NOWNET ARTS FESTIVAL : FEBRUARY 17, 2019
CONTEMPORARY WORKS FOR LIVE INTERNET PERFORMANCE
NEW YORK, CHICAGO, LONDON, TORONTO, ZURICH

2:00pmEST
Mobile Phone Orchestra by Ng Chor Guan (London)
Trio by Mark Dresser, bass (New York), Denman Maroney, piano (New York), Matthias Ziegler, flutes (Zurich)
Composers Interviewing Composers: Live interview of NowNet Arts Festival Composers Mark Dresser, Ng Chor Guan, Denman Maroney, Sarah Weaver, Matthias Ziegler. Sarah Weaver, interviewer. Sponsored by Composers Now and Fund for the City of New York.

7:00pmEST
Universal Synchrony Music by Sarah Weaver (New York) Improvisation for Peace
Performers: Jane Ira Bloom, soprano saxophone (New York), Robert Dick, flutes (New York), Min Xiao-Fen, pipa (New York), Ned Rothenberg, woodwinds (New York), Denman Maroney, piano (New York), Mark Dresser, bass (New York), Stephan Moore, electronics (Chicago), Kieran Maraj, electronics (Toronto), Doug Van Nort, electronics/sonifications (Toronto), Sarah Weaver, conductor (New York)

New York Location: DiMenna Center for Classical Music, Benzaquen Hall, 450 W. 37th St, New York NY
Chicago Location: Northwestern University  Toronto Location: DisPerSion Lab, York University
Zurich Location: Zurich University of the Arts
Website: www.nownetarts.org/nownet-arts-festival-2019

The Composers Now Festival celebrates living composers, the diversity of their voices, and the significance of their musical contributions to our society. During the month of February, the Festival brings together myriad performances ranging in genre from jazz to indie, classical to post-classical, experimental to folk, and beyond. Composers will be in attendance at all events. Composers Now is a project partner of The Fund for the City of New York.

NowNet Arts Festival is made possible in part with public funds from Creative Engagement, supported by the New York City Department of Cultural Affairs in partnership with the City Council and administered by LMCC. LMCC empowers artists by providing them with networks, resources, and support, to create vibrant, sustainable communities in Manhattan and beyond.
**Mobile Phone Orchestra : Space Transformation**

By Ng Chor Guan (London)

Mobile Phone Orchestra (MPO) is an interactive performance created in 2011. First performed at a festival, the audience of this piece, which amounted to four hundred people, became active participants: they were orchestra members. In 2011, Ng Chor Guan decided to begin commuting via the bicycle, this decision has brought him closer to the world in which he lives. The sounds, sights and smells to which he is exposed on the bicycle, as opposed to that in an automobile, offers much inspiration and motivation towards the creation of new works. He realizes that in commuting by car, one is isolated from the world. This isolation, he believes, creates misunderstanding and miscommunication; cycling opened him up to a world many left behind for comfort.

With Mobile Phone Orchestra, he wishes to share with his audience sounds and music he has seen on his numerous cycling trips; he wishes to inspire conversations and trigger imaginations. The tracks of Mobile Phone Orchestra are also an artist’s conservation attempt: they are recordings of a rapidly changing world whose sounds are fleeting and transient. These recordings, transcending time via art, is Ng’s way of making sense of the world around him.

Instruction:
First of all you, may scan the QR code or link to to the website below
QR code Link:\n
![QR code](https://www.toccatastudio.com/about-toccata-studio/ng-chor-guan)

Web Link:  
https://soundcloud.com/ngchorguan/sets/mpo

Instruction: The tracks, recordings of sounds collected from various sites around the world, are paired with corresponding lights of different colours. These colours function as signs, symbols for the ‘orchestra members’ to follow and play along; their ‘music score’, if you will.

The music tracks are disseminated right before the performance begins; members of the audience are encouraged to share the tracks amongst themselves to speed up the preparation process. Ng sees this as integral to this piece; he considers the act of sharing these tracks openings amongst members of the audience: these tracks function not only as music, but also conversation starters. He wishes to ease the audience into the performance: to move them, literally, from the position of spectator to that of participant. Significantly low-technology, this piece relies on the built-in music player available on most phones; the file-sharing, too, can be achieved sans internet connection.

**Ng Chor Guan**, the co-founder of Toccata Studio, renowned Malaysian composer, sound designer, active thereminist, improviser, educator, and cyclist. A familiar face in many international arts festivals across the continents, Guan is a prolific artist whose diverse body of work is rooted in the contemporaneous currents of technology and yet proves to transcend categories in the performing arts. The arts collective Toccata Studio is his dedication to creating collaborative and multidisciplinary works: they are responsible for a new, progressive wave of contemporary arts in Malaysia that aims to reach and cross global boundaries of culture and tradition. An advocate of research and development in the arts, Toccata Studio produces ground-breaking, poignant work and also runs regular improvisational sessions within music and between music and dance. His ongoing experimental series, New Music Series and Dance=Music Series, both improvisational and cross-cultural in many senses, are Guan’s efforts in cultivating a new artistic, cultural language for Malaysia that unites the diverse media, musical disciplines and traditions available in the region.  
[https://www.toccatastudio.com/about-toccata-studio/ng-chor-guan]
Trio by Mark Dresser, bass (NY), Denman Maroney, piano (NY), Matthias Ziegler, flutes (Zurich)

Tryptich (2018/2019)- Matthias Ziegler
Nero (2018)-poetry by Wally Glickmann, music by Denman Maroney
Aquifer (2006)- Mark Dresser
Primal Sympathy (2016)- Denman Maroney
Nourishments/Subtonium (2010/2000/2019)- Mark Dresser

Tryptich plays the telematic space like an instrument. The different components and their interplay inside the telematic setup refer directly to this instrument in time and space(s) Elements like delay and echo are involved in setting up the musical parameters of the piece.

Nourishments was initially conceived for telematic performance in 2010 between two locations. Heterophony and staggered timing were composed into the structure.

Credits: Tryptich I (2018/19) © 2018 Matthias Ziegler, SUISA
Nero © 2018 by Wally Glickmann (poetry) and Denman Maroney (music) Mon$ey Music (ASCAP)
Aquifer 2006 © Del Dresser Music ASCAP
Primal Sympathy © 2016 by Denman Maroney (Mon$ey Music (ASCAP)

Mark Dresser is a Grammy nominated, internationally renowned bass player, and composer. He has recorded over one hundred forty CDs including nine CDs as composer/handleader, four solo CDs and a DVD. From 1985 to 1994, he was a member of Anthony Braxton’s Quartet, which recorded nine CDs and was the subject of Graham Locke’s book Forces in Motion (Da Capo). He has also performed and recorded with Ray Anderson, Jane Ira Bloom, Tim Berne, Anthony Davis, Dave Douglas, Osvaldo Golijov, Gerry Hemingway, Bob Ostertag, Joe Lovano, Roger Reynolds, Henry Threadgill, Dawn Upshaw, John Zorn. Since 2007 he has been deeply involved in “telematic music performance,” which explores the musical, technical, and social dimensions of live performance between multiple geographical locations through high speed Internet. He was a co-coordinator, composer and performer of Deep Tones for Peace, a 2009 performance including thirteen internationally bassists collaborating live between Jerusalem and New York City and collaborated with other renowned improvisers in three different cities and spread across the West Coast, East Coast and Europe on The Virtual Tour: A Reduced-Carbon Footprint Concert Series. He was awarded a 2015 Doris Duke Impact Award as well as 2015 and 2018 Shifting Foundation Award. He is Professor of Music at University of California, San Diego. <www.mark-dresser.com>

Matthias Ziegler is one of the world’s most versatile and innovative flutists. He 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. Accordingly, his performances take place in a vast range of contexts: he plays principal flute with the Zurich Chamber Orchestra, has toured with the percussionist Pierre Favre and performed with the pianist George Gruntz as well as with the American contrabass player Mark Dresser. He is also a member of the “Collegium Novum Zurich”, where he has worked with Mauricio Kagel, Heinz Holliger and George Crumb. Concert tours have brought him to the US, Japan, Australia, South America and Israel. Many recordings on CD document his inclusive musical interests. Matthias Ziegler currently teaches at the Zurich University of the Arts. Searching for new sounds he enormously broadened the expressive potential of the traditional flute and the electroacoustically amplified contrabass flute. Amplifying the flute allows him to increase the volume of the microsound structures of the flute to an audible level. Inspired by the new dimension of sounds of these instruments, composers such as Michael Jarrell from Switzerland, Benjamin Yusupov from Tadjikistan, Mathias Rüegg from the Vienna Art Orchestra and the American Mark Dresser wrote flute concertos for him. Matthias Ziegler performs on a flute manufactured by Louis Lot (1880), on a quartetone flute Brannen/Kingma system, on a Alto- and Bassflute by Eva Kingma (Holland) as well as on his own invention, the “Matusisflute”, a uniquely designed instrument with a vibrating membrane. His contrabassflute has been constructed by Kotato Fukushima (Japan).

Denman Maroney is known for his "hyperpiano" style (playing the keys with one hand and the strings with other using slides and bows of metal, plastic, rubber, and wood) and “temporal harmonies” (composing and improvising in multiple tempos). He has composed over 60 works and recorded 35 albums (20 as a leader) with Dave Ballou, Theo Bleckmann, Michael Dessen, Mark Dresser, Andrew Drury, Min Xiao Fen, Shelley Hirsch, Earl Howard, James Ilgenfritz, Leroy Jenkins, Lisa Karrer, Rudresh Mahanthappa, Angelika Niescier, Kevin Norton, Ned Rothenberg, Rich O’Donnell, Michael Sarin, David Simons, Hans Tammen, and Matthias Ziegler among others. He has won grants from Chamber Music America, the NEA, NYFA, NYSCA, the Arts Council of Rockland County (NY), the Arts Council of Michigan, the Jerome Robbins Foundation, and the Mary Flagler Cary Charitable Trust. He has been in residence at Music Omi and the Yale Summer School of Music and Art. His writings are published in John Zorn’s “Arcana VI” and Georg Graewe’s “grubenklang: reloaded.” He has been nominated for an Alpert Award. <www.denmanmaroney.com>
Universal Synchrony Music by Sarah Weaver (New York)

Universal Synchrony Music (USM) is an electroacoustic telematic composition in collaboration with the NASA Kepler/K2 Mission exploring musical, technological, and metaphorical realizations of synchrony. Synchrony is defined as perception of alignment of distributed time and space components. Telematic music is live performance via the internet by musicians in different geographic locations. Sonification of data on stars and planets in the Kepler field 1000-3000 light years away is utilized for presence across distance, inherent expressions of multiplanetary habitable systems, and interactions for synchrony. Concepts explored in USM include: interaction and harmonization with cosmic sounds; creating perception of synchrony across local and extreme distances; Kepler/K2 Missions’ search for habitability as a search for synchrony; and cultural and human levels of synchrony. Data elements that have been sonified for USM are star and planet light curves, phase curves, surface gravity, insolation, magnitude, radius, temperature, celestial coordinates, period, transit depth, transit duration, solar planet ratio, distance from Earth, and orbital alignments with Earth. Musical concepts are realized through elements such as resonance, timbral synthesis, alignment of intervals and harmonies, orbital approach to time and contour, and spatialization. The resultant synchrony of the piece is realized through synthesis of presence with these deep space systems, representations and intuitive transmissions of inherent synchronies, along with metaphorical realizations. USM Volumes 1-4 have taken place 2013-2016 in telematic and localized concerts at Stony Brook University, Stanford University, University of California San Diego, Rensselaer Polytechnic Institute, York University, and Symphony Space in New York. Volume 5 utilizes materials from the prior volumes and introduces new materials for the innovative musicians in the ensemble. Kepler/K2 Mission Data Collaborators: Jon Jenkins - Analysis Lead for the NASA Kepler/k2 Mission, Senior Research Scientist, SETI Institute, NASA Ames Research Center. Professors William Welsh, Jerome Orosz, and Donald Short, Astronomy Department, San Diego State University. Madeline Huberth, Center for Computer Research in Music and Acoustics, Stanford University. Daniel Fabrycky, Assistant Professor, Department of Astronomy and Astrophysics, University of Chicago. Sonifications Collaborator: Doug Van Nort, DisPerSion Lab, York University

Sarah Weaver Ph.D. is a New York-based contemporary composer, conductor, technologist, educator, and researcher working internationally as a specialist in Network Arts. Weaver has composed solo, chamber, and large ensemble works for groundbreaking musicians for over twenty years, integrating influences of jazz, contemporary classical, improvisation, computer music, world music, and innovative individual music languages of performers. She is a pioneer of telematic music, encompassing numerous artistic projects with collaborators and interdisciplinary projects. She trained with composers Pauline Oliveros and Walter Thompson and holds music degrees from the University of Michigan, New York University, and Stony Brook University. Weaver is the Director of NowNet Arts Inc. and the Sarah Weaver Ensemble. <sarahweaver.org> <nownetarts.org>

Jane Ira Bloom Soaring, poetic, quick silver, spontaneous and instantly identifiable are words used to describe the soprano sound of sopranoist Jane Ira Bloom. She's been steadfastly developing her singular voice on the soprano saxophone for over 40 years creating a body of music that marks her as an American original. She is a pioneer in the use of live electronics and movement in jazz, as well as the possessor of "one of the most gorgeous tones and hauntingly lyrical ballad conceptions of any soprano saxophonist - Pulse." She is the winner of the 2018 Grammy Award for Best Surround Sound Album for her trio album “Early Americans.”

Robert Dick World renowned as the leader in contemporary music for flute, Robert Dick embodies the ideal of the Renaissance artist. With equally deep roots in classical music old and new and in free improvisation and new jazz, he has established himself as an artist who has not only mastered, but redefined the instrument. In 2014, the National Flute Association honored Robert Dick with its Lifetime Achievement Award. <robertdick.net>

Min Xiao-Fen is a Chinese pipa player and vocalist, known for her work in traditional Chinese music, contemporary classical music, and jazz. She studied with her father, Min Ji-Qian, a professor and pipa instructor at Nanjing University, and performed as pipa soloist for the Nanjing National Music Orchestra 1980-1992. Min emigrated to the United States in 1992 and has worked with numerous contemporary composers and musicians including Jane Ira Bloom, Chen Yi, Zhou Long, Carl Stone, Anthony De Ritis, Marc Battier, and John Zorn. She is a founder of Blue Pipa, Inc.

Ned Rothenberg has been internationally acclaimed for both his solo and ensemble music, presented for the past 33 years on 5 continents. He performs primarily on alto saxophone, clarinet, bass clarinet, and the shakuhachi. His solo work utilizes an expanded palette of sonic language, creating a kind of personal idiom all its own. In an ensemble setting, he leads the trio Sync, with Jerome Harris, guitars and Samir Chatterjee, tabla, works with the Mivos string quartet playing his Quintet for Clarinet and Strings and collaborates around the world with fellow improvisors.

Doug Van Nort is an artist, researcher, composer and improviser. His work is concerned with issues of distributed agency and sensorial immersion in technologically-mediated performance contexts. His research-creation activities engage these issues through explorations of the affective and visceral experiences of the sonic and haptic senses, the complex and embodied nature of listening, and the phenomenology of time consciousness. He creates works that integrate improvisation and collective performance with machine agents, interactive systems and experiences of telepresence.

Kieran Maraj is working on projects dedicated to the intersection of sound, performance and machine learning. Kieran is an undergraduate student in the Digital Media program at York University, an interdisciplinary artist, and performer. He is interested in creating immersive art that combines sound, visuals and interactivity, and that explore the relationships between humans, technology and the ways in which we communicate.

Stephan Moore is a sound artist, designer, composer, improviser, coder, teacher, and curator based in Chicago. His creative work manifests as electronic studio compositions, improvisational outbursts, sound installations, scores for collaborative performances, algorithmic compositions, interactive art, and sound designs for unusual circumstances. He was the music coordinator and touring sound engineer of the Merce Cunningham Dance Company (2004-10), and has worked with Pauline Oliveros, Anthony McCall, and Animal Collective, among many others.