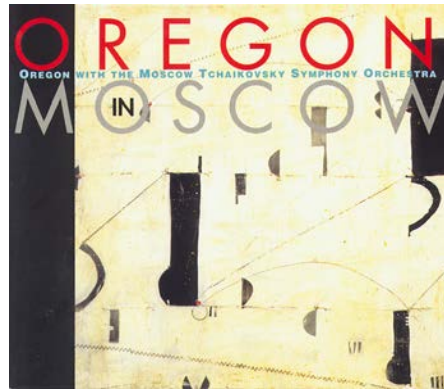


N E W R E L E A S E



ON INTUITION RECORDS  
RECEIVED 4 GRAMMY NOMINATIONS

**O**REGON's latest project, *Oregon In Moscow*, is a double CD with the Moscow Tchaikovsky Symphony Orchestra, and the group's recorded debut of their orchestral repertoire—a prodigious body of work that has been developing over the life of the band, but never documented. In the thirty-year history of OREGON, there has always existed a strong kinship to orchestral music. The use of the double reeds alone has given the quartet an identity and expansive sound associated with the symphonic orchestra. This association isn't confined only to their use of many orchestral instruments, but applies also to the composition and presentation of the music, including the careful attention to details such as articulation, dynamics, phrasing and tone production derived from their respective classical studies. Chief composer Ralph Towner explains, "OREGON came together as a group in New York City in 1970, and from the outset it was clear that our unusual instrumentation and collective musical experience invited a different approach to composition and improvisation. The jazz tradition of improvisation usually consists of the soloists taking turns improvising on the song's harmonic structure, recycling the chord progressions and returning to the original melody only on the last repeat of the cycle. While still using and honoring this tradition, we began composing longer, more sectional forms that allowed each soloist to improvise on different material within the context of a single piece. The variety of ethnic percussion available to us also opened up possibilities not limited to one particular rhythmic style. One of the bonuses of this approach is that many of the instrumental songs written for the quartet lend themselves quite naturally to arrangement for full orchestra."

#### ABOUT THE COMPOSITIONS

**O**REGON first collaborated with the symphony orchestra in 1970 in Indianapolis while the four of them were still members of the Paul Winter Consort. The arrangement of Ralph Towner's piece "Icarus" is one of the results of that first concert, and an example of an adaptation of a song to the orchestral format. It wasn't until 1979 that the opportunity arose for OREGON to perform a concert of original works with the St. Paul Chamber Orchestra under the direction of the brilliant conductor Dennis Russell Davies. On this occasion many pieces were composed specifically for the orchestra with the quartet. Among these were Paul McCandless' "All The Mornings Bring" and Towner's "Free Form Piece for Orchestra and Improvisors." OREGON's partnership with Dennis Russell Davies continued with more concerts in Stuttgart, Freiburg, and in 1985 with the Philadelphia Orchestra, which Davies was directing at the Saratoga Springs music festival. From the latter concert they have included Glen Moore's "Firebat" and Towner's "Beneath an Evening Sky." Individual OREGON members' productions with orchestras, such as Paul McCandless' work in Mexico City, and various projects of Ralph's in Italy, have yielded more music. "Spanish Stairs", "Round Robin", "Waterwheel" and "Zephyr" came from those endeavors. "Acis and Galatea" and "The Templars" were written specifically for this, the "Moscow Project." For contrast, there are a few pieces without the orchestra: "Spirits Of Another Sort", "Anthem", "Along The Way", and "Arianna."

## ORIGIN OF THE PROJECT

In 1998, OREGON & Intuition Records wanted to explore the possibility of recording OREGON's orchestral oeuvre. When the band and producer Steve Rodby first began looking around for an orchestra and a studio where they might record a project as complex as the one they anticipated, an orchestra in St. Petersburg was suggested—an orchestra with which Intuition Records had made several recordings. It became clear that this project was technologically too complicated for the resources available there. Rodby had toured the Soviet Union in the late 80's, and as he recounts, "I had been so moved by the generosity, intelligence and sensitivity of the people, and the highest level of artistic seriousness that I found everywhere, I'd gotten hooked on the idea of recording in Russia." In researching other venues, word of his investigations reached Igor Butman, an old friend and one of Russia's premier jazz musicians, a superb tenor player and entrepreneur. Seven months later, with enormous logistical assistance from Igor and his manager Faina Antonova, OREGON found their way to the magnificent sounding GDRZ "State Recording House," and made music with the "Large Symphony Orchestra of the Moscow Radio in the name of Tchaikovsky."

## ABOUT THE PROCESS

Steve Rodby writes, "from the beginning, all involved in this recording project felt that it was imperative to record the band and orchestra simultaneously, not overdubbing one or the other. The music contains constant interaction of dynamics and phrasing, improvisations of indeterminate length; details of form and pacing varies between performances, so that a moment to moment fluid blend between the orchestra and OREGON was necessary. The band was positioned directly in front of the orchestra, facing each other, performing for each other. A classic example of the real time interactive dynamic that arose during the sessions was "Icarus": in the orchestrated version, the band plays the melody with the orchestra, then the orchestra drops out and OREGON does an extended open improvisation, the musical end of which signals the conductor, George Garanian, to bring the orchestra in and finish the piece. During this open section, the orchestra watched and listened intently while OREGON did one of their signature group solos; when the first take was over and the last note had finished ringing out, the orchestra applauded the band enthusiastically. They had some fine-tuning adjustments to make, a microphone here and a note there, and then they did another take. More applause, this time louder and longer, with the orchestra realizing that not only was this wonderful cooperative music-making, but newly and spontaneously reinvented each time by the band. (The organic connection between OREGON's music/instrumentation and "classical" music made these improvisations especially accessible to the orchestra, one of the great strengths of this project.) By the fifth take, the one heard on Oregon In Moscow, the music was soaring, and with its conclusion came stomping feet, bows banging on music stands, applause and shouts. This scenario was to be repeated again and again, with a true enthusiasm for the uniqueness of interacting with improvised music, and a mutual appreciation for virtuosic performances."

## OREGON IN MOSCOW

FOUR 2001 GRAMMY NOMINATIONS

Best Instrumental Composition

Ralph Towner  
"The Templars"

Best Instrumental Composition & Best Instrumental Arrangement

Paul McCandless  
"Round Robin"

Best Engineered Album, Non-Classical

Rich Breen

*"While new talent sprouts, veteran shapers of the future continue to harvest their fertile legacy, Oregon remains an example of a group so completely musical and original that they leave no easy comparisons. Long survived and mastering all the musical convention which they so easily disintegrate in a phrase or measure, Oregon never slows with age, never ceases to celebrate their singularity, and never misses a chance to defy commerciality. Their influence on American and international music has proven nothing less than monumental."* —Christopher Hoard, Jazziz



## OREGON BIOGRAPHY

For three decades OREGON has inspired audiences in renowned concert halls including Carnegie Hall, Lincoln Center, Berlin Philharmonic Hall, and Vienna's Mozartsaal; at international jazz clubs and major festivals such as Montreux, Pori, Berlin, Montreal, and Newport Jazz; and on tours throughout the U.S., Canada, Mexico, South America, Eastern and Western Europe, India, Pakistan, Nepal, Sri Lanka, Bangladesh, Algeria, and Australia.

OREGON began in 1960 at the University of Oregon with undergraduate students Ralph Towner and Glen Moore who formed a musical friendship on bass and piano inspired by Bill Evans and Scott LaFaro and later by Brazilian music. Moore earned a degree in history and literature and Towner completed his in composition, taking up guitar in the process. In the mid 60's, they both traveled to Europe. Towner studied classical guitar in Vienna with Karl Scheit; Moore studied classical bass in Copenhagen and sat in with such greats as Ben Webster and Dexter Gordon. By 1969, both were living in New York City, playing with a community of young musicians who formed the great fusion bands of the '70's including Weather Report and the Mahavishnu Orchestra. Performing with folksinger Tim Hardin at the '69 Woodstock Festival, Towner and Moore encountered two members of the Paul Winter Consort who introduced them to the music of that group. In the studio with Hardin, Ralph and Glen connected with sitar and tabla player Collin Walcott. He was a graduate of Indiana University under George Gaber, studied ethnomusicology at UCLA and served as road manager for Ravi Shankar and Alla Rakha. On a break at that session, Ralph and Collin played their first guitar/sitar duet in the hallways of Columbia Studios.

By 1970 Ralph, Glen, and Collin had joined the Paul Winter Consort for a 50-concert U.S. tour where they quickly formed an alliance with its oboist, Paul McCandless, who had studied at the Manhattan School of Music under Toscanini's first oboe player, Robert Bloom. During that initial tour, Ralph began composing a new repertoire of original material including "Icarus", which has since become a standard. The early development of OREGON took root in motel rooms and college dormitories where in private jam sessions, Towner, Walcott, Moore and McCandless began investigating new musical possibilities after getting a taste of collective improvisation on tour with the Consort. Winter's group introduced them to the idea of performing concerts with uncommon combinations of instruments in an eclectic variety of musical styles. Incorporating these elements, OREGON emerged with a unique synthesis of European classical instrumentation, American jazz harmony, and ethnic influences from around the globe. The notion of recording their own music first arose at a party, where Towner and Walcott were entertaining friends in their guitar/sitar configuration. The group was offered the use of an 8-track studio in the Hollywood Hills, known as "The Farm." A short-lived independent label in Los Angeles subsidized six weeks of taping and mixing. The company did not succeed in selling the results to a major label and the tape went into storage for ten years before its Vanguard release on disc called—Our First Record.

In 1971 the band made its debut in New York City, calling themselves Thyme—Music of Another Present Era, a phrase designed to answer the question. “What kind of music do you play?” McCandless later proposed the name “OREGON” alluding to Ralph and Glen’s nostalgic reminiscences of their home state. The next year, Vanguard signed OREGON, recording a new set of original compositions which became the band’s debut LP, *Music of Another Present Era*. In that same period, they made *Trios and Solos* for ECM, a new label in Europe. The Vanguard album introduced them to their American audience and through their association with ECM, they developed their European following with tours beginning in 1974 where they received critical acclaim and growing recognition in the international community.

Six years and nine albums later, OREGON moved to Elektra/Asylum Records. Its first release on that label, *Out of the Woods*, reached a decidedly wider audience and was included in the 101 Best Jazz Albums list by Len Lyons. As the years spanned and the group’s versatility grew, bass clarinet, soprano and sopranino saxes, ethnic flutes, flugelhorn, French horn, clarinet, dulcimer, electric bass, violin, viola, and a myriad of percussion instruments all found their way into OREGON’s instrumentation which already included Towner’s nylon and 12 string guitars and piano, McCandless’ oboe and English horn, Moore’s 1715 Klotz bass and Walcott’s sitar and tablas.

At the end of OREGON’s contract with Elektra, and with the birth of Collin Walcott’s daughter in 1980, the band members took a year long sabbatical during which they pursued their individual solo careers. When they reassembled, OREGON’s unique fusion gained an electric dimension through Towner’s addition of keyboard synthesizers. The group recorded two more albums for ECM with the original personnel. They had reached a peak of popularity when in November 1984, Walcott died in an auto accident in the former East Germany, leaving the ECM album *Crossing* as his final document. This left OREGON with the seemingly impossible task of filling an enormous vacuum. They reunited for the first time in May 1985 at a memorial concert for Walcott in New York where the dazzling Indian percussionist Trilok Gurtu joined them to pay tribute. Trilok, who studied tablas and jazz drumming, accepted an invitation to work with OREGON in 1986 which included a State Department tour of the Indian subcontinent. Over a five-year period, he played on three albums with the band: *Ecotopia* on ECM, *45th Parallel* on Epic, and *Always, Never, and Forever*, the band’s first recording on Intuition. After the departure of Gurtu, the three original members continued their creative development as a trio making two CDs—*Troika* and *Beyond Words*.

For the 1996 Intuition recording *Northwest Passage*, the group incorporated two masterful percussionists, former Chicagoan Mark Walker and Arto Tunçboyacıyan of Armenia. Walker, who also performs and records with Cuban expatriate Paquito D’Rivera, has become the new fourth member of OREGON and together with Towner, Moore, and McCandless traveled to Moscow in June 1999 to record the double CD for Intuition entitled *Oregon In Moscow*. This project is the band’s debut recording of their orchestral repertoire. Developing since the Winter Consort days, this prodigious body of work had been performed with the St. Paul, Philadelphia, Indianapolis, Stavanger, Freiburg, and Stuttgart Orchestras, but never documented. *Oregon In Moscow*, produced by Steve Rodby of the Pat Metheny Group fame, features the band members as composers, orchestrators, and soloists in collaboration with the Moscow Tchaikovsky Symphony Orchestra. In 2001 this album garnered four Grammy nominations.

# OREGON DISCOGRAPHY

YEAR	TITLE	LABEL/RECORD NUMBER
2000	Oregon in Moscow	Intuition INT 3303 2
2000	Best of the Vanguard Years	Vanguard PTY 530 56
1998	Music for A Midsummer Night's Dream	Oregon Music
1997	Northwest Passage	Intuition Music & Media INT 3191 2
1995	Beyond Words	Chesky Records JD 130
1994	Troika	VeraBra Records vBr 2078 2
1991	Always, Never, And Forever	Intuition Music & Media INT 2073 2
1989	45th Parallel	Portrait OR 44465 v (CD release 1992) VeraBra Records vBr 2048 2
1987	Ecotopia	ECM 1354
1985	Crossing	ECM 1291
1983	Oregon	ECM 1258
1981	The Essential Oregon	Vanguard v (CD release 1991) Vanguard VMD 109
1980	In Performance	Elektra/Asylum 9E 304
1980	Our First Record	(Recorded in 1970) Vanguard VSD 79432
1979	Roots in the Sky	Elektra/Asylum 6E 224 v (CD release 1992) Discovery 71005
1979	Moon and Mind	Vanguard VSD 79419
1978	Out of the Woods	Elektra/Asylum 6E 154 v (CD release 1992) Discovery 71004
1978	Oregon Violin w/Zbigniew Seifert	Vanguard VSD 79397
1977	Friends	Vanguard VSD 79370
1976	Oregon/Elvin Jones-Together	Vanguard VSD 79377
1975	In Concert	Vanguard VSD 79358
1974	Winter Light	Vanguard VSD 79350
1973	Distant Hills	Vanguard VMD 79341
1972	Music of Another Present Era	Vanguard VMD 79326

## OREGON AWARDS

1998	Indie Award for Northwest Passage (Intuition) for Best Contemporary Jazz Recording
1997	German Gold Record for Northwest Passage (Intuition) for sales in Germany (Arbeitskreis Jazz im Bundesverband der Phonographischen Wirtschaft)
1988	German Grammy for Ecotopia (ECM) for Best Jazz Recording (Deutscher Schallplatten Preis)
1979	Winner of the Downbeat Critic's Poll for Best Established Combo

## QUOTES ABOUT OREGON

“At the core of an OREGON concert is a joyful embracing of adventure, a willingness by four virtuoso improvisers to expose their creative processes to an audience. Rooted in jazz, but drawing from musical wellsprings all around the world, the quartet aspires to transcend its sources and create compelling, new music with every performance.”

—Jeff McLaughlin, *The Boston Globe*

“Fifteen years or so before new age, quasi-jazz, or world beat [bands]...turned cross cultural exotica into highly marketable pop music, OREGON had already broken through fences and established a distinctive voice in an essentially boundless musical territory...Today you can turn on a radio station...and hear endless streams of music prefigured in OREGON long ago.”

—Derk Richardson, *Berkeley Express*

“The key to OREGON’s success is their ability to meld their disparate tonal personalities into a consonant whole—even in the most malleable or playful of settings—the classical voicings of which never undermine their jazz foundations.”

—Mikal Gilmore, *Rolling Stone*

“The shifting balance of composition and improvisation became an important aspect of the band’s music. Towner evolved into the chief composer although the other members contribute some original material, and his writing involves graceful melodies as well as complex harmonies and challenging meters. But collective improvisation is a central element in their musical approach, especially in OREGON’s concerts, forcing the players to come up with new ideas on the spot while always paying attention to the group dynamic.”

—Derk Richardson, *Berkeley Express*

“OREGON is another improvising group, but for them improvising seems to be a means of evolving pieces rather than an end in itself.”

—Tom Johnson, *The Village Voice*

Woodwind player, Paul McCandless says of OREGON’s improvisations, “This music is a process of discovery. There is an implication of a direction inherent in each musical moment that leads to the next.” OREGON bassist Glen Moore says about their music, “We’re intensely interested in sound itself, the colors and shapes of sound...and we never know ourselves how we’re going to get from one piece to another...what could be a quick little element one night could be drawn out, extended and thoroughly explored another.” Ralph Towner, explains, “My notion of a song, including the improvisation on that song, is that from the first sound you establish a character, a sense of motion; then you are committed to develop a history, a miniature lifetime that is a faithful development of the original atmosphere.”

“Mark Walker couldn’t have been better suited for this gig if he’d enrolled in the OREGON Percussionist Correspondence Course, and since he’s at least 15 years younger than the rest of the band, he’s given them a sanguine new perspective: when OREGON showed up on Valentine’s Day weekend 1998 for only its second Chicago show of the 90’s...the music brimmed with a tangible joy.”

—Neil Tesser, *Chicago Reader*

“OREGON’s adventurously searching urgency has always been about more than mere entertainment, though there’s plenty of that in it, of the variety that challenges. Building upon European classical disciplines and American jazz traditions—transcending both—has well as many musics from the rest of the planet, their sound is characterized by an optimistic, forward-thinking strength. OREGON’s continually growing style is never out of fashion, and feels at home wherever it is heard. Their music is...always in the present tense, with equally scenic vistas of past and future. Time falls away and their music ends too soon... may there always be more...”

—Patrick Hinley, *Jazz Times*

*"Impeccable technique, compositional brilliance and evocative improvisation..."*

—Dan Ouellette, Down Beat

*"Towner is one of the few players who can balance a flawless technique with a feeling and spirit that touches the listener on many levels."*

—Chris Hovan, Crusader News

## RALPH TOWNER BIOGRAPHY

Ralph Towner was born in Washington state in 1940, moved to Oregon at age five and grew up there. He began to improvise at the piano at age four, imitating recordings from the WW II era. His mother was a piano teacher and church organist, and each member of the family played one or several musical instruments well. Brass, string and woodwind groups were all represented in the family orchestra. Ralph began formal study on trumpet, and began playing in Dixieland, swing and polka bands at age seven, and became the youngest member to ever perform in the municipal band of Bend, Oregon. He studied classical composition at the University of Oregon, graduated in 1963 and went to Vienna, Austria to study classical guitar, an instrument he discovered in his fourth year of university. He studied one year under the renowned Professor Karl Scheit, returned to the University of Oregon for graduate work in composition with Professor Homer Keller, then returned for a second year of study in Vienna with Professor Scheit. He subsequently moved to New York City in 1968 to continue his career as guitarist-pianist-composer in earnest. In 1980 he added the keyboard synthesizers to his instrumental arsenal.

Since 1970 he has recorded over forty albums under his own name and has collaborated in concert and/or recording with OREGON, Keith Jarrett, Weather Report (Joe Zawinul and Wayne Shorter), Egberto Gismonti, Gary Burton, John Abercrombie, Gary Peacock, Jack DeJohnette, Jan Hammer, Eddie Gomez, Elvin Jones, Freddie Hubbard, Michel Portal, Dave Holland, Paul Winter Consort, and many others. He has won numerous awards, including: two German Grammy Awards (Deutscher Schallplatten Preis) for the best jazz recording of 1976 world-wide, (Solstice, with Jan Garbarek, Eberhard Weber and Jon Christenson), and again in 1988 for Ecotopia with OREGON (Paul McCandless, Glen Moore, Trilok Gurtu); the Downbeat magazine poll for acoustic guitar and the New York Jazz Award as best New York City acoustic guitarist. He has performed in concerts world-wide in Asia, Africa, South America, Eastern and Western Europe, Australia and New Zealand, Japan, Mexico and North America; in jazz clubs and major concert halls such as Carnegie Hall, Lincoln Center, Berlin Philharmonic Hall, and Vienna's Mozartsaal.

Towner has recorded over one hundred-fifty of his instrumental compositions. His works for orchestra have been performed by the Philadelphia Orchestra, the Stuttgart Opera Orchestra, the St. Paul Chamber Orchestra, the Indianapolis Symphony, the Freiburg Festival Orchestra and the Stavanger Chamber Orchestra of Norway. He has been commissioned to compose large orchestral works by the Cabrillo Festival Orchestra, where he was composer-in-residence, and by the AT&T-Rockefeller Foundation. His film scores include Un Altra Vita by Carlo Mazzacurati as well as numerous documentary films. He has composed music for L'Isola Incandescente, a play adapted from the writings of Vincenzo Consolo, and incidental music for Shakespeare's A Midsummer Night's Dream. His compositions have been used by numerous dance choreographers including Alvin Ailey, Pilobolus, and Murray Louis. He was honored by Apollo astronauts, who carried his music on cassette to the moon and officially named two moon craters after two of his compositions. His most recent record releases are: Northwest Passage with the group OREGON; ANA, a guitar solo recording for ECM, and Oregon In Moscow, a double CD of symphony orchestra music (ten compositions by Towner for OREGON and orchestra) recorded with the Moscow Tchaikovsky Symphony Orchestra in Moscow. "The Templars," the fourth track on disc 1 of this album, received a 2001 Grammy nomination for Best Instrumental Composition.

*"His lines hurtle forward with precise alacrity and, as much as any other element, has defined the sound of Oregon since its inception."* —Neil Tesser, Chicago Tribune

*"His creative imagination, coupled with fabulous technique, good oboe tone and miraculous intonation, have made him 'one of a kind' in the world of music."* —Noah Knepper, International Double Reed Society

## PAUL McCANDLESS BIOGRAPHY

**D**uring a distinguished career spanning three decades, Paul McCandless has brought a soaring lyricism to his playing and composing that has been integral to the ensemble sound of two seminal world music bands, the original Paul Winter Consort and the relentlessly innovative quartet, OREGON. A gifted multi-instrumentalist and composer, McCandless has specialized in an unusually broad palette of both single and double reed instruments that reflect his grounding in both classical and jazz disciplines.

**B**orn in the small town of Indiana, Pennsylvania to a musical family, McCandless inherited his artistic passion from his parents who were both music teachers. His father played the oboe, as well as his grandfather, who acquainted Paul in his youth with the world of musical instruments in his repair shop, where pieces of old horns became toys. By nine, McCandless was playing the clarinet. Although his training was classical, he was introduced to jazz during junior high school and was learning saxophone at the same time that he took up his primary instrument, oboe. As he continued his studies at Duquesne University and the Manhattan School of Music, McCandless embarked on his performing career playing with the Pittsburgh Symphony at Carnegie Hall and the United Nations when he was only 19. At the recommendation of his oboe teacher, Robert Bloom, Toscanini's first oboe player, he joined the Paul Winter Consort. A finalist in the 1971 English horn auditions for the New York Philharmonic, McCandless had already been playing with the Consort for three years, establishing an affinity for unconventional contemporary chamber settings. He would play with them until 1973, recording five albums and appearing at Fillmore East and West, the Tanglewood and Schaeffer Festivals and numerous colleges throughout the U.S.

**W**hile he was a member of the Consort, McCandless formed an alliance with guitarist/pianist Ralph Towner, bassist Glen Moore and percussionist Collin Walcott to later form the group OREGON. For three decades, this group has continued—transcending all established genres; surviving the tragic death of Collin Walcott (succeeded now by Mark Walker); recording 23 albums on Vanguard, Elektra/Asylum, ECM, Epic, Chesky and Intuition Records; performing in major clubs and concert halls including Carnegie Hall three times, Lincoln Center, Berlin Philharmonic Hall, and Vienna's Mozartsaal; touring the U.S., Canada, Mexico, South America, Eastern and Western Europe, North Africa, the Indian subcontinent, and Australia; and appearing at international festivals in Berlin, Pori, Molde, Newport, Telluride, Arcosanti, Bombay and Delhi. As a member of OREGON, he has been a featured soloist and composer with the Stavanger Orchestra, and in conjunction with Dennis Russell Davies performed with the Philadelphia, St. Paul Chamber, Stuttgart Opera, and Freiburg orchestras.

In 1999, Paul recorded three of his orchestral scores for OREGON and the Moscow Tchaikovsky Orchestra called Oregon In Moscow. "Round Robin," the opening track on disc 1 of this album has received two 2001 Grammy nominations for Best Instrumental Composition and Best Instrumental Arrangement.



**I**n his odyssey through the woodwind family, McCandless gradually expanded his array of instruments, adding the bass clarinet, soprano and sopranino saxophones, penny whistles, various ethnic flutes, and the electronic wind controller to his primary instruments, the oboe and English horn. He began extending his reach outside of OREGON as a collaborator and solo artist, and is credited with more than 150 albums and performances with such musicians as Jaco Pastorius (Invitation on Warner Brothers), Carla Bley (Night-Glo on Watt-Works), Art Lande/Dave Samuels (Skylight on ECM), Eberhard Weber (Later That Evening on ECM), as well as with Wynton Marsalis, Pat Metheny, Mark Isham, Steve Reich, Al Jarreau, Bruce Hornsby, Victor Wooten, Andy Summers, Fred Simon, Michael Manring, Darol Anger, Mike Marshall, Tony Furtado, and String Cheese Incident.

**H**e inaugurated his solo career with *All the Mornings Bring* on Elektra/Asylum and *Navigator* on Landslide. The desire to work with larger compositional forms led to his 1988 release *Heresay* on Windham Hill featuring pianist Art Lande and Pat Metheny Group bassist Steve Rodby, followed by *Premonition* in 1992 with renowned players: Metheny Group pianist Lyle Mays, Steve Rodby both as producer and player, former Yellowjackets drummer William Kennedy and OREGON drummer Mark Walker. He toured with his own quintet featuring Mays and Rodby in the U.S. and Canada where he performed at the Montreal Jazz Festival. While an artist on Windham Hill, McCandless also contributed to numerous anthologies including *Bach Variations*, *The Impressionists*, *The Romantics*, and *Solstices II-VI*, two of which were gold records.

**M**McCandless's fine tuned compositional skills have been called upon for a number of film scores. He created the music for a documentary called *Big Sur: A Land Apart*, and an in-house production for AT&T entitled *For Our Children*. As a member of Oregon, he worked for the National Parks Service scoring films for the Denali and Everglades visitor centers, as well as creating music for *A Midsummer Night's Dream* and *The Tempest* for the Oregon Shakespeare Festival. He has performed on LucasArts Productions of the video games *The Dig* and *Monkey Island II & IV*. Most notably McCandless wrote music for the video *Squanto* and the *First Thanksgiving*, a Rabbit Ears Production with Graham Greene as narrator. The audio portion of this production was aired on Mel Gibson's children's program on National Public Radio. Jeffrey Lyons from *Sneak Previews* says of the score, "the music done by musician Paul McCandless is just incandescent."

**E**ven as McCandless pursues his solo endeavors and his work with OREGON, he keeps several other activities in motion simultaneously. He recorded three albums and toured with Béla Fleck with whom he won a Grammy in 1996 for Best Pop Instrumental. He maintains his long-standing musical relationship with Art Lande, and continues to collaborate with a multitude of other artists. When Paul is at his home in Northern California, he teaches music with his wife, Robin Feld, at Full Circle, a residential treatment center for troubled teenage boys.

*"I was impressed by his ability to play mellifluous and inquiring music...Wielding his instrument with ascetic authority, Moore eschewed the bassist's more common role as a rhythmic and harmonic anchor in order to play intuitive, colloquial lines that ventured inventively..."* —Mikal Gilmore, Rolling Stone

## GLEN MOORE BIOGRAPHY

**G**len Moore is a jazz bassist with early classical training in piano until age 13. He played bass in the school orchestra, experimenting with jazz and free improvisation on his own. His performing career began at age 14 with the Young Oregonians in Portland, Oregon where he met and played with American Indian saxophonist, Jim Pepper. He graduated with a degree in History and Literature from the University of Oregon where he also studied the cello. His formal bass instruction started after college with Jerome Magil in Portland, James Harnett in Seattle, Gary Karr in New York, Plough Christenson in Copenhagen, Ludwig Streicher in Vienna and Francois Rabbath in Hawaii. For the past 30 years, Glen has played a Klotz bass fiddle crafted in the Tyrol circa 1715 on which he has made extensive use of a unique tuning with both a low and high C string.

**M**oore has worked with many great jazz artists including pianists Paul Bley, Larry Karush, Jan Hammer, Bill Evans and John Taylor; saxophonists, Zoot Sims, Benny Wallace, Lew Tabakin, Sonny Fortune, Nick Brignola, Rob Scheps, Charlie Mariano and Michael Brecker; flutist Jeremy Steig; violinists Stuff Smith, Zbigniew Seifert, Rob Thomas, Hollis Taylor and Jim Nolet; vibraphonists Gary Burton and Michael Mainieri; drummers Elvin Jones, Tony Williams, Beaver Harris, Peter LaRoca and Jimmy Cobb, Barrie Altschul, Elliot Zigmund; bassists Anthony Cox, Charlie Haden, Gary Peacock, Dave Holland, Jamie Faunt, Steve Swallow, David Friesen, Mark Dresser and Barre Phillips; and tap dancer Peg Leg Bates.

**H**is work in other styles of music includes folk singers Cyrus Faryar, Tim Hardin, Taj Mahal and Jim Morrison; celtic singers Loreenna McKennit and Susan McKeown; Irish fiddlers Alasdair Fraser and Kevin Burke; Irish guitarist Aidan Brennan; percussionists Glen Velez, Ramish Schotam, Airto Moriera, Arto Tunçboyacıyan; oudists Rabih Abou-Khalil and Humza al Din; sitarists Ravi Shankar and Collin Walcott; tabla players Alla Rakha, Trilok Gurtu; concerts with the Kronos Quartet, the Winter Consort, the Philadelphia Orchestra, St. Paul Chamber Orchestra, Stuttgart Opera Orchestra, and the Stavanger, Norway Orchestra.

**S**ince 1988 he has worked with the Mountain Writers Center playing with renowned poets including Billy Collins, Joseph Straud, Yusef Komunyakaa, Karl Kirchway, Marvin Bell, Galway Kinnell, Brenda Hillman, Al Young, Patricia Goedeke, David James Duncan, Kim Addonizio, Lisa Coffman, Linda Greg, Agha Shadid Ali, Sherman Alexie, Sharon Olds, Anne Waldman, Joseph Duemer, Denis Johnson, Robert Haas, Toi Derricotte, Phillip Levine, Jamacia Kincaid, Reginald McKnight, Gerald Stern, Bill Knott, and Rita Dove.

**M**oore co-founded the group Oregon in 1970 with Ralph Towner, Paul McCandless and Collin Walcott. In 1999, he completed work on the group's 23rd album called, Oregon In Moscow, which features his bass playing and compositions with the Moscow Tchaikovsky Symphony Orchestra. He has toured Eastern and Western Europe, Northern Africa, India, Pakistan, Sri Lanka, Australia and throughout the United States in major clubs, concert halls and festivals with that band.

**H**is selected recordings include: Bass Is with David Holland, Jamie Faunt and Peter Warren on Enja; two duet albums with David Friesen, one on Vanguard and the other on Burnside; albums with Nick Brignola, Jeremy Steig, Paul Bley, Annette Peacock; Introducing Glen Moore with David Darling, Zbigniew Seiffert and Jan Hammer on Elektra; Dragonetti's Dream for unaccompanied bass on Intuition; three MOKAVE albums with Larry Karush and Glen Valez on Audioquest; three albums with Nancy King as KING & MOORE on Justice; five recordings with Rabih Abou-Khalil and numerous albums with OREGON. His most recent solo recordings are called Nude Bass Ascending featuring Steve Swallow, Carla Bley, Rabih Abou-Khalil and Arto Tunçboyacıyan on the Intuition label and King on the Road featuring Nancy King and Rob Scheps on the Cardas Audio label. Currently he is at work on an album of his piano songs for Intuition.

**H**is compositional flair for romantic piano songs, flamboyant and robust bass songs is well known to his audience. In the last ten years, he has co-authored 15 songs with lyrics by Samantha Moore. Glen has a studio in Portland, Oregon where he gives private lessons to musicians from many stylistic backgrounds. He participates extensively as an instructor and as a student in bass conferences (Hawaii, Brazil, Minneapolis and Iowa), and is active in the International String Bass Institute. Glen is the father of three sons and lives with his wife and their fifteen-year-old son in North Plains, Oregon.

*"Mark Walker demonstrates a scintillating command of rhythms from the Caribbean and the Indian subcontinent; he also combines a subtle textural awareness with meticulous attention to the beat."*

—Neil Tesser, Chicago Tribune

## MARK WALKER BIOGRAPHY

**B**orn in Chicago, Illinois, to an artistic family his (father and his sister are both artists, and his brother is also an accomplished musician), Mark Walker has been intensely involved with music since an early age. He began piano lessons at age three, switched to guitar in his pre-teens, and finally settled on drums and percussion while in high school. He studied yoga and Korean karate for several years, attaining the second-degree black belt and becoming a teacher in both arts. Although playing professionally since the age of eighteen, he was able to continue with his martial arts studies for several years; eventually, however, he had to choose between them and his music. His natural athleticism, enhanced by the focus and balance learned during his martial-arts days, has served him well as a drummer and percussionist.

**M**any of Mark's early musical influences were Afro-Cuban and Brazilian, and he has worked with many fine Latin and Brazilian musicians over the years, including Paquito D Rivera, Chucho Valdes, Michel Camilo, Cesar Camargo Mariano, Claudio Roditi, Leny Andrade, Joyce, Rosa Passos, Toninho Horta, Alex Acuna, Luis Conte, Arturo Sandoval, Bobby Enriquez, Giovanni Hidalgo, and numerous others. D Rivera says, "There are few American drummers who can understand Latin rhythms and play them correctly as Mark does." Since 1989 he has participated in a variety of projects with Paquito D Rivera, touring extensively with his quintet, sextet, and big band and recording several albums. He appears on many of D Rivera's recordings, including the Grammy award winning Portraits of Cuba and the Grammy nominated albums Live at MCG and Tropicana Nights. He has also toured extensively and recorded with the Caribbean Jazz Project (Dave Samuels, Paquito D Rivera and Andy Narell), and with individuals: Michel Camilo, Dave Samuels, Andy Narell, and WDR Big Band (Cologne) among others.

**M**ark's non-Latin jazz experience is also extensive. Currently recording and touring with OREGON (Paul McCandless, Ralph Towner, Glen Moore) since 1996, he is featured on their release Northwest Passage, winner of the 1998 INDIE Award (contemporary jazz category), and Oregon In Moscow, a double CD of OREGON with orchestra recorded in Moscow in July 1999 on Intuition Records. Mark was a member of reedman Paul McCandless' group, featuring Lyle Mays and Steve Rodby, which toured North America and can be heard on the album Premonition, on Windham Hill. He was later invited to tour with keyboardist Lyle Mays in his acoustic quartet featuring Marc Johnson and Bob Sheppard in support of Mays' Fictionary album on Geffen. Mays also used Walker on a film score and two projects for Rabbit Ears.

**M**ark has also recorded and toured with Patricia Barber, Fareed Haque, Fred Simon and a host of other players. Collaborating with guitarist Dave Onderdonk on an album entitled Loose Contact (Southport), he was featured as a drummer, percussionist, bassist, programmer, co-composer and co-producer. The project, recorded live in the studio, received a four-star rating in Down Beat magazine and kudos from many respected musicians. In 1996, he won Jazziz magazine's "Percussion on Fire" competition with a track featuring Dave Onderdonk. Walker has also played on many commercial jingles and film scores. For many years, he has taught students and coached ensembles worldwide. He is on the faculty of the Drummers Collective in New York City, and is an associate professor of percussion at Berkeley School of Music in Boston. Mark lives in Maplewood, New Jersey with his wife, Michelle. Their first child, Evan Ray Walker, was born in October 1999.

# FOR MORE INFORMATION ABOUT OREGON



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## REVIEWS OREGON IN MOSCOW

“For over three decades, the group Oregon has been creating some of the most prolific instrumental music in the world. Founders Ralph Towner, Glen Moore, Paul McCandless and the late Collin Walcott pioneered a remarkably fresh sound. Blending classical, jazz and world music influences with inspired original compositions they created intricate and alluring melodic soundscapes that are organically beautiful, dramatic and timeless. Oregon In Moscow teams the profound group, along with newly added percussionist Mark Walker, with the Moscow Tchaikovsky Symphony (conducted by George Garanian) to produce two-discs of pure 'Oregon-ic' magic. The orchestral repertoire is comprised of choice Oregon favorites as well as specially orchestrated selections from each group member. Most all of the selections highlight each player in varying moods, textures and settings. Included are 'Round Robin,' 'Beneath An Evening Sky,' 'Icarus' and 'Zephyr.' Towner, Moore and McCandless sound inspired while brilliantly showcasing their vintage and imaginative voices throughout all selections. Newcomer Mark Walker demonstrates his vast array of percussive skills that fit the group like a glove. Brilliantly produced by Steve Rodby, Oregon In Moscow is a most hearty package celebrating the veteran group's limitless talents and musical prowess. ÔOregon is truly a national treasure!” —Jazzonline.com

“An Oregon recording with the Tchaikovsky Symphony Orchestra of Moscow isn't quite as far-out an idea as it may seem. Although Oregon a groundbreaking group in terms of linking jazz with world music and occasional New Age notions has been performing with large symphonic ensembles for years, the material has never been documented. This two-CD set makes up for the absence with pieces by guitarist Ralph Towner, woodwind player Paul McCandless and bassist Glen Moore. Recorded in Moscow in 1999 (with Mark Walker on drums and percussion), the collection, not surprisingly, comes across as an expanded perspective on the appealing, melodically intriguing music Oregon has always performed.” —Don Heckman, Los Angeles Times, Sunday, December 17, 2000

“A suitably ambitious memento of the group's 30-year association, Oregon In Moscow, is not a concert recording but a far-reaching exploration of the ensemble's substantial orchestral influences. Recorded over six days...the two-disc project highlights the venerable group's attentiveness toward tone, dynamics, and phrasing as much as its facility for transcending genres and rhythms...Oregon In Moscow seems to invigorate every artist involved...It serves as a fitting, challenging reminder that beyond jazz, world rhythms, and categories not yet defined, classical stimuli are another fundamental element in OREGON's free-range musical amalgam.” —Terry Wood, Amazon.com

“Oregon wedded free jazz, chamber music, Indian drones, and an ache for transcendence 30 years before DJs spliced tabla beats into soul-sax riffs. Now, "Round Robin" and "Icarus" sound like music from the first morning of the world.” —Steve Silberman, Wired Magazine

“Over the past 30 years the quartet Oregon has set the standard for acoustic chamber music that straddles the lines between jazz, New Age and classical. The members have all collaborated with orchestras on several occasions, dating back to the group's original incubator, the Paul Winter Consort. Their compositions and personal approaches to improvisation tend to mesh nicely with the regimentation of large groups. This 2-disc set is perhaps the best documentation yet of how flexible the Oregon aesthetic can be. Most of the tracks are beautiful, well-crafted pieces that echo the best of 20th century classical music. Hints of Debussy's pastoral sensibilities, Mussorgsky's bombast and Stravinsky's mischief abound...The Tchaikovsky Symphony is certainly up to the task of navigating this most unusual material as if born to the saddle. Conductor George Garanian handles this full platter with aplomb, imbuing the tunes with appropriate volume and tastefulness...This set is a must-have for Oregon devotees and is sure to appeal to fans of modern classical or acoustic instrumental music as well.” —Todd S. Jenkins, All About Jazz.com