

# MARK DRESSER TRIO

MARK DRESSER, CONTRABASS  
DENMAN MARONEY, PIANO  
MATTHIAS ZIEGLER, FLUTE



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# MARK DRESSER TRIO

FEBRUARY 4, 2011

8 PM

FLBP

Rasa

Digestivo

Threaded/Aquifer/Flac

intermission

Sonomatopoeia\*

Ediface

Telemotions

Evaporative Measure

Modern Pine

All compositions by Mark Dresser. Del Dresser Music/ASCAP

\*Sonomatopoeia video by Tom Leeser

swiss arts council

**prohelvetia**

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THERE'S A JOKE in my band, "Excuse me Mark, I have two different versions of this chart." my response, "Only two?" Composing, testing, rewriting and developing improvisational strategies for improvisers is the way I've always worked. My process is akin to tailoring.

I musically met Denman Maroney in 1989 at an improvised duo set at PS 1 in New York City. I felt such an immediate kinship with his sonic approach to playing the inside of the piano, combined with his awesome musicianship that I incorporated him at the center of most every group I put together up until 2004. We still manage to play together at least once a year in duo or other projects.

Matthias Ziegler I met in Zurich in the early 90s after a concert I had played with the Arcado String Trio. We had mutual friends in common and he invited the band for a late night pasta and wine. He enthusiastically showed us an early prototype of a contrabassflute fit with multiple internal microphones which he had suspended Rube Goldberg style on a wire from wall to wall in the middle of his small apartment. I related to his joyful obsession for instrumental exploration, electro-acoustic experimentation, and musical virtuosity. A year later he commissioned me to compose for him a piece for all of his flutes, string quartet and bass. The metaphor of our musical friendship and lively conversation over food inspired "Banquet" which we've performed many times between 1994 and 2001 in the US and in Europe.

This trio first performed together in December 1999 at New York's Knitting Factory. One month later in January 2000 I was invited to perform an evening of my music at Monday Night Concerts at LACMA. We performed "Banquet," "Maronade" which is a solo piano piece written for Denman, another chamber work, a solo bass improv, and then Matthias Denman and I performed my trio piece, "Subtonium." After the concert Tom Leeser, the digital artist and friend from Brooklyn approached me and asked if he could make a video realization to go with the music. I said, "Sure, as long as we can perform live to it." Tonight we will perform "Subtonium" with Tom's video. A couple years later we recorded "Sonomatopoeia" recorded on Aquifer (Cryptogramophone) and sent it to Tom and he agreed to make a video, but this was going to be a bit different. Not only was it a visual narrative of the music, but more so it was intended to function as a kind of score for us.

*Special thanks to the UCSD Academic Senate, the Swiss cultural organization ProHelvetia Lauren Pratt, and to Carol Del Signore for her constant support over these many years.*

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## BIOS

**MARK DRESSER** is an internationally acclaimed bass player, improviser, composer, and interdisciplinary collaborator. He has recorded over one thirty-hundred CDs. Since 2007 he has been deeply involved in telematic music performance. His current collaborations include Trio M with Myra Melford and Matt Wilson, the trio, Mauger, with Rudresh Mahanthappa and Gerry Hemingway, and the trio Jones Jones. For eighteen years he lived and worked in New York City. He has recorded and performed with some of the strongest personalities in contemporary music including Anthony Braxton, Ray Anderson, Jane Ira Bloom, Tim Berne, Anthony Davis, Dave Douglas, Osvaldo Golijov, Gerry Hemingway, Bob Osertag, Joe Lovano, Henry Threadgill, Dawn Upshaw, John Zorn. In 2001 he was nominated for a Grammy. He is Professor of Music at University of California, San Diego. He is on the board of directors of the International Society of Bassists and the advisory board of International Society of Improvised Music.

***www.mark-dresser.com***

The music of “hyperpianist” **DENMAN MARONEY** is inspired by nature and the music of John Cage, Ornette Coleman, Henry Cowell, Duke Ellington, Charles Ives, Scott Joplin, Olivier Messiaen, Thelonious Monk, Conlon Nancarrow and Karheinz Stockhausen among others. Maroney plays what he calls “hyperpiano,” which involves bowing and sliding the strings with copper bars, steel cylinders, Tibetan prayer bowls, rubber blocks and CD cases and gives him a unique sonic vocabulary. He also uses a system of temporal harmony based on the undertone series that allows him to improvise and compose in several tempos at once. Maroney has made 27 recordings. Maroney also has worked with musicians Tim Berne, Jane Ira Bloom, Jon Deak, John King, Garrett List, Roger Miller, Michael Moore, Bob Ostertag, William Parker, Bobby Previte, Ed Schuller, Elliot Sharp and Peter Zummo among others, and dance and theater artists Davidson Lloyd, Sin Cha Hong, Tom Keegan, Tom Lillard, Erin Martin, Wendy Osserman and Mel Wong among others. Maroney was educated at Cal. Inst. of the Arts (MFA '74), Bennington College and Williams College (BA '71). His teachers included John Bergamo, Alan Chaplin, Bill Dixon, Jimmy Garrison, Leonid Hambro, Ingram Marshall, Steven Mosko, Morton Subotnick, and James Tenney.

***www.denmanaroney.com***

**MATTHIAS ZIEGLER** is committed both to the traditional literature for flute as well as to contemporary music and concepts that cross the boundaries between classical music and jazz. He plays principal flute with the Zurich Chamber Orchestra, has toured with the percussionist Pierre Favre and performed with the pianist George Gruntz and Mark Dresser. He is also a member of the “Collegium Novum Zurich“, where he has performed with Mauricio Kagel, Heinz Holliger and George Crumb. Concert tours have brought him to the US, Japan, Australia, South America and Israel. Matthias Ziegler currently teaches at the Musikhochschule Winterthur Zurich.

Searching for new sounds he enormously broadened the expressive potential of the traditional flute and the electroacoustically amplified contrabass flute. Amplifying the flute has allowed him to reveal the microsound structures of the flute to a new level. Composers Michael Jarrell from

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Switzerland, Benjamin Yusupov from Tadjikistan, Matthias Rüegg from the Vienna Art Orchestra, and Mark Dresser have all written flute concertos for him. Matthias Ziegler performs on a flute manufactured by Louis Lot (1880), on a quartertone flute Brannen/Kingma system , on a Alto- and Bassflute by Eva Kingma (Holland) as well as on his own invention, the "Matusiflute", a uniquely designed instrument with a vibrating membrane. His contrabassflute has been constructed by Kotato Fukushima (Japan).

**TOM LEESER** is a digital media artist, educator, curator and writer. He is the Program Director of the Art and Technology Program in the School of Art and the Director of the Center for Integrated Media at the California Institute of the Arts. A graduate of the San Francisco Art Institute, Tom began his career as an "experimental" filmmaker- combining text, animation, found footage and diary based images into cinematic investigations of memory and narrative. Tom's film and video work along with his interactive installations and public performances have been shown at Telic Arts Exchange, MassMoca, The Santa Monica Museum of Art, The Kitchen, The Millennium, The Knitting Factory, Siggraph and film and video festivals worldwide. Tom's projects have received support from Art Matters, Creative Time and the Daniel Langlois Foundation. Tom's recent curatorial projects include the 'Future Imaginary' for the Ben Maltz Gallery at the Otis College of Art and Design, 'Underground Cinemamachine' for Machine Project in Los Angeles and 'Object Lessons' for Gigantic Artspace in New York. Tom is also an editor and producer with the web based journal and curatorial project.

***Viralnet.net. (<http://viralnet.net>)***

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