

ORKESTRA
Futura in

HEAR IT
NOW

Time Travel



noworchestra.com

Nov. 22 - 24 | 2012

Painting by: Gary Taylor

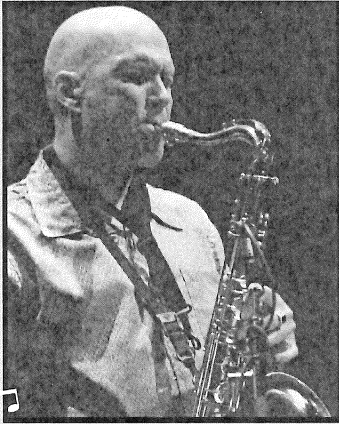
Thank you to:



The Hamber
Foundation



Artistic Director Statement



We welcome you, as NOW celebrates 35 years of great improvised music making. As we travel back in time over these many years, we're fiercely proud of our vision of maintaining improvisation as the focus of all of our work; in our concert programming, recorded output, omissions, educational agenda and collaborations.

In this journey over time, one of the noticeable changes has been the motivation for succeeding generations to be drawn to improvisation. Initially, we were motivated and inspired the African-American avant-garde pioneers like Ornette Coleman, Cecil Taylor, Albert Ayler, and Chicago's AACM including Muhal Richard Abrams and the members of the Art Ensemble of Chicago. Since then, young improvisers are still influenced by this tradition but the changing face of technology, media, the music business,

politics and education have pushed the evolution of improvised music to include rock, noise, sound design, contemporary European composed and improvised music, the broad spectrum of inter-cultural influence, as well as music from the whole continuum of American music over the last century.

I hope that NOW can continue to catalyze more diversity in the broader improvisational realm and to find ways to remain relevant as we reflect more meaningful values in our work.

I see improvisation as the impulse to creatively leap into the unknown with intellectual and intuitive vigor while keeping a steady eye on what it means to communicate and be alive ... *after all, life is a large ensemble improvisation.*

I'd like to give a special thanks to our Special Guests George E. Lewis and Giorgio Magnanensi. Both of these extraordinary artists have been an inspiration to many over the years. I'd also like to thank all of the great musicians in Orkestra Futura and all of the extraordinary performers in our festival. I'm also grateful to my colleague Allyson McGrane and the folks at Left Right Minds. Finally, I'd like you the audience for your support over the past 35 years. I look forward to many more years together.

Coat Cooke
Artistic Director 

About Orkestra Futura

With a 25-year history of playing improvised music as a large ensemble --originally known as the NOW Orchestra,--Orkestra Futura has gained international recognition and collaborated with Canadian and internationally renowned master musicians. Artistic Director Coat Cooke has toured Canada, the USA, Mexico, and Europe, collaborated on memorable projects with spoken word, dance and mixed media artists, and performed with many of the world's great improvisers including George Lewis, Marilyn Crispell, and Wadada Leo Smith.

ORKESTRA
Futura

nw
New Orchestra Workshop Society
Celebrating 35 Years of
Great Canadian Music 

Fill out his form for a chance to win a \$50 CASH prize and the Orchestra's two latest CDs! All sections must be properly filled out to be eligible to win. Your information will not be shared with third parties.

Please tell us about you...

Name: _____

Occupation: _____

Gender: Male Female

Email: _____ Twitter: _____

Postal Code _____ (We're trying to find where the best and closest venues for our audiences may be for future shows)

Age: Under 20 21-29 30-39 40-49 50-65 65+

Please tell us about your interests in Music...

Have you attended a performance by this organization previously?

Yes No

If yes, how many have you attended in the last 12 months? _____

How many people are in your party? _____

What made you want to see this evening's performance?

How did you buy your tickets? Online Box Office Phone

www.noworchestra.com

Do you plan on attending any future performances presented by the same group? Yes, definitely Maybe No

Please tell us how you find out about events...

How did you find out about this show? (please choose only one)

- Georgia Straight Newspaper feature story Our website
 Facebook Twitter Radio Other: _____

Where do you get your news from regularly? (please choose only one)

- Georgia Straight Other newspapers TV Social Networks
 Online news sources I'm not interested in daily news Radio
 Other _____

What device do you use the most for internet access? (please choose only one)

- Smartphone Tablet Laptop Desktop computer

How do you prefer to be contacted? (please choose only one)

- Email Phone Text Facebook Twitter

Where do you respond best to ads online? (please choose only one)

- Facebook Ads Google Ads Newsletters
 I don't respond to ads Other: _____

How often do you respond to an ad online in a day?

- 5+ 3-5 1-2 Rarely Never

Programming

Hear It NOW: Time Travel marks the 35th year celebration of NOW Orchestra. The three-day event, under the direction of Artistic Director **Coat Cooke**, will feature **Orchestra Futura with special guests**.

These three nights will serve as the perfect setting for three unforgettable concerts.

Thursday Nov. 22 | 8PM

Jeff Younger's Unsupervised and **Tony Wilson's Longhand Trio** are blazing examples of Vancouver's rich and vibrant scene.

The **Unsupervised**, led by **Jeff Younger**, have been slated as a "modern Canadian jazz predator," gifted with "skills and talent that rise above," and a quintet "that offers incredibly complex, considered music in a highly excitable fashion." We are proud to present **Tony Wilson's Longhand Trio's** acclaimed brand of jazz. Their varied repertoire of high energy free improvisation to melancholy tunes with beautiful melodies are a must see.

Friday Nov. 23 | 8PM

The second night features our own Orchestra Futura with two very special guests. We are joined by legendary composer/improviser/instrumentalist **George E. Lewis** and composer/electronics artist **Giorgio Magnanensi**. Along with **Coat Cooke**, each of them will present new work! **Orchestra Futura** features, a stellar lineup: **Lisa Miller** (keyboards); **DB Boyko** (voice); **Peter Hurst** (voice); **Jesse Zubot** (violin); **Brad Muirhead** (bass/trumpet); **Kristian Naso** (trumpet); **Lee Hutzulak** (electronics); **Chad MacQuarrie** (guitar); **Clyde Reed** (bass); and **Skye Brooks** (drums).

Saturday Nov. 24 | 8PM

The third night will feature our Workshops Ensembles. We will bring over **30 musicians** from our annual **Improvised Music Workshops** to play at our **Hear It NOW concert series** for the first time.

Giorgio's Notes

We no longer... (2012) | Giorgio Magnanensi

For sax, trumpet, 2 trombones, violin, electric guitar, keys, bass, drum, 2 voices, electronics and video This piece has been written thanks to the support of The Canada Council for the Arts and it is dedicated to Coat Cooke, NOW and Orchestra Futura.

Tonight's occasion is the happy reason for this piece as "we no longer..." has been written to recognize the value of the NOW Orchestra, of its members and directors and of all the other moving forces behind this vital and important Vancouver music organization that has given so much in creative energy and live music making. Keeping alive a high level of curiosity and attention seems in these times an appropriate thing to do. That's what NOW has been doing for 35 years, and sound thinking with such a great and different group of people and musicians has always been a great opportunity to explore that particular kind of beauty which is not an object anymore, not any established rhetoric; it arises instead with intense and committed sound making aspiring to be listened to for what it really is: non sentimental creative energy.

As for this work - and pretty much for all my works - I have always been seeking for any kind of possible balance between the politics of the code (a score), and the reality of sound making within its specific context(s) and mobile nature. While trying to pay attention to the many aspects involved in compositional practices, I wish to create a sonic space, which allows to embody the musical energy associated with and mostly produced by the singularity of the players and their dialogues in performance. I'm not just talking about spontaneous creation or extemporaneous approaches. The notational and compositional aspects of an original subjective" score would identify procedures for creating the work, but these procedures would also instigate exchanges, and re-creation and co-creation of materials starting from (and travelling through) differentiated utilization of and reactions to pre-formed shreds, fragments, drafts, memories, codes and other electronics, conducting and sound strategies, gestures and figures.

My work nonetheless aspires to be speechless, not eloquent, without the urgency of communicating anything. If it expresses anything at all, that is pure character - essence more than intentionality. It manifests potential energy more than activity, relying on its own bare existence.

George's Notes:

Pots (2012) | George E. Lewis | *for ensemble (world premiere)*

In May 2012 I witnessed several days of the Montreal street protests. Thousands of people walked down Rue Sherbrooke, singing, chanting, banging pots, beating drums, and blowing vuvuzelas--making music, making noise. The field recordings I made during my stay in the city form the basis for this composition.

In May 1968, a number of European cities experienced student and worker strikes, riots, and other disturbances. These events proved to have lasting effect and affect, but were at first severely underestimated, both by traditional governmental authorities and by the European intellectual establishment of the day. Commentators and participants agreed that the unrest could be viewed as a revolt against various forms of societal repression, but Daniel "Danny the Red" Cohn-Bendit, the leader of the Nanterre student strikes, was closer to the mark in ascribing the power of the 1968 movement to "an uncontrollable spontaneity."

Much of that spontaneity, then as now, is accompanied by noise; in fact, for traditional authority, spontaneous action is noise. Historian Jon Cruz points out the tricksterish possibilities of noise as "sound out of order. It evades, eludes, spills out of, or flows over, the preferred channels--out of place, resistant to capture." The improvised, spontaneous, seemingly leaderless nature of the sound of the Montreal protests were exactly that, reminding me of the primary remit of new music: to declare that change is possible. Once you start down that road in the virtual world of music, thoughts inevitably turn to what else might need changing in other spheres, and when we want change, in the memorable phrase of the rap group Public Enemy, we "bring the noise"—in Egypt, Tunisia, Montreal, or elsewhere.

This new work for Orkestra Futura, by making common cause with a recent national event that used improvisation to demand change, celebrates the New Orchestra Workshop's audacious thirty-year commitment to creativity through improvisation. My intention in this new work is not to aestheticize the protests, but simply to point out, with Jacques Attali, that, "Any noise, when two people decide to invest their imaginary and their desire in it, becomes a potential relationship, future order." The NOW's vision of a future order persists, and I am proud to have played a role in its history.

George E. Lewis 

Coat's Notes:

Global Unity (2012) | Coat Cooke

This work was written to celebrate being a part of the evolution of human consciousness. I give great thanks to all of the musicians playing this music.


Coat Cooke 

CREDITS

Tony Wilson's Longhand Trio

Tony Wilson | Guitar & Harmonica
Skye Brooks | Drums, guitar & vocals
Russell Sholberg | Bass & saw

Jeff Younger's Unsupervised

Jeff Younger | Guitar & composition
Colin Maskell | Tenor sax
Kristian Naso | Trumpet
Russell Scholberg | Bass
Ben Brown | Drums 

Orkestra Futura

Coat Cooke | Artistic Director | Reeds flute
George E. Lewis | Special Guest | Trombone
Giorgio Magnanensi | Special Guest | Electronics
Brad Muirhead | Trombone
Skye Brooks | Drums 
Kristian Naso | Trumpet
Jesse Zubot (Violin)
Chad MacQuarrie | Electric Guitar
Clyde Reed | Bass
Lisa Miller | Keyboards
Lee Hutzulak | Electronics
DB Boyko | Vocals
Peter Hurst | Vocals