

COASTAL JAZZ & BLUES SOCIETY &
THE NEW ORCHESTRA WORKSHOP

PRESENT

TIME FLIES

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NOVEMBER 13-16 ¹⁹⁹⁷

CELEBRATING THE 20TH ANNIVERSARY
OF THE NEW ORCHESTRA WORKSHOP

& VANCOUVER'S 10TH ANNUAL FESTIVAL
OF JAZZ AND IMPROVISED MUSIC

AT THE ROUNDHOUSE COMMUNITY CENTRE
(DAVIE STREET & PACIFIC BOULEVARD)

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Contents

- 1 NOTES FROM THE ARTISTIC DIRECTORS
- 3 COMPOSER BIOGRAPHIES
- 5 NOTES FROM THE COMPOSERS
- 11 NOW ORCHESTRA AN OVERVIEW
- 12 NOW ORCHESTRA PERSONNEL
- 14 BRASS ROOTS
- 15 BRASS ROOTS PERSONNEL
- 16 GUEST IMPROVISERS

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ON BACK COVER

10 Years



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**Congratulations to New Orchestra Workshop
... 20 years of making music happen!**



wishes

**New Orchestra Workshop
a happy 20th birthday!
Congratulations!**

NOTES FROM ARTISTIC DIRECTORS

Inspiration and direction, that's what New Orchestra Workshop has been to me. I have been lucky enough to be associated with New Orchestra Workshop since 1978, when the loft on West 2nd was home to my first explorations in this music. There I got to first be inspired by great musicians like Joe McPhee, Oliver Lake, Sam Rivers, and Dave Holland. These events helped shape the choices I have made in my artistic life.

I must especially thank Lisle Ellis, one of the founders of N.O.W., as it was his dedication to placing importance on the improvisation workshops that really allowed exploration of basic music practice, ensemble improvisation ideas, compositional frameworks for improvisation, and the establishing of a community of players. I must also thank Paul Cram, Paul Plimley, Gregg Simpson, Don Druick, Ralph Eppel, and Linda Barrett; they all contributed different gifts that, in looking back, were essential in making the vision of N.O.W. happen.

Through the early 1980s N.O.W.'s spiritual light was kept burning in groups like Motion and the Paul Plimley Octet. In the mid

'80s a secondary phase happened. Ron Samworth and Bruce Freedman joined Gregg Simpson, Clyde Reed, Paul Plimley and me (in '88 Kate Hammett-Vaughan, Graham Ord and Roger Baird came on board), spearheading a new wave of intense activity. Out of this came ensembles like Lunar Adventures, Chief Feature, Garbo's Hat, the NOW Orchestra, the Stellar Saxophone Quartet and Talking Pictures. For years we have produced CD's documenting the scene, presented collaborations with great artists like Marilyn Crispell, Barry Guy and Réne Lussier, made impact touring Canada, the USA and Europe, and have continued presenting vital music and passing on the tradition of this music in our workshops.

1997 brings us to a celebration of twenty years of activity. It seems fitting to be presenting this series with the Coastal Jazz and Blues Society; we have enjoyed a great relationship with them over the last decade. I would like to thank CJBS and especially their artistic director Ken Pickering for his support and commitment to the west-coast cultural community.

For our shows here at the Roundhouse we're excited to bring back N.O.W. founding-member Paul Cram, as well as one of our earliest collaborators, Vinny Golia (many thanks to Vinny for giving many of us our first break by releasing our CDs on his Nine Winds label). We are also thrilled at having the opportunity to work again with George Lewis. I am tremendously grateful to have his

support.

I would especially like to take this opportunity to thank my co-artistic director Ron Samworth. His unstinting hard work, along with the vision we share for NOW, has made events like this great experiences for me.

Please join us in this musical celebration.

Coat Cooke
Co-Artistic Director
New Orchestra Workshop Society

In 1977, I was a fifteen year old junior high school student living with my family in Richmond. I played two things with a passion—basketball and the electric guitar. Jimmy Page and Dr. J. co-existed in a cloistered suburban fantasy world. Little did I know that just over the bridge the seeds of something very special and enduring were being sown, something that would greatly focus my life in the years to come. That something was the genesis of the N.O.W. quintet (Lisle Ellis, Paul Cram, Paul Plimley, Ralph Eppel and Gregg Simpson) which in turn led to the founding of an organization dedicated to “providing the focus for the creation of an original West Coast creative music idiom”—the New Orchestra Workshop Society—and it happened without making a microscopic blip in my consciousness.

A few years later my scene had significantly changed. My world now included the music of Miles,

Coltrane, and Mahavishnu.

Extended listening sessions accompanied the rituals of mind expansion and one of the sacraments was an album by Sam Rivers called Contrasts. This introduced me to the playing of George Lewis, who instantly acquired the status of world’s greatest trombone player in my opinion. (My opinion hasn’t changed almost 20 years later). Through the early ‘80s I was a diligently practicing music student, checking out as many concerts and recordings as possible—including the Art Ensemble of Chicago at the Queen Elizabeth Playhouse (produced by N.O.W. ... first contact!) I was teaching at a music store in Richmond and one of my colleagues was a saxophonist named Coat Cooke. Through conversation we realized that we shared many musical interests. and he invited me to a playing session with some friends of his—Clyde Reed and Gregg Simpson. This group became Lunar Adventures, and represented a whole musical universe opening up for me. I didn’t just join a band or an organization, I became part of a community of dedicated and inspired improvisors (in fact the society had been dormant for a couple of years, to be reactivated in 1986). These musicians, who also included Paul Plimley and Bruce Freedman, were and are my teachers and mentors as well as some of my closest friends. They represent

COMPOSERS’ BIOGRAPHIES



GEORGE E. LEWIS

George E. Lewis, one of our esteemed guests, is a brilliant trombonist, composer, improviser, computer installation artist, and programmer of interactive computer music systems.

During this festival, his music will be featured over two nights in two different programs with the NOW Orchestra. He will also be featured in several small group settings, and will host a forum discussing improvisation. He has played on over eighty recordings of improvisations and compositions, and has performed with Anthony Braxton, Count Basie, John Zorn, Anthony Davis, Derek Bailey, Richard Teitelbaum, and Steve Lacy, as well as many others.

VINNY GOLIA



Vinny Golia, the internationally noted multi-instrumentalist, composer and bandleader, has become an important contributor to the vanguard of creative music.

At the forefront of improvised music, he plays twenty different woodwinds plus various ethnic aerophones. Vinny has been a featured performer with Anthony Braxton, John Carter, Bobby Bradford, Horace Tapscott, Bertram Turetzky, George Lewis, Barre Phillips, The Rova Saxophone Quartet, Patti Smith, and George Gruntz Concert Jazz Band, to name just a few.

Vinny is the founder of the internationally known Nine Winds recording label, and he has been instrumental in the recorded dissemination of original creative music for almost two decades.

PAUL CRAM



Paul Cram, multi-reed player, is one of the original NOW founders, as well as a founder of the acclaimed Toronto-based Hemispheres ensemble. Paul has been commissioned to write a piece for the NOW Orchestra for this event. He is a prolific composer for theatre, dance, television, and film. He also has a Juno nominated recording called *Blue Tales in Time*. Paul is currently based in Halifax, and he joins us in celebrating our twentieth anniversary.

this foundation, NOW has become a stronger and more effective voice for contemporary music.

RON SAMWORTH



Ron Samworth is the current co-artistic director of New Orchestra Workshop and a member of NOW since 1986. He currently records and tours with his group Talking Pictures and co-leads the NOW Orchestra with Coat Cooke. He has performed with many of the leading voices in contemporary improvised music, and appears on recordings on the Nine Winds, Victo, Maya, and Red Toucan labels. His multi-disciplinary work includes composition, performance and sound design for theatre, spoken word, film, and dance. He is committed to community-building activities, ie: local workshops and performances, as well as dissemination of his music in an international arena.

COAT COOKE



Co-artistic director Coat Cooke has been involved with NOW since its inception in 1977. His connection to the beginning period of this organization, and his commitment and excellence as an improviser and composer, have helped to keep a continuity of vision. Building on

NOTES FROM THE COMPOSERS

GEORGE LEWIS

SHADOWGRAPH, 4 (1977)
THE CHICKEN SKIN (1995)

My experience with the creative improvisors' orchestra is rather varied. Beginning as a student of Muhal Richard Abrams, one of the founding members of the Association for the Advancement of Creative Musicians, I was allowed in 1971 to perform on trombone with the AACM's Experimental Band.

My first opportunities to hear my music performed were at the sufferance of the great artists who played in this orchestra, including Joseph Jarman, Kalaparusha Ahra Difda, Lester Lashley, Frank Gordon, Edward Wilkerson, Famoudou Don Moye, Malachi Favors Maghostus, Bernard Mixon, Ajaramu, Ari Brown, Wallace McMillan, and others. Later, I performed with the creative orchestras of Anthony Braxton, Roscoe Mitchell, Leo Smith, Randy Weston, Lawrence "Butch" Morris, David Murray, the Globe Unity Orchestra and the Instant Composers' Pool, as well as with a more traditional creative ensemble, the Count Basie Orchestra.

Throughout all of these experiences, I was always afforded the

space to try out fledgling compositional and improvisative ideas in a warmly supportive environment. I feel that the process of rehearsal and development that we have undergone this week in Vancouver draws from similar wellsprings of support and nurturance. Musicians of widely differing backgrounds and conceptual viewpoints have come together this week, not only in order to perform our compositions, but to interact with each other, framed by environments that we have moved to create for ourselves.

In the late 20th Century, current musical practice includes not only explorations of free improvisation, but interactions with processes that combine elements of improvised and composed ways of musical creation. This kind of experimental music has

... not only concepts of timbre, extended techniques, pitch organization and formal devices, but the intercultural encounter itself...

as its focus not only concepts of timbre, extended techniques, pitch organization and formal devices, but the intercultural encounter itself, as a locus

of communication between individuals and across traditions. Personal and cultural narratives are exchanged and blended, and the possible internalization of alternative value systems is implicit in the process.

It is safe to say that for each of the performances we will hear this week, the compositions we are playing endeavor to take into account personal narratives as well as formal procedures, allowing discovery through musical interactivity.

COMPOSERS NOTES

My heartfelt gratitude goes to all of the musicians, whose intelligence, patience, sacrifice and insight were so essential to making this project a reality; and to the musicians of the NOW Orchestra, for affording me the opportunity to work with this great ensemble one more "once."

VINNY GOLIA

TED WILLIAMS CALLS THE MICK AND RENDERS TOUCH SENSITIVITY USELESS
G. C. G.
REASONS FOR LIVING

I first came to Vancouver in 1978 when Lisle Ellis, Paul Plimley and Ken Pickering brought me up from Los Angeles. I got to play with many of the Canadian musicians I had read about in CODA Magazine, the unofficial champion of Canadian music. I had met Clyde Reed, the bassist, years before in Los Angeles, and we had vowed to play together more. Clyde has remained my good friend, as have many of the fine Vancouver musicians I have met.

I have been involved with the New Orchestra Workshop Society almost as long as trombonist Ralph Eppel (a founding member). I have functioned as a performer, composer and record executive on many NOW projects and have witnessed the various influences, personal and emotional changes, losses and gains that have occurred throughout New Orchestra Workshop's lifetime.

I have been involved in large group

music since 1982, and have sought to find balances between composed (notated) music and improvisation. My influences, not unlike N.O.W.'s, range from 20th (soon to be 21st!) Century music composers, ethnic music from around the world (especially Asian and Middle Eastern cultures), improvisation in all its forms, and the jazz tradition.

The music I have chosen for this event comes from my own Large Ensemble's repertoire, from both newly composed and previously existing compositions. The main challenge in selecting or composing work for the NOW Orchestra is that it differs from my Large Ensemble in both size and instrumentation. I think that by using Kate Hammett-Vaughan's vocal versatility and substituting the guitar of Ron Samworth for various orchestral and percussive

I have sought to find balances between composed (notated) music and improvisation.

densities that we will overcome these differences and create music that will be exciting and vibrant.

One of the things that has impressed me the most about all of the players in the New Orchestra Workshop is their love of the music we play. It is a great pleasure to be involved with this project. I thank New Orchestra Workshop Society for inviting me, and wish them another 20 years of great fortune.

PAUL CRAM

THE TYRANNY OF INTEREST

Seven years ago I was sitting with another NOW cohort, Lisle Ellis, and some other people on the porch of the Ottawa

COMPOSERS NOTES

House, in Parrsboro, Nova Scotia with the Bay of Fundy stretching out beneath our feet. Someone said, "That's interesting" about something or other, and I remember Lisle saying, "I guess I'm not so interested in interesting anymore". There began for me a long meditation on the nature of interest and all the various multifarious ways we are manipulated and distracted from investigating ourselves. The piece is an installment from that train of thought.

RON SAMWORTH THE YELLOW SOUND

This seven-section piece written for the NOW Orchestra is a loose

interpretation of a text by visionary Russian artist Wassily Kandinsky, whose writings on the aesthetics

of art, the problems of form, and the integration of universal elements ie; the correlation of colour and sound, have been a recent inspiration to me. The Yellow Sound: A Stage Composition is part of the Blaue Reiter Almanac (1912), edited by Kandinsky and Franz Marc. The almanac, which includes essays by Kandinsky, Marc, and Arnold Schoenberg, is a virtual textbook of the early 20th century avant-garde, and its "secession-from-the-academy" spirit and pan-cultural references find an

... the aesthetics of art, the problems of form, and the integration of universal elements ie; the correlation of colour and sound...

uncanny parallel in the world of the contemporary creative musician.

COAT COOKE

WOWOW

This is a five section piece that reflects my influences, from the earliest jazz in the 20th Century right up to our present time on the eve of the 21st century.

WOWOW Section One has taken an early Ellingtonian mood—you know, Freddie Green chunk chunk à la Tron FortWorth white noise, and features one of our guests, George Lewis, and trumpeters Bill Clark and John Korsrud.

WOWOW Section Two is an intergalactic ballad with enough space to drive Voyager through, and features a duet with Peggy Lee and Paul Plimley.

WOWOW Section Three is a

careening bop vehicle with enough pop and polytonality to get your engines started. In this movement we get to hear soloing

from Dylan van der Schyff, Ralph Eppel, Brad Muirhead, and guests Vinny Golia and Paul Cram.

WOWOW Section Four is a plaintive sound poem featuring Kate Hammett-Vaughan and Saul Berson. Hearts break and mend.

WOWOW Section Five closes out the journey in high harmolodic fashion featuring Ron Samworth, myself, Mark Nodwell and the whole ensemble.

THURSDAY, NOVEMBER 13

FRIDAY, NOVEMBER 14

SATURDAY, NOVEMBER 15

SUNDAY, NOVEMBER 15

NOON-2PM

Improvisation Workshop with guest artist Paul Cram

Improvisation Workshop with guest artist Vinny Golia

Jazz Forum on improvisation with guest host George Lewis

1PM - 5PM

THE WILD CARD SESSION

7:30PM

Brass Roots

The NOW Orchestra plays the music of George Lewis, Paul Cram and Coat Cooke

The NOW Orchestra plays the music of George Lewis, Vinny Golia, and Ron Samworth

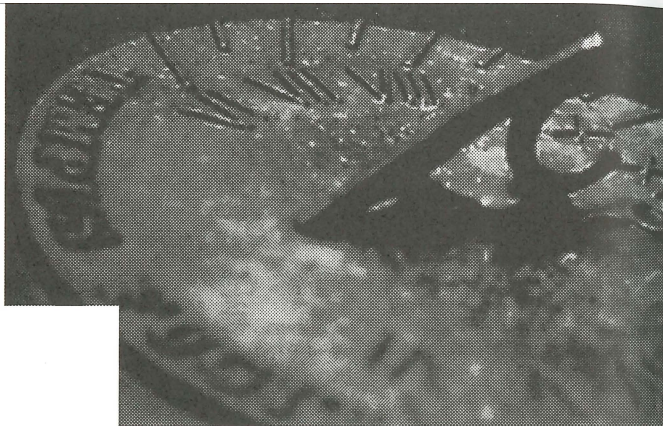
Improvisations featuring these artists in small groups: George Lewis, Paul Cram, Vinny Golia, Ron Samworth, Coat Cooke, Gregg Simpson, Paul Plimley, Kate Hammett-Vaughan, François Houle, Peggy Lee, Dylan van der Schyff, Brad Muirhead, John Korsrud, Clyde Reed, Paul Blaney, Roger Baird, Ralph Eppel, Bill Clark, Saul Berson, Tony Wilson, Graham Ord, Bruce Freedman

10:30PM

Three sets featuring George Lewis, Ron Samworth, Kate Hammett-Vaughan, Peggy Lee, Paul Cram, Paul Plimley, Dylan van der Schyff, Saul Berson, Vinny Golia, Coat Cooke, Gregg Simpson, Tony Wilson, Paul Blaney

Three sets featuring George Lewis, Brad Muirhead, Ralph Eppel, François Houle, Kate Hammett-Vaughan, Bill Clark, Clyde Reed, Vinny Golia, Paul Blaney, Clyde Reed, Peggy Lee, Ron Samworth, Tony Wilson

Three sets featuring Paul Plimley, Graham Ord, Ralph Eppel, Roger Baird, Paul Cram, Vinny Golia, François Houle, Peggy Lee, John Korsrud, George Lewis, Coat Cooke, Paul Blaney, Dylan van der Schyff, Bruce Freedman

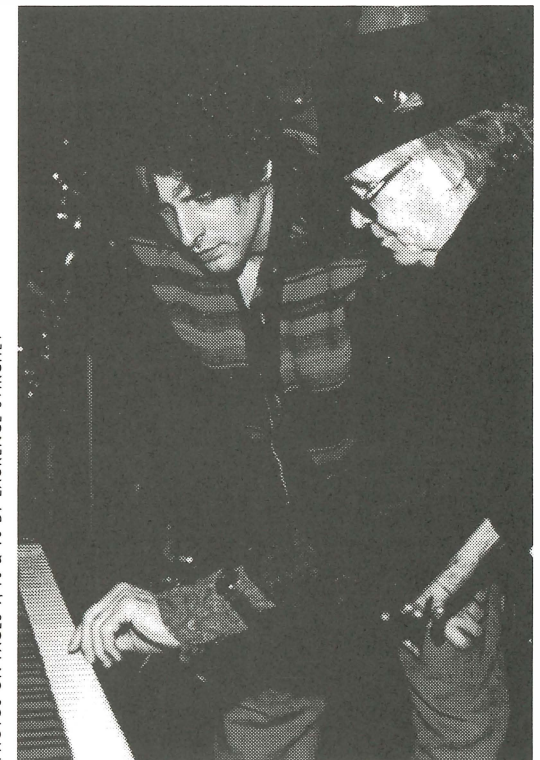


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WORKSHOPS FROM NOON - 2:00 PM
ALL HEAR IT NOW EVENTS ARE HELD
AT THE ROUNDHOUSE COMMUNITY CENTRE

RON SAMWORTH AND AL NEIL AT AL'S 70TH BIRTHDAY PARTY



PHOTOS ON PAGES 9, 10 & 16 BY LAURENCE SVIRCHEY

**ARTISTIC DIRECTORS'
NOTES FROM PAGE 2**

the continuum from the beginnings in '77 right "up 'til now" and into the future. Eleven years after my initiation, after numerous concerts, tours and recordings, I am excited at the prospect of inspiring and encouraging another generation of musicians and lovers of creative music. You get out of it what you put into it, and the beauty of it is you didn't have to be there then, you only need to be here now—with open minds and open hearts.

Special thanks to Lisle Ellis for his vision and dedication to the music. To Ken Pickering, Bob Kerr, John Orsyk, and Coastal Jazz and Blues for their ongoing support.

To Vinny Golia, George Lewis, Barry Guy, Maya Homburger, and Paul Cram—cherished lifetime members of the extended NOW family. Here's to the next twenty years!

Ron Samworth,
Co-Artistic Director
New Orchestra Workshop Society

Contrary to popular belief, the 1970s were a time of inspiration and enormous potential for bringing new sounds to a wider public. Those days represent the origins of N.O.W., and I clearly remember the great energy

and enthusiasm that Lisle Ellis brought not only to the music, but to organizing the community.

Soon after, Lisle moved to Montreal and then San Francisco; Paul Cram moved to Toronto and finally to Halifax. Their absence left a void which lasted through the mid-'80s when Coastal Jazz and Blues Society founded the jazz festival, bringing much-needed fresh new energy to the scene. Coat Cooke and Ron Samworth then ushered NOW into a fertile period of co-production and special projects; working with CJBS on projects that included an unforgettable series of showcases at



HANK BULL & AL NEIL

New York's Knitting Factory in 1990 and Vancouver collaborations with Marilyn Crispell, Barry Guy, Rene

Lussier, Koch, Schütz, and Studer, and Phil Haynes with Paul Smoker.

I'd like to thank Tron, Coat and Paul Plimley for their friendship over the years and Lisle Ellis for getting it all started. It's a pleasure to welcome Paul Cram, Vinny Golia (Mr. Nine Winds) and George Lewis back to Vancouver to celebrate what is a very special and significant occasion.

Congratulations on "calling it the 20th!"

Ken Pickering
Artistic Director, Coastal Jazz and Blues Society

EARLY DAYS... PAUL CRAM, GREGG SIMPSON AND LISLE ELLIS IN 1982

PHOTO BY ROD HEINZ



**NOW
ORCHESTRA
AN OVERVIEW**

since then on a project basis. In November 1988, they performed at the Coastal Jazz and Blues Society-produced Time Flies music series with the internationally acclaimed pianist Marilyn Crispell as guest soloist.

Since mid-1992, the orchestra has been developing repertoire and performing regularly. The current ensemble features some of today's most important voices in Canadian improvised music, and is representative of the much-heralded West Coast improvised music scene.

**COLLABORATIONS
AND PROJECTS**

In February of 1994, the orchestra developed a new extended work, *Witchgong Game II/10*, with celebrated British bassist/composer Barry Guy in residence. This new work was performed and recorded during the Hear it Now Festival, and subsequently released on Britain's Maya Records. The work

The NOW Orchestra is a 15-piece improvising ensemble that falls under the banner of the New Orchestra Workshop Society, an artist-run society since 1977 that is dedicated to producing concerts and workshops of West Coast Canadian creative music.

The ensemble has its roots in the 14-piece CORD Orchestra (1978-80), which was comprised of the original N.O.W. members (three of whom are in the current NOW Orchestra line-up) and included well known Canadian artists such as Lisle Ellis and Paul Cram. Re-formed as the NOW Orchestra in 1987, this ensemble has worked

was reprised and featured at Vancouver's 1994 du Maurier International Jazz Festival. The NOW Orchestra's collaborations continued in October 1994 with a concert featuring the acclaimed Swiss musicians Hans Koch, Martin Schütz, and Fredy Stüder.

In February 1995, a week-long residency with Canada's own René Lussier and Pierre Tanguay resulted in a studio recording. The band performed at the Victoriaville Festival de Musique Actuelle in May, and in the Vancouver du Maurier International Jazz Festival in June. And in June 1995, the ensemble rehearsed and performed with American trombonist, composer and interactive computer music innovator George Lewis to glowing reviews. The CD *le Tour du Bloc: René Lussier and the NOW Orchestra* was released in December 1995 on les Disques VICTO. In June 1995, at the Vancouver du Maurier International Jazz Festival the NOW Orchestra played with the New York tandem of trumpeter Paul Smoker and drummer Phil Haynes.

In January of 1996, the NOW Orchestra was fortunate enough to spend a fruitful day of development, playing and workshopping with legendary composer/pianist Muhal Richard Abrams. In the fall of 1996, the NOW Orchestra collaborated with established British Columbia dancer/choreographer Peter Bingham and his company EDAM (Experimental Dance and Music) in the creation of a new work, *Born Naked, Died Blonde*.

Which brings us to this festival, a celebration of 20 years of making music and art. The NOW Orchestra is joined by special guests and long-time musical friends and collaborators Paul Cram, Vinny Golia and George Lewis.

**NOW
ORCHESTRA
THE MUSICIANS**

COAT COOKE

A N.O.W. member since 1978, and NOW Orchestra founder and co-artistic director, reed player Coat Cooke has played with Lunar Adventures, EDAM Dance Company, and Barry Guy. He leads his own groups and is active as a composer for film and dance projects as well.

RON SAMWORTH

A N.O.W. member since 1986 and current co-artistic director, guitarist Samworth has performed with Wayne Horvitz, Butch Morris, Bobby Previte, George Lewis, EDAM Dance Company, and Claude Ranger. He leads Talking Pictures and the FortWorth Travelogue and recently toured Canada as a part of the GuitarEvolution festival.

PAUL PLIMLEY

A founding member of N.O.W., Paul Plimley has distinguished himself as one of Canada's foremost improvising pianists, per-

forming and recording solo or in ensemble with artists like Lisle Ellis, Andrew Cyrille, Joe McPhee, and Greg Bendian.

KATE HAMMETT-VAUGHAN

A member of NOW since 1988, Hammett-Vaughan is recognized across the country for her vocal work with the contemporary trio Garbo's Hat and as a strong interpreter of the jazz standard repertoire. She has also worked on film scores, with dance projects and performance artists, and has performed and recorded contemporary sound works.

DYLAN VAN DER SCHYFF

A much sought-after drummer whose rhythmic drive and compositional sense have excited musicians and critics alike. He has played with Vinny Golia, Myra Melford, Paul Plimley, Talking Pictures, and François Houle.

PAUL BLANEY

Known for his work in Garbo's Hat, with Stephen Fearing, Don Thompson, Bob Brough, Bob Fenton and Hagood Hardy, Blaney is a fearless and inventive bassist who is dedicated to the art of creative music.

CLYDE REED

An original N.O.W. member, Clyde Reed is a sensitive and interactive bassist who has worked with Claude Ranger, Vinny Golia, and Peter Brotzmann.

RALPH EPEL

A strong trombonist and a founding member of N.O.W., Ralph also leads his own quintet. Eppel has played and recorded with ESB, and was active in the creation and running of the Glass Slipper performance space.

SAUL BERSON

Alto saxophonist Saul Berson leads his own band, Above Ground, and lists Steve Grossman and Jaki Byard among his playing credits.

JOHN KORSRUD

A graduate of the U.B.C. composition program, Korsrud is the leader of the Hard Rubber Orchestra. He has recently studied and worked in Amsterdam with Louis Andriessen and plays a strong lead trumpet with a broad knowledge of contemporary art music.

PEGGY LEE

Classically trained cellist Peggy Lee has established herself as a force on the contemporary music scene with Talking Pictures, Spirit of the West, François Houle Et Cetera, and Bugs Inside.

BILL CLARK

Trumpet player Bill Clark is known to Vancouver audiences as an original member of VEJI and for his work in Chief Feature, Brass Roots and Talking Pictures. His own sextet was runner-up in the Alcan Jazz competition. He is a recent graduate of the SFU composition program and has written for various film projects and the

ensembles Standing Wave and Hard Rubber Orchestra.

BRAD MUIRHEAD

See Brass Roots personnel.

MARK NODWELL

Soprano saxophonist Mark Nodwell graduated in 1995 with a B.A. in Music from the innovative Naropa Institute. Since his return to

Vancouver, Nodwell has been active on our city's contemporary jazz scene, playing with his own groups and with the Vancouver International Jazz Orchestra.

BRASS ROOTS



14

Brass Roots, formed in 1987 by bass trombonist/sousaphonist Brad Muirhead, is an exuberant, versatile horn ensemble which creates a modern World Beat/Funky Jazz sound based on the tradition of New Orleans Carnival Bands.

Brass Roots has developed a distinctive sound of its own by combining a wide range of individual musical influences, from the Mardi Gras party sound of *The Dirty Dozen* to the tight funk of *The Tower of Power*, including the music of Charles Mingus, Ghanian master drummer Abraham Adzinyah and even a taste of *avant garde* groups like Lester Bowie's *Brass Fantasy*. The musicians, representing the best of Vancouver's jazz community, stage a highly entertaining show of creative grooving music.

Aside from being accomplished performers, all members of Brass Roots are also composers. The group's repertoire consists of mostly original music and a few funky cover tunes that incorporate infectious rhythms and riveting solos to create an atmosphere of celebration. A perennial favourite, Brass Roots promises to start the festival off in fine fashion.

BRASS ROOTS THE MUSICIANS

BRAD MUIRHEAD

Trombonist/composer Brad Muirhead is an original member of VEJI and the Hard Rubber Orchestra, and he leads his own group Brass Roots. He has played with Kenny Wheeler, Don Thompson, Slide Hampton and Anthony Braxton.

GRAHAM ORD

Multi-reed player and leader of Bongo Bob, Graham Ord also plays with Garbo's Hat, Lonesome Monsters, Lori Freedman, and Sumalao. A talented composer and improviser, Ord is a long-time member of New Orchestra Workshop and has played on all of the NOW Orchestra's recordings.

DENNIS ESSON

Currently performing with the Bill Clark Sextet, VEJI, and the Hard Rubber Orchestra, Dennis Esson has played with jazz greats like Claude Ranger, Maynard Ferguson, Muhal Richard Abrams, Slide Hampton, Harry Connick Jr., Kenny Wheeler, and many others. An active freelance musician, Esson is a vital component of the Vancouver scene.

DENNIS BURKE

Drummer/percussionist Dennis Burke had played with Richie Cole, Ernestine Anderson, Mose Allison, Jack Sheldon, Jay Clayton, Bud Shank, and many others. He is active as a composer for stage productions, dance and numerous films, and teaches in the film/video department at Emily Carr College of Art and Design.

JIM MCGILLVERAY

Percussionist Jim McGillveray was one of the original members of Skywalk and of the popular party-band Wildroot Orchestra. A veteran West-Coast session man, he's played with almost everyone you can imagine.

ROSS TAGGART

A double threat on saxophone and piano, Ross Taggart is a featured soloist with the acclaimed Hugh Fraser Quintet and with VEJI. He has studied with Don Thompson, George Coleman and Clifford Jordan, and has performed with Kenny Wheeler and P.J. Perry.

MIKE BRAVERMAN

A graduate of the UBC Music Program in 1993, saxophonist Mike Braverman leads Macedonian Mazltov, a world music group with a great new CD set for release in February of 1998. He will be studying this year in New York and Israel on a grant from the Canada Council.

BILL CLARK

See NOW Orchestra personnel.

15

**GUEST
IMPROVISERS**

GRAHAM ORD

See Brass Roots personnel.

BRUCE FREEDMAN

Saxophonist/composer Bruce Freedman has been associated with New Orchestra Workshop Society almost since its inception. He is perhaps best known to Vancouver audiences as leader of Chief Feature and the Bruce Freedman Quartet. Freedman has an intense and lyrical voice on the horn.

GREGG SIMPSON

Born in 1947, drummer and visual artist Gregg Simpson has been playing jazz and exhibiting his visual art internationally since the mid-1960s. Simpson's first major collaboration was with the Al Neil Trio, a central part of the Vancouver multi-media scene in the '60s and early '70s, followed by groups such as Sunship Ensemble, Rio Bumba, Vancouver Sound Ensemble, Lunar Adventures and several groups since the 1970s with Paul Plimley, Paul Cram, Ralph Eppel and Bruce Freedman.

TONY WILSON

Guitarist/composer/bandleader Tony Wilson has been active on the Vancouver music scene since 1991. He leads the Tony Wilson Septet.

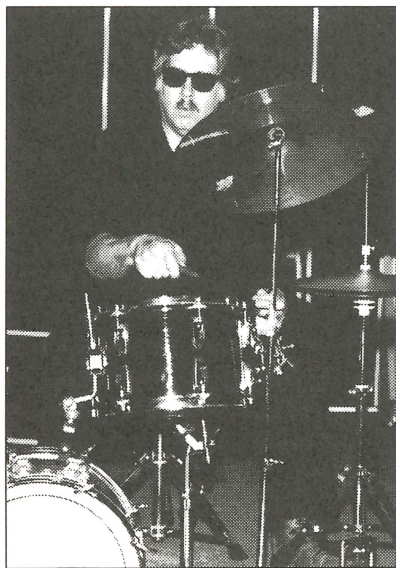
ROGER BAIRD

Active on the Vancouver scene since the late 1980s, drummer/percussionist Roger Baird came to improvised music through the New York loft scene of the '70s. Baird was instrumental in the creation and running of Vancouver's important Glass Slipper performance space.

FRANÇOIS HOULE

Clarinetist François Houle has collaborated with many musicians over the last few years. Current projects include a duo with French pianist Benoit Delbecq and an Octet with double bass virtuoso Joelle Leandre. He has recorded with Marilyn Crispell, Joelle Leandre, Georg Graewe, Carlos Zingaro, Paul Lovens, The Recyclers, and Veryan Weston. He performs regularly with poet Catriona Strang.

GREGG SIMPSON



NEW ORCHESTRA WORKSHOP WOULD LIKE TO EXTEND A SPECIAL THANK YOU TO ALL OF THE PEOPLE WHO HAVE GIVEN US SO MUCH INVALUABLE SUPPORT THROUGH THE YEARS. IN NO PARTICULAR ORDER, THE CAST OF THOUSANDS INCLUDES...

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SPECIAL GUESTS / COMPOSERS

George Lewis *trombone*
Viny Golia *reeds, flutes*
Paul Cram *tenor sax, clarinet*

NOW ORCHESTRA

Paul Plimley *piano*
Paul Blaney *bass*
Clyde Reed *bass*
Dylan van der Schyff *drums*
Ron Samworth *guitar*
Kate Hammett-Vaughan *voice*
Peggy Lee *cello*
Coat Cooke *reeds, flute,
electric guitar*
Mark Nodwell *soprano sax*
Saul Berson *alto sax, flute*
Ralph Eppel *trombone*
Brad Muirhead *trombone*
John Korsrud *trumpet*
Bill Clark *trumpet*

BRASS ROOTS

Brad Muirhead *trombone*
Dennis Esson *trombone*
Bill Clark *trumpet*
Graham Ord *reeds*
Ross Taggart *reeds*
Mike Braverman *reeds*
Dennis Burke *percussion*

GUEST IMPROVISERS

Bruce Freedman *soprano sax*
Graham Ord *reeds*
Tony Wilson *guitar*
Roger Baird *percussion*
François Houle *clarinet*

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