



KEN UENO
WAVELENGTHS

KAREN YU

THE UP:STRIKE PROJECT

ADRUNNOGNT



Ken Ueno

KEN UENO WAVELENGTHS

Ken Ueno

- | | | |
|---|--|-------|
| 1 | Wavelengths (2019)
Karen Yu, vibraphone | 12:22 |
| 2 | ...a.m... (2002)
The Up:Strike Project
Karen Yu, percussion
Samuel Chan, percussion
Emma Ng, percussion
Eugene Kwong, percussion | 19:48 |
| 3 | I am the uncle who sees past lives (2024)
(Ken Ueno/ADRUNNOGNT)
Ken Ueno, extended voice | 20:24 |
| 4 | Phase Patterns of Likeness Slightly Off (2023)
The Up:Strike Project
Rebecca Lloyd-Jones, percussion
Matthew Lau, percussion
Samuel Chan, percussion
Bevis Ng, percussion | 14:00 |

Total: 66:34

Notes

IN WRITING OF HIS *...a.m...*, the earliest work in this collection, Ken Ueno speaks of the “gradual morphological transformation of sound,” a process through which, for example, a complex noise is refined through intermediary states to become a clearly identifiable pitch and timbre. This idea could stand as a localized manifestation of Ueno’s compositional thinking more broadly. His approach to creativity presents as a spectrum spanning pure experience—hands-on, DIY, experiential, and experimental—through the abstract and intellectual spaces of aesthetics, philosophy, history, sociology: that is, a morphology from action to thought and vice versa. A constant, intense curiosity populates that continuum through the composer’s research in a broad range of topics via voracious reading; travel and collaboration; teaching, and deep engagement with other art forms.

The dramaturgy of Ueno’s music emerges for the listener as multivalent and dimensional, vibrant with ideas both audible and referential. This is most evident in his dedicated opera-theater works *Gallo*, *Aeolus*, and *Everything Rises*. His concertos, all of which were tailored for particular performers, are idea- and character-driven in ways that parallel opera. This comes through most powerfully in his voice concerto *On a Sufficient Condition*

for Most Specific Hypothesis [2008], composed for himself to perform. All of the works on this disc, spanning nearly 20 years, exhibit such narrative richness.

Percussion, and the percussionists whom Ueno calls “natural allies” in his artistic life, play a major role in Ken Ueno’s music. In keeping with his other work, the percussion-centered pieces here all include elements of theatricality, both explicit and subtle, that expand players’ roles beyond conventional instrumental performance and enhance the expressive potential of the work. He has used the physical and sonic properties of percussion instruments (including newly created ones) to establish critical aspects of a work’s structural foundations, inclusive of harmonic, timbral, and rhythmic dimensions. In works including the chamber violin concerto *Zetsu* (2015) and the mixed-ensemble *Infinity of Lists* (2023), a set of custom-made pipes (evolved from those found in *...a.m...*) helps define and clarify the microtonal harmonic scope of the piece for both performer and listener. He has taken on the unique challenge of composing works combining conventional forces with the suites of distinctively tuned pitched percussion instruments invented by Harry Partch. His use of hacked and modded instruments such as the “hookah sax” and the double-bowed cello of Frances-Marie Uitti (in the

concerto *Hapax Legomenon*) offer both freedom from conventional performance practices and the goal of new, unforeseen limitations.

The referential elements of *...a.m...*, “for percussion quartet and digital alarm clocks,” appears on its surface: the use of “hacked” digital radio alarm clocks as props and sound sources illustrates the work’s exploration of the “liminal space between wakefulness and dream states,” occupying roles serving both the sonic and narrative facets of the piece. Ueno wrote the piece in 2002 for Sō Percussion, a quartet with a reputation for both virtuosity and conceptual adventurousness. The radio alarm clocks in *...a.m...*, perhaps a nod to the radios in many of John Cage’s works, are tuned to static, colored noise. That sound is extrapolated to acoustic means: sandpaper, sustained snare drum rolls, and rolls on suspended cymbals of various sizes and on tom-tom. Tom-toms and woodblocks add definition and timbral variety to the unpitched percussion. With the active rhythmic textures and strange overtones of the tuned metal pipes, an almost gamelan-like quality joins the noise layer, becoming increasingly dominant. Although harmonically elusive, the sonority created by the pipes in *...a.m...* is ultimately an unchanging (that is, again “static”) one, leaving changes in rhythm, timbre, and texture as the ultimate drivers of its motion and evolution.

...a.m... already exhibits the compositional virtue/virtuosity of patience that has increasingly characterized Ueno’s music in the years since. The subtlety and originality of his musical materials demands the time to allow them to sink in, to achieve their own rhetorical space. In this his experience has been informed by his work in other musical contexts, e.g., improvised perfor-

mances and soundscapes for site-specific installations, both of which demand a different scope of time.

Both *Wavelengths* and *Phase Patterns of Likeness Slightly Off* are products of collaborations Ueno developed working in Hong Kong with percussionist Karen Yu. In both, Ueno uses the special characteristics of the vibraphone to explore frictions and resonances that arise through small differences in pitch, duration, and timbre. These works emphasize nuance, rewarding the generous performer and listener by focusing attention on what might at first seem to be incidental, inconsequential artifacts of technological or executional impurity. By creating environments requiring musicians to react to unpredictable results of actions they themselves have initiated, Ueno amplifies their creative energies in ways that resonate with his own.

In the solo work *Wavelengths*, composed for Karen Yu, Ueno expands the timbral and harmonic range of the equal-tempered vibraphone via three small sinewave-generating speakers. Placed on specific tone bars of the instrument, the pitches from the three speakers create harmonies and difference tones with the vibraphone’s pitches, which also results in “beats” that result from pitches slightly out of tune with one another. The tempo of these beats changes via micro-adjustments to the sinewave’s pitch. For example, the piece opens with a D-sharp in one speaker, tuned to correspond with the vibraphone’s D-sharp. As the speaker’s pitch is adjusted upward—by a quarter tone (50 cents), third tone, and smaller intervals, always then reverting to the original D-sharp—these beats provide the suggested energy impulse for the soloist’s next gesture. For Ueno, this audible rhythmic modulation is analogous to the tension and

release inherent in traditional harmonic progression. The vibraphone motor (which provides its characteristic vibrato) is also used to create further disturbances of the sounded pitches, both electronic and acoustic. (Ueno makes use of the greater range of speeds of Yu's vintage Musser vibraphone, another example of exploring performer-specific contexts in his music.) The performed sounds are then captured for playback via larger speakers, creating an afterimage canon effect and further enriching the sonic space. After the opening, the pitch and gestural material increases in complexity as the other two speakers are added, triggering further interference harmonies and gestural figures for the vibraphonist.

Phase Patterns of Likeness Slightly Off explores similar premises, and is in a sense an orchestration—better still a socialization—of the solo work. Ueno wrote it for Karen Yu's The Up:Strike Project, which she started with percussionist Matthew Lau, the two forming the core of a flexible percussion-centered ensemble. *Phase Patterns* doesn't employ external sound sources but leans heavily on the modulatory effects of the vibrato motors. The varied speeds of these motors create audible interference patterns, primarily audible only in the resonant pauses between densely active passages. Given their timbral similarity and resonance, it's often difficult to hear the vibraphones as separate instruments in denser, more active passage; Ueno makes use of this to create washes of immersive sound that subside briefly to reveal the subtler, secondary activity of the vibrato-rhythm. The most active passages, rhythmically complex (especially as aggregates among the four players), wide-ranging in register, harmonically rich, occur at the beginning of the piece. It's almost

as though the piece after the opening minutes is a long residual tail of this initial seismic activity. The pitch compass narrows substantially to dyads and repeated pitches, foreshadowing an austere passage of sustained notes in which the vibrato variations are a more foreground presence. While the rhythmic activity increases again, the music rises to its highest pitch range, at the same time narrowing in intervallic and harmonic scope, becoming crystalline and intensely refined. The frictions between pitches mirror those of the quickly repeating figures and the elusive modulating effects of the vibrato.

Ueno sees parallels in the audible, ostensibly predictable but nonetheless surprising results of mutually interfering acoustic phenomena and the clashes of emotional and psychological phenomena one experiences in one's life. In his comments on *Phase Patterns*, he refers to Samuel Beckett's character Murphy, whose inability to achieve a kind of blissful stasis that may be the ultimate goal of self-awareness and -control. Ueno embraces and amplifies the inevitability of accident and artifact by "framing the actual" rather than aiming for and failing to achieve some airless, platonic ideal.

The final work in this collection is somewhat tangential to these percussion works but shares with them social and artistic connections. *I am the uncle who sees past lives* is a soundscape inspired by the 2010 Thai film *Uncle Boonmee Who Can Recall His Past Lives*, directed by Apichatpong Weerasethakul. Ueno describes the piece as a "sonic palimpsest—a layering of memory, transformation, and reincarnation shaped through an exquisite corpse-like process." "Exquisite corpse" is a method by which a work is created episodically or as a mosaic, typically by

multiple individuals with no knowledge of the work's other parts. *I am the uncle* is another example of collaborative serendipity through travel and engagement with other artists. Ueno's piece transforms and builds upon its own past lives as a sound installation created by the artistic partnership ADRUNNOGNT (Arnont Nongyao and Nguyen Ngoc Tu Dung) for the Thai Wonderfruit Festival. For this *I am the uncle*, Ueno built a new fixed-media piece based on ADRUNNOGNT's original samples, which he combined with an improvised vocal performance via a megaphone. As in the percussion works, difference and interference tones, interventive artifacts, form a substantive part of the content of the work. Ueno writes, "One defining moment of the piece is an intentional rupture: a two-minute "barren" silence in which the installation stops completely, leaving only the sound of the living environment—birds, traffic, the shifting presence of the audience. This void became the space for my live cadenza, a moment of pure responsiveness, where my voice and breath inhabited the silence before dissolving back into the installation's evolving texture.

"I am the uncle who sees past lives is an exploration of resonance—not just sonic, but metaphysical. It is about the ways sound lingers beyond its source, the ways past lives echo into the present. In this piece, the jungle, technology, the human voice, and the surrounding world all converge in a singular, ephemeral experience."

— Robert Kirzinger



Composer Notes

Wavelengths (2019) for Karen Yu

Wavelengths is a piece for vibraphone and three small speakers placed on the instrument. The microtones played on the speakers turn the vibraphone into a microtonal instrument, in which the main discourse of the structure of the piece is felt through the speed of the beatings between the notes, which are amplified and complicated by altering the speed of the vibraphone motor (notated on its own staff). Difference tones are also a feature of the piece - a third note produced as a psychoacoustic phenomenon (one that you only hear in your head), sounding at a frequency that is the subtractive difference between the two sounds.

...a.m... (2002)

Composed for the original members of So Percussion, *...a.m...* explores the liminal space between wakefulness and dream states, using percussion and digital alarm clocks to evoke the peculiar stillness of the early morning hours. The title itself suggests an unfinished thought, an ellipsis that lingers in time.

Much has changed in my music since writing *...a.m...*, yet I still recognize within it the seeds of ideas that continue to define my work. One central feature is the gradual morphological transformation of sound—moving from noise to membranophones, then to metallophones. This spectrum of timbres,

shaped through performance and instrument choices, remains an important part of my sonic language. The metallophones in *...a.m...* are constructed from metal pipes tuned to complex microtonal aggregates, foreshadowing my later explorations in spectral harmony.

Perhaps most notably, *...a.m...* marks an early step in my journey with bespoke and hacked instruments. A modified Sony Dream Machine alarm clock was repurposed as a noise source, an early instance of my ongoing fascination with recontextualizing everyday objects into musical tools. In retrospect, this piece was a kind of laboratory for ideas that have since become core to my artistic practice: the integration of microtonality, the transformation of noise into pitched material, and the search for new instrumental possibilities.

Premiered by So Percussion at Paine Hall, Harvard University in 2002, *...a.m...* remains an important waypoint in my development—a moment of experimentation and discovery that continues to resonate in my work today.

I am the uncle who sees past lives

(Ken Ueno/ADRUNNOGNT)

I am the uncle who sees past lives is a sonic palimpsest—a layering of memory, transformation, and reincarnation shaped through an exquisite corpse-like process. The title draws inspiration from Apichatpong Weerasethakul's *Uncle Boonmee Who*

Can Recall His Past Lives, a film that explores reincarnation, spectral presences, and the porous boundaries between past and present. Similarly, this piece inhabits a liminal space where sound, time, and identity dissolve and reconstitute.

The work originates from ADRUNNOGNT's *Awaken Amnesia Mole* (ADRUNNOGNT is Arnont Nongyao & Nguyen Ngoc Tu Dung), a sound installation created for the Wonderfruit Festival, built upon their field recordings from nearby jungles, rich with birdsong and natural textures. I took their tracks, granulated them, and wove in subtle artifices—sounds that straddle the line between the organic and the synthetic. This manipulation created a middle ground where original and processed materials coexist, gently unsettling distinctions between the natural and the constructed.

At Wonderfruit, the installation was not a closed system—it absorbed and interacted with the environment. The live premiere took this even further: I performed within the 12-channel installation, blending my vocalizations with the recorded soundscape. Beginning with breath-like sounds and plosives designed to merge with the granulated field recordings, my performance gradually transitioned to sustained, circular-breathed difference tones, modulated through my megaphone.

One defining moment of the piece is an intentional rupture: a two-minute “barren” silence in which the installation stops completely, leaving only the sound of the living environment—birds, traffic, the shifting presence of the audience. This void became the space for my live cadenza, a moment of pure responsiveness, where my voice and breath inhabited the silence before dissolving back into the installation's evolving texture.

I am the uncle who sees past lives is an exploration of resonance—not just sonic, but metaphysical. It is about the ways sound lingers beyond its source, the ways past lives echo into the present. In this piece, the jungle, technology, the human voice, and the surrounding world all converge in a singular, ephemeral experience.

Phase Patterns of Likeness Slightly Off (2023)

for four vibraphones for The Up:Strike Project

Phase Patterns of Likeness Slightly Off was written at the request of Karen Yu, co-founding director of the percussion ensemble The Up:Strike Project. In 2019, I composed *Wavelengths*, a solo vibraphone and electronics piece for Karen, inspired by her antique Musser vibraphone. Unlike most modern instruments, her Musser allows for a broader range of motor speeds (and thus, vibrato rates). In *Wavelengths*, sine tones interact with these variable vibrato rates, with motor speed notated on its own staff.

In *Phase Patterns of Likeness Slightly Off*, I continue and expand this experiment. Again written for Karen, this new piece foregrounds motor speed variation—now across four instruments. The interplay of fluctuating vibratos and overlapping frequencies introduces complex beating phenomena: the interference patterns produced when two or more tones sound together. These beatings—endemic to tuning, and especially vivid between microtonal intervals—are beautiful to me. They belong to the same physical realm as vibrato itself, and together they form the symbolic and sensory core of this piece.

While reading Samuel Beckett's *Murphy*, I was struck by a passage describing the character Neary's ability to stop his

heart, a feat he calls *Apmonia*. A misreading of the Pythagorean *armonia* (harmony), *Apmonia* is a Beckettian mondegreen: a misheard or misread word that births new meaning through error. The substitution of “p” for the Greek “rho” transforms *armonia* into *Apmonia*, a neologism that retains harmony’s aspirational yearning while embracing mistuning. In *Murphy*, Neary also calls this concept *Attunement*, and *Isonomy*. Yet for Murphy, whose heart is “irrational” in both the emotional and mathematical sense, these ideals remain inaccessible. In Pythagorean harmony, consonance arises from integer ratios; irrational frequency relationships fall outside this framework—they are dissonant, inharmonic, and unresolvable.

Murphy’s purpose in going to sit at Neary’s feet was not to develop the Neary heart, which he thought would quickly prove fatal to a man of his temper, but simply to invest his own with a little of what Neary, at the time a Pythagorean, called the Apmonia. For Murphy had such an irrational heart that no physician could get to the root of it. Inspected, palpated, auscultated, percussed, radiographed, and cardiographed, it was all that a heart should be. Buttoned up and left to perform, it was like Petrouchka in his box. One moment in such labour that it seemed on the point of seizing, the next in such ebullition that it seemed on the point of bursting. It was the mediation between these extremes that Neary called the Apmonia. When he got tired of calling it the Apmonia, he called it the Isonomy. When he got sick of the sound of Isonomy he called it the Attunement. But he might call it what he liked, into Murphy’s heart it would not enter. Neary could not blend the opposites in Murphy’s heart.

Apmonia, for me, is what Hans Ulrich Gumbrecht might call a *presence effect*: a physical encounter with something beyond representation. It is also a symbolic totem with lingering psychological resonance. When two pitches are out of tune, a third phenomenon—beating—emerges. If the frequency difference is high enough, a psychoacoustic *difference tone* may also be perceived, a low tone conjured by the ear and nervous system. That difference tone is a kind of *Petrouchka* inside all of us—a puppet, a ghost, and real at the same time.

This phenomenon is part of what I call physiovalence: the sympathetic resonance between performed sound and the listener’s body, the transmission of viscerality as both physical and emotional fact. It is this embodied interplay—between tuning and mistuning, expectation and deviation, harmony and its failure—that animates *Phase Patterns of Likeness Slightly Off*.

A Berlin Prize and Rome Prize winner, **KEN UENO** is a composer, performer, sound artist, and scholar. His music has been championed by leading performers and ensembles around the world. *Shiroi Ishi*, composed for the Hilliard Ensemble, remained in their repertoire for over a decade and was performed at venues such as Queen Elizabeth Hall (London) and the Vienna Konzerthaus, and broadcast on Italy's RAI 3. Another work, *Pharmakon*, was performed nationally by Eighth Blackbird throughout their 2001–2003 seasons. A portrait concert of Ueno's work was presented at MaerzMusik in Berlin in 2011.

As a vocalist known for his bespoke extended techniques, Ueno has performed his vocal concerto with major orchestras including the Boston Modern Orchestra Project, Warsaw Philharmonic, the Thailand Philharmonic Orchestra, and the Lithuanian National Symphony Orchestra. He has collaborated with Ryuichi Sakamoto, Du Yun, and maintains ongoing projects with Arnont Nongyao, Kung Chi Shing, Viola Yip, Matt Ingalls, and Karen Yu.

His sound art installations have been exhibited internationally at venues including the Taipei Fine Arts Museum; the Museo Universitario Arte Contemporáneo (MUAC), part of the National Autonomous University of Mexico (UNAM), in Mexico City; Tai Kwun, the Osage Gallery, and Eaton HK in Hong Kong; the Telfair Museum in Savannah; and Art Basel, as well as at mu-

seums and galleries in Beijing and Guangzhou. One of his largest projects, *Daedalus Drones*—an installation featuring a fence-labyrinth housing a swarm of flying drones choreographed for performance—was installed at the Asia Society of Hong Kong and featured in the New Vision Arts Festival in 2019.

In 2024, he was a featured artist at *Noise Fest*, curated by the West Kowloon Cultural District in Hong Kong. That September, the Arditti String Quartet premiered his latest string quartet at the Takefu International Music Festival, where Tosiya Suzuki also debuted Ueno's concerto for bass recorder. Most recently, in April 2025, he was featured at *A Bunch of Noise*, Shanghai's leading noise music festival.

Ueno is currently a Professor at the University of California, Berkeley. His writings have appeared in *The Oxford Handbook*, *The New York Times*, Palgrave Macmillan, *The Drama Review (TDR)*, and Wiley & Sons. He is co-editor of *East Asian Voices of Resistance Against Racism in Music* (Ethics Press), and his biography is included in *The Grove Dictionary of American Music*. He also served as guest editor of *Sonic Ideas* (Vol. 17, no. 33), curating the special issue *Listening Against the Grain—AI, Music, and the Politics of Sound* and contributing the lead article, "Wrong is Right: How AI Extends Postmodernism and Mis-maps Cantonese Music."

kenueno.com

Performers

ARNONT NONGYAO (TH) and **NGUYEN NGOC TU DUNG** (VN) are two practitioners with different focuses but have similarities in their curiosity about experimenting with vibration and energy. Since 2019, occasionally, they will come together for collaborations and reunions through their duo name **ADRUNNOGNT**.

BEVIS NG, a Toronto-based percussionist from Hong Kong, specializes in contemporary classical music. He is pursuing a Doctor of Musical Arts in Percussion Performance at the University of Toronto, supported by the Ontario Graduate Scholarship and Terence Clarkson and Cornelis van de Graaff Graduate Scholarship. His research focuses on rehearsal strategies for percussion chamber music.

Bevis founded two percussion ensembles: the award-winning **KÖNG Duo** with Hoi Tong Keung and the **Kairos Percussion Quartet**. **KöNG Duo** has performed internationally in Germany, the Netherlands, and the U.S., and

is a Marimba One ensemble artist. The newly formed **Kairos Percussion Quartet**, featuring Andrew Busch, Nikki Huang, and Thomas Li, has performed across Canada, including at the Aga Khan Museum and McGill University. In 2024, they were featured as the solo quartet in Kevin Lau's *Charon's Dance* with the University of Toronto's Wind Symphony.

Bevis emphasizes the power of thoughtful programming, composer collaboration, and recontextualizing existing repertoires to make contemporary music more accessible. His co-curated project, *good morning, hong kong*, performed by **KöNG Duo**, combines video, lighting, voice, and music to explore nostalgia and longing for a lost home. Through his work, Bevis aims to make contemporary classical music more relatable and inviting for audiences.





A sound artist and curator based in Hong Kong, **KAREN YU**'s interests revolve around improvisation with sound objects and bodily movement, and how artistic practices and personal contributions could weave people together in a space through collaborations. With a background in contemporary percussion performance, Yu is currently the Artistic Director of *Contemporary Musiking Hong Kong*, a Co-Founder of the chamber percussion group, The Up:Strike Project, and an Associate Musician of Hong Kong New Music Ensemble.

As an active performer, Yu has recently performed as a soloist in *Since When* (2023), a multimedia theatre performance by Joyce Tang and Chow Yiu Fai, and *Somnium* (2022), an installation/opera/trance by Steve Hui. As a curator, Yu has curated the latest edition of the annual sound festival in Hong Kong Sound Forms with Tai Kwun Contemporary, and co-curated the annual *UNHEARD* sound and music festivals with Eaton Hong Kong and _dtby, as well as the Noise Fest at Freespace West Kowloon.. Devoted to promoting sound art and sound pedagogy, she has recently curated a sound art initiative through Contemporary Musiking Hong Kong, *Push the ENVELOPE*, that aims to diversify our listening approaches and cultivate interests in sound-making as art-making.

Karen Yu obtained a Bachelor and a Master of Music (Music Performance, Percussion) from McGill University. Yu is an instrumental instructor at the University of Hong Kong and part-time lecturer at the Hong Kong Academy for Performing Arts School of Theatre & Entertainment Arts.

EMMA NG obtained her Bachelor of Music (Honours) from The Hong Kong Academy for Performing Arts majoring in Timpani and Orchestral Percussion, under the tutelage of Aziz D. Barnard Luce and James Boznos, both principals of the Hong Kong Philharmonic Orchestra, where she was awarded the Mr. & Mrs. Y S Liu Scholarship in 2022 and 2023. Recently, she has collaborated with the renowned ensemble, Third Coast Percussion and won Championship in Future King of Drums Tournament 2024.



Previously, she was involved in the Soundscape Festival in Italy, Tan Dun's Sound Vision Immersive Opera and Hong Kong Week@ Bangkok.

REBECCA LLOYD-JONES is a Lecturer at Queensland Conservatorium, Griffith University, a Marimba One Education Artist, and the Artistic Director of Synergy Percussion. Praised as “captivating” (San Diego Union-Tribune), she has performed at major events such as the Percussive Arts Society International Convention, IMPULS (Graz), soundSCAPE (Italy) and held residencies at the Banff Centre for Arts and Creativity, Canada. Rebecca has performed with the PARTCH ensemble, Red Fish Blue Fish and was an adjudicator for the IPEA International Percussion Competition in Hong Kong (2024).

With an extensive research portfolio, Rebecca has received funding from the American Australian Arts Fund, the Creative Arts Research Institute (CARI), and was awarded the 2025 Elizabeth Wood Musicology Research Fellowship from the University of Adelaide. She presented her research at the Transplanted Roots Percussion Research Symposium 2017-2019 and served as the artistic producer for the 2022 symposium in San Diego, USA. As a composer, Rebecca's works are released on labels including Populist (Los Angeles), New Focus Recordings, and MADE NOW MUSIC, and her pedagogical compositions have been published in the AMEB percussion syllabus.

Rebecca graduated from the Victorian College of Arts with the Desma Woolcock award for academic excellence, received a Master of Music Research from the Queensland Conservatorium, Griffith University, and holds a Doctorate from the University of California San Diego with Distinguished Professor Steven Schick.

The First Prize winner of the 2015 Percussive Arts Society International Solo Percussion Competition and 2014 Great Plains International Marimba Competition, **SAMUEL CHAN**'s diverse performing experiences have taken him to celebrated concert halls on multiple continents. Samuel's past highlight includes appearances as soloist with the Houston Symphony and Hong Kong Philharmonic Orchestra. He has performed with ensembles such as the Malaysian and Hong Kong Philharmonic Orchestras, Hong Kong Sinfonietta, Hong Kong New Music Ensemble, and in summers at the Lucerne, Verbier, Tanglewood and Pacific Music Festivals. An avid chamber musician and a member of The Up:Strike Project, he was invited to perform on tour throughout Europe as Co-Principal with the World Percussion Group in 2017, and has collaborated with such acclaimed artists as Lawrence Lesser, Angelo Yu, Orli Shaham, and Aiyun Huang. He has also premiered works by Esa-Pekka Salonen, Ken Ueno and George Lewis.

Equally recognized as an educator, Samuel has presented clinics at renowned institutions including Indiana University's Jacobs School of Music, Royal Birmingham Conservatoire, Danish Royal Academy of Music, and Norwegian Academy of Music. He has taught as a substitute percussion faculty at the Tianjin Juilliard School. Samuel currently serves on the faculty of the Hong Kong Academy for Performing Arts' Junior Music Programme and is an instrumental instructor at the University of Hong Kong. Samuel obtained his Artist Diploma from the Colburn School and Master of Music from The Juilliard School, after studying at the New England Conservatory and Hong Kong Academy for Performing Arts.





Hailed by the Aspen Times for his “soulful and technically impressive solo” at his vibraphone concerto debut at the Aspen Music Festival, percussionist **DR. MATTHEW LAU** performs a wide range of repertoire with an absolute commitment to communicate the meaning and essence of percussion music to its audience, from arrangement of Bach to avant-garde contemporary pieces by Donatoni, in high calibre performances with a whimsical twist. As a queer Asian percussionist, Dr. Lau challenges the conventional narratives and works to change the traditional prescribed career path.

Matthew is the co-founder and artistic director of Hong Kong contemporary percussion group The Up:Strike Project, and is part of the duo Fisher/Lau Project. Matthew enjoys an international teaching & performing career, 2019–2022 engagements include appearance in universities, festival and competitions in countries like USA, Argentina, Mexico, Peru, Taiwan, Spain, Australia, and Russia. Matthew obtained his DMA in percussion performance from Stony Brook University under Eduardo Leandro. Matthew was awarded the prestigious LAB Grant from the Boston Foundation for 2022–2023. Matthew also receives additional projects & touring grants from Hong Kong Arts Development Council, and is named Award for New Artist at the 2018 Hong Kong Arts Development Awards. He is currently on the Board of Advisor and Keyboard Committee for The Percussive Arts Society, and Board of Directors for The Vibraphone Project Inc.

Dr. Lau is Premier Artist of Marimba One, Artist Endorser of Black Swamp Percussion, and Signature Artist of Encore/Salyers Mallets. In his spare time he is an avid yoga practitioner and believes proper alignment can get rid of certain soreness in percussion playing. He is also a Level 1 Master Knitter from The Knitter’s Guild Association.

EUGENE KWONG has been a freelance percussionist and timpanist of professional groups, covering Hong Kong Philharmonic Orchestra, Hong Kong Sinfonietta, City Chamber Orchestra of Hong Kong etc. As an ardent chamber percussionist, Eugene is co-founder of M.A.R.B.L.E.S. percussion and core member of the Up:Strike Project, making its debut performance at Percussive Arts Society International Convention (PASIC) in 2023. Her footprints as a performer extend worldwide. Apart from touring with World Percussion Group 2019, Asian Youth Orchestra and Hong Kong Philharmonic Orchestra, Eugene also performed *Ionisation* with Li Biao Percussion Group in Hong Kong Arts Festival in 2019. Eugene obtained her master's degree from the Hong Kong Academy for Performing Arts fully supported by Hong Kong Jockey Club Music and Dance Fund.



Wavelengths recorded at A Asterisk Music, Hong Kong,
on December 22, 2023

...a.m... recorded at the Multimedia Theatre in the School of Creative Music,
City University of Hong Kong, Hong Kong, on July 22, 2024

I am the uncle who sees past lives recorded at Wonderfruit 2024,
in Pattaya, Thailand on December 16, 2024.

Phase Patterns of Likeness Slightly Off
recorded at the Sheung Wan Civic Center,
Hong Kong, on September 5, 2023

Producer: Ken Ueno

Audio engineer: Anthony Yeung

(except *I am the uncle who sees past lives*:
recorded by Krissada Ponchai (XOH))

Mastering: Anthony Yeung

Cover photo: Ken Ueno

Composer portrait (p. 2): EMPAC/Mick Bello

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