary classical works of the most influential and innovative composers of our time.

Michael Gordon, along with his Bang On A Can co-founders and compatriots, represents a distinct force in modern music. Known for works that exploit rock-based rhythmic influences and unconventional instrumental resources, Gordon has already written a number of pieces inspired by certain locations and events, such as *Natural History*, written for the 100th Anniversary of the United States' National Parks and premiered at Crater Lake in Oregon. For his new, SFCMP-commissioned work - which will have its premiere in view of the Golden Gate and a major point of entry to the United States - Gordon looks to a now-allegorical source as a frame for the wider narrative of the trials, experiences, and triumphs of those who have made their way under diverse and disparate circumstances to these shores. The classic novel *My Antonia* by Willa Cather - recently cited by *The New York Times* columnist Bret Stephens as "a book for our times" and "an education in what it means to be American," serves as the textual background for an exploration on the personal and intimate level of the issues and perceived distinctions between 'native' and 'immigrant' in our country. The eight-voice ensemble Roomful of Teeth, known for their ongoing work in the study of pan-global vocal styles and the creation of a new repertoire without borders, will be a vehicle for these narrative elements, while the virtuosity and extended technical palettes of Splinter Reeds and the players of SFCMP will interact with and augment the work's drama through instrumental means. By virtue of its connection to the shared and tangible experience of people arriving through Angel Island to the Bay Area and in the larger scope of U.S. immigration history, Gordon's work will be a watershed exploration through artistic means of issues at the forefront of our local and national dialogue.

The concert will take place at the Cowell Theater, Fort Mason Cultural Center, located at 2 Marina Blvd, San Francisco on September 14, 2019. Doors open at 6:00pm with full bar service and food available by Cow Hollow Catering at the venue. The pre-concert program, with composer Michael Gordon and a panel of archivists and historians, begins at 7:00pm, followed by the concert at 8:00pm. For several days preceding, a multi-media installation about the development and inspiration of the piece will run at Immigration Station Museum on Angel Island itself (September 7-14), for the free viewing of those visiting the island in order to learn, observe, or remember.



TICKETS

Available at <https://sfcmp.org/individual-tickets/?eid=34822>

Single Ticket General \$35

Single Ticket Arts Employees/Teachers/Students \$15

SCHEDULE

September 7-14, 2019 at Angel Island, Immigration Station Barracks <https://www.aiisf.org/visit>

Educational multimedia installation about the creation and development of this project showing at the historical Immigration Station Barracks on Angel Island.

For free entry to the Sept 14 concert, bring an Angel Island ferry ticket, receipt, or any collateral from Angel Island or Immigration Station Museum.

September 14, 2019 at Cowell Theater, Fort Mason

6:00pm Doors open, full-service bar and food available by Cow Hollow Catering at the venue

7:00pm Pre-concert discussion with composer Michael Gordon; Rick Quan, two time Emmy award-winning broadcaster and filmmaker; William Greene, Archivist, The National Archives at San Francisco; and William Lowe, journalist, author, and community advisor

8:00pm Concert

Post-concert reception

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Panelists

Rick Quan is a two time Emmy award winner with more than 30 years of on-air experience in the San Francisco television market. He is the first Chinese American television sportscaster in the country and the first Asian American male to be a full-time anchor in San Francisco. Rick is also an award-winning documentarian. His most recent film was an hour long documentary on the late San Francisco Mayor Ed Lee, a project sponsored by the Chinese Historical Society of America. Quan's grandfather Bong C. Quan came through Angel Island in 1912, while his father, William K.Y. Quan came through in 1938.

William Greene, Archivist at the National Archives and Records Administration in San Bruno, California.

William Wong was born and grew up in Chinatown. He is the youngest child and only son of seven children of Gee Seow Hong and Gee Suey Ting. His parents ran 'The Great China' restaurant in the heart of Chinatown from 1943 to 1961. He attended Oakland public schools and the University of California at Berkeley before becoming a journalist for mainstream newspapers. He is the author of 'Images of America: Oakland's Chinatown' from which many historic photos on this website are taken. Bill is working on his own oral history project of Chinatown and also has been a community advisor for this project since its inception.

This project was made possible in part through the generosity of the Clarence E. Heller Foundation and the National Endowment of the Arts with a special thank you to Angel Island State Park, California State Parks, and Angel Island Immigration Station Foundation.



About Michael Gordon, Composer

<https://michaelgordonmusic.com>

<http://sfcmp.org/press-kits/>

Over the past 30 years, Michael Gordon has produced a strikingly diverse body of work, ranging from large-scale pieces for high-energy ensembles and major orchestral commissions to works conceived specifically for the recording studio and kaleidoscopic works for groups of identical instruments.

Transcending categorization, his music represents the collision of mysterious introspection and brutal directness.

This season, cellist Ashley Bathgate premieres a solo to be performed inside houses, the Amsterdam Cello Octet premieres the latest addition to Gordon's concert-length music for multiples, the Theatre of Voices premiere *A Western*, and The Crossing choir gives a preview of a multi-year project with film by Bill Morrison: *Montaña*.

Gordon's recent works include a new chamber version of his opera *Acquanetta*, commissioned/premiered by Beth Morrison's Prototype Festival in NYC; *Big Space*, commissioned and presented by the BBC Proms; a concert-length work for choir, *Anonymous Man*, commissioned/premiered by The Crossing, and three new works for orchestra – *Natural History*, written for the 100th Anniversary of the United States' National Parks and premiered at Crater Lake in Oregon; *Observations on Air*, a concerto for bassoon for soloist Peter Whelan, commissioned by The Orchestra of the Age of Enlightenment; and *The Unchanging Sea*, a piano concerto for Tomoko Mukaiyama with a new film by Bill Morrison commissioned/premiered by the Seattle Symphony and the Rotterdam Symphony. Gordon and Morrison's other collaborations include *Decasia*, *Dystopia*, *Gotham* and *El Sol Caliente*.

Gordon's discography includes *The Unchanging Sea*, *Clouded Yellow*, *Sonatra*, *Natural History*, *Timber Remixed*, *Dystopia*, *Rushes*, *Timber*, *Weather*, *Light is Calling*, *Decasia*, (purgatorio) *POPOPERA*, *Van Gogh*, *Trance*, and *Big Noise from Nicaragua*. He is co-founder and co-artistic director of New York's legendary music collective *Bang on a Can*. His music is published by Red Poppy Music (ASCAP) and is distributed worldwide by G. Schirmer, Inc.

About Roomful of Teeth

Roomful of Teeth is a Grammy-winning vocal project dedicated to reimagining the expressive potential of the human voice. Through study with masters from vocal traditions the world over, the eight-voice ensemble continually expands its vocabulary of singing techniques and, through an ongoing commissioning process, forges a new repertoire without borders.

Founded in 2009 by Brad Wells, Roomful of Teeth gathers annually at the Massachusetts Museum of Contemporary Art (MASS MoCA) in North Adams, Massachusetts, where they've studied with some of the world's top performers and teachers in Tuvan throat singing, yodeling, Broadway belting, Inuit throat singing, Korean P'ansori, Georgian singing, Sardinian cantu a tenore, Hindustani music, Persian classical singing and Death Metal singing. Commissioned Composers include Rinde Eckert, Fred Hersch, Merrill Garbus (of tUnE-yArDs), William Brittelle, Toby Twining, Missy Mazzoli, Julia Wolfe, Ted Hearne and Ambrose Akinmusire, among many others.

About Splinter Reeds

Splinter Reeds is the West Coast's first reed quintet, comprising five innovative musicians with a shared passion for new music. The ensemble is committed to presenting top tier performances of today's best contemporary composition, showcasing the vast possibilities of the reed quintet, commissioning new works, and collaborating with fellow musicians and artists.

As a relatively new chamber music genre, the reed quintet is an evolutionary detour from the traditional woodwind quintet with the advantages of a more closely related instrument family. With approximately 20 professional reed quintets worldwide, Splinter Reeds is explicitly dedicated to cutting edge composition and expanding the existing reed quintet repertoire through the development of new works by emerging and established composers.

Splinter Reeds formed in 2013 with the coming together of five colleagues highly active in multiple facets of the Bay Area's vibrant music scene: Kyle Bruckmann (oboe), Bill Kalinkos (clarinet), David Wegehaupt (saxophone), Jeff Anderle (bass clarinet), and Dana Jessen (bassoon). The sum of their wide ranges of experience – in settings including free jazz, improvisation, electronic music, pop, punk and metal as well as classical – has enabled them to rapidly zero in on a distinct aesthetic identity.

About Eric Dudley, SFCMP Artistic Director



Born in Toronto and raised in Connecticut, **Eric Dudley** leads a multi-faceted career as a conductor, composer, vocalist and pianist deeply engaged in the performance and creation of contemporary music. Since its founding in 2009, Eric has been a member of the genre-defying vocal octet Roomful of Teeth, touring worldwide and recording a wide array of newly commissioned works with the Grammy Award-winning ensemble. He moved to the Bay Area in 2016 to oversee the orchestra program at the San Francisco Conservatory of Music, becoming the next Artistic Director for the San Francisco Contemporary Music Players in 2017. This year, Eric also returns to Australia as principal conductor for the Bendigo Festival of Exploratory Music, and leads Roomful of Teeth and Ensemble L'Instant Donné in a production with Peter Sellars at the Paris Festival d'Automne.

While living in New York City, Eric conducted and performed with organizations as diverse as Ekmeles and TENET vocal ensembles, the Choir of Trinity Wall Street, Talea Ensemble, American Symphony Orchestra, Ensemble Signal and the New York Philharmonic. He was an assistant conductor for the Cincinnati Symphony Orchestra under Paavo Järvi and the Princeton Symphony Orchestra under Rossen Milanov for several seasons, and some of his recent guest engagements include the Ojai Festival in California, International Contemporary Ensemble (*ICE*) in New York and Finland, Adelaide Symphony Orchestra in Australia, and the National Symphony Orchestra at the Kennedy Center.

Eric served on the faculty of Mannes College of Music at the The New School in New York, where he directed the Mannes Prep Philharmonic and The New School Chorus. He currently teaches the graduate conducting majors at the San Francisco Conservatory of Music, and has been appointed to a year-long Artist-in-Residence position at the Conservatory of Music at University of the Pacific in Stockton.



As a pianist and chamber musician, he has performed with members of Novus New York and the Cincinnati and Princeton symphony orchestras. His own music has been premiered and recorded by the Hartford Symphony Orchestra, Quey Percussion Duo, and by Roomful of Teeth.

Eric holds a bachelor's degree in composition from the Eastman School of Music, and both a master's and doctorate degree in orchestral conducting from Yale, where he was the recipient of the Dean's Prize. He lives in Walnut Creek, California with his wife Melanie and their infant son Ethan.

About San Francisco Contemporary Music Players



San Francisco Contemporary Music Players is the West Coast's most long-standing and largest new music ensemble, comprised of twenty-two highly skilled musicians. For 49 years, the San Francisco Contemporary Music Players have created innovative and artistically excellent music and are one of the most active ensembles in the United States dedicated to contemporary music. Holding an important role in the regional and national cultural landscape, the Contemporary Music Players are a 2018 awardee of the esteemed Fromm Foundation Ensemble Prize, and a ten-time winner of the CMA/ASCAP Award for Adventurous Programming. The Players have performed more than 1,200 works by over 600 composers; over 300 of these performances have been premieres, and the organization has commissioned over 80 major works including pieces from composers such as John Adams, John Cage, Earle Brown, Olly Wilson, Michael Gordon, Du Yun, Myra Melford, and Julia Wolfe. The Contemporary Players have been presented by leading cultural festivals and concert series including San Francisco Performances, Los Angeles Monday Evening Concerts, Cal Performances, the Stern Grove Festival, the Festival of New American Music at CSU Sacramento, the Ojai Festival, and France's prestigious MANCA Festival. The Contemporary Music Players nourish the creation and dissemination of new works through world-class performances, commissions, and community and education programs. The Players perform the music of composers from across cultures and stylistic traditions who are creating a vast and vital 21st-century musical language featuring the work of iconic and emerging composers while shining a spotlight on works for large ensemble and California artists.

For more information, and hi-resolution images visit [SFCMP.org/press-kits/](https://www.sfcmp.org/press-kits/)
Biographies of SFCMP ensemble members can be accessed online at: [sfcmp.org/category/players](https://www.sfcmp.org/category/players).