

THE
SCOTTISH NATIONAL
JAZZ ORCHESTRA

DIRECTED BY TOMMY SMITH

PRESENTS

THE MUSIC OF
WAYNE
SHORTER

FEATURING

BRANFORD
MARSALIS

September 2013



Legendary saxophonist **BRANFORD MARSALIS** occupies a unique place in jazz history and joins the Scottish National Jazz Orchestra tonight to pay tribute to another of jazz's true greats, saxophonist and composer, **WAYNE SHORTER**.

Featuring charts including Nefertiti, ESP and Virgo Rising, Branford Marsalis and the SNJO will present music of extraordinary subtlety, passion and melodic character.

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PROGRAMME NOTES

Sometimes, you just know that something is going to be special. It's hard to imagine a more potent combination than the collective power of the SNJO under Tommy Smith and the lyrical virtuosity of Branford Marsalis. It's harder still to imagine more expressive music for them to explore than selections from the Wayne Shorter repertoire.

There are few late-twentieth century exponents of jazz composition who have influenced modern music more profoundly than Wayne Shorter. His contribution to jazz is undeniably significant, from his personally productive Blue Note years, through several creative surges with Miles Davis to the creation of truly new music with Weather Report.

There have also been long and fruitful associations with Herbie Hancock and Joni Mitchell that cemented personal and artistic relationships. Now in his eightieth year, Shorter continues to astonish with a fiercely independent attitude to composition and bravura performances.

Branford Marsalis should need no introduction to fans of beautifully shaped, lyrical jazz and elegant interpretations of classical romanticism. You will, of course, know him as a member of the pre-eminent Marsalis family, as a major contributor to several stylish Sting albums and as a classical soloist performing with leading orchestras. Naturally, his work with his own quartet will be familiar to you. Perhaps less well understood in the UK are his accomplishments in composition; most notably his music to accompany a Broadway revival of August Wilson's play *Fences* and film score work for Spike Lee's *Mo' Better Blues*.

Tonight, he is a very special guest of the SNJO, recently returned from a highly successful tour and ambassadorial

duties in North America. It's hard not to detect an ever-growing respect among critics, fans, pundits and commentators worldwide for its courage, its daring and its professionalism. It's not surprising either that audiences are now wondering what they're going to do next.

Wherever you find great jazz minds who think alike you find convergence and confluence. One of the warmest embraces in orchestral jazz comes from Tommy Smith and the SNJO. Branford Marsalis, at his soul-searching best, plays in a way that often feels like a gentle touch on your shoulder. Together, they will be performing the music of Wayne Shorter, a composer who wants to put his arms around the world and hold it very tightly indeed.

Shorter's gutsy take on life and work is reflected in the pieces selected for these performances. Every journey begins with a first step and we may follow *Footprints* or, like Shorter, leave them behind for others to trace.

Many of the tunes you will hear are nothing less than signposts to an imagined future. It's fascinating to listen again to the early *This is for Albert*; the concentrated juice of *Speak No Evil* and the mysticism of Miles in *ESP* and *Nefertiti*.

Along with 1989's idiosyncratic *Virgo Rising*, this music seems to punctuate the very point of artistic discovery with exhilarating visions of the shapes of things to come. If one is to take anything away from these shows then it must be a restored faith in our ability to navigate into tomorrow brightly, fearlessly and perhaps even a little optimistically.

Michael Stephen Clark

One of the most respected names in jazz is also one of its most vital and creative forces; a saxophonist whose compositional portfolio has made a profound contribution to modern music. Wayne Shorter is in many ways the personification of modernity. His restless approach to playing, his philosophical perspective on life and his treatment of his own works has made him a daring figure and a much admired man.

He was first inspired to take up music after sneaking in to see Lester Young play at The Carnegie Hall in New York City. Right there and then, the young Shorter declared that he “had to get me a clarinet”. It seems an impetuous beginning to a career marked by a consistently cerebral way with music. Nevertheless, he was smitten by one of the most seductive propositions in music – the sound of jazz.

Now in his eightieth year, Shorter is still in love with jazz and is currently occupied with a new quintet engaged in complex re-workings of many of his most famous pieces. It is not premature to mention this so early in the narrative of his career, for Wayne Shorter has always operated in the present tense. His compositional style may be governed by forethought, meticulous scoring and precise notation, but he has never been locked in by the past, nor held hostage to the future.

His first roles as a sideman were with Horace Silver in the fifties, and subsequently with that great employer of emergent talent, Art Blakey. It was only after a prolonged courtship that he walked through the revolving door of the Miles Davis centre for dangerous minds.

There were, if any, few arguments between these kindred spirits. Miles was

making music without a map, Shorter was interested in plotting a course into the unknown. Together, they made seminal music that still shapes our sense of the last century; a time when man met machine but still dreamt of the stars. Miles the adventurer and Shorter the cartographer created new charts from nothingness on albums like *Kind of Blue* and *In A Silent Way* which were spiritual in conception but technically exacting in their execution.

Shorter’s liaison with Miles lasted six hugely productive years. Both men were compelled to continue their journeys separately but they appeared at times to be moving in similar directions, albeit along dissimilar paths. The ideas and instrumentation on *In A Silent Way* morphed into a cosmopolitan (and cosmic) outlook in *Weather Report* which in turn provided Shorter with a vehicle for some of his most dazzling compositions, not least the irresistible *Harlequin* and panoramic *Palladium*.

Joe Zawinul and Wayne Shorter together with Jaco Pastorius constituted a gravitational force that attracted many others. *Weather Report* did not break down musical barriers so much as simply behave as if those borders did not exist. Many musicians have been inspired by that swagger, and still strive towards similar goals. The great gift that Wayne Shorter has made to modern music is to suggest that a maverick tendency could be a modal approach to composition.

Shorter’s achievements in instrumental jazz music are essentially twofold. Firstly, he continually re-painted the high watermark for jazz composition with original tunes such as *Juju*, *Yes or No*, *Infant Eyes* and *Footprints* from his Blue Note years, and through his work with Miles Davis and *Weather Report*.

Secondly, his commitment to excellence in his chosen field is underscored by the clutch of awards, winning no less than nine Grammys for either best instrumental composition, solo or performance.

If Shorter is competitive then it is more likely that he is pitting himself against his own past triumphs and trying new ways to trump his own legend. You have to wonder if there really is anyone else better equipped for this task than Wayne Shorter; the man who drove Miles, forecast *Heavy Weather* and lent jazz-minded rock the credibility it needed to grow up and join the world of adults.

The SNJO is joined by Branford Marsalis in an orienteering expedition through the music of Wayne Shorter. Where they lead we can only follow, and get happily lost in some of the finest jazz compositions in any century.

WAYNE SHORTER

Photo by Robert Ascroft





BRANFORD MARSALIS

Photo by Palma Kolansky

Branford Marsalis is a triple Grammy award-winning jazz saxophonist who is widely respected for his achievements in vastly different musical environments. Not only a jazzman, a jazz innovator and a jazz educator, he is also a jazz emissary and has taken the best that jazz can offer into the realm of classical music and of mainstream rock and pop. Perhaps just as importantly, he has taken jazz into the community with a range of highly regarded educational initiatives.

One of six siblings, Branford was born into a musical family in Beaux Bridge, Louisiana on August 26th, 1960. His father, Ellis Marsalis, is an eminent jazz pianist and educator while three of his five brothers, Wynton, Jason and Delfeayo are all prominent jazz musicians.

In the early 80's, after graduating from Berklee School of Music, Branford was quickly drafted into Art Blakey's Jazz Messengers and later joined his brother Wynton's first quintet. This early phase of his career was marked by his first recording, *Scenes in the City* and guest appearances with Miles Davis and Dizzy Gillespie.

In 1985, he featured on *The Dream of the Blue Turtles*, the debut solo album by jazz-influenced rock bassist and singer, Sting. This was the start of a long association with the former Police-man, that continued until 1999. The playing of Branford Marsalis on six of the star's platinum albums is emblematic of the mature influence of jazz on adult-orientated rock. A good example is on

continue overleaf

PROGRAMME

SPEAK NO EVIL
arrangement Pino Jodice

NEFERTITI
arrangement Florian Ross

VIRGO RISING
arrangement Geoffrey Keezer

THIS IS FOR ALBERT
arrangement Christian Jacob

YES OR NO
arrangement Fred Sturm

There will be an interval
of 20 minutes

WITCH HUNT
arrangement Jacob Mann

EL GAUCHO
arrangement Joe Locke

FOOTPRINTS
arrangement Manu Pekar

INFANT EYES
arrangement Michael Abene

ESP
arrangement Mike Gibbs

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*All compositions
by Wayne Shorter*

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Michael Owers

RHYTHM SECTION

Steve Hamilton (piano)
Calum Gourlay (bass)
Alyn Cosker (drums)

... continued

the hit single *Love is the 7th Wave* where Marsalis' sophistication meets Sumner's pop intuition.

Perhaps surprisingly, Branford took up the baton as leader of the house band on Jay Leno's *Tonight* show and became a familiar face on national television between 1992 and 1995. Nevertheless, his association with music on primetime TV, along with guest appearances with *The Grateful Dead*, served to reach increasingly diverse audiences and confound prejudices about popular music amongst critics.

But Marsalis is, and always has been, a jazz saxophonist who is equally accomplished on soprano, alto, baritone or tenor. His own personal commitment to jazz and classical forms began in earnest in the mid to late-1990's, with the establishment of his own quartet. As the new millennium began, so too did fruitful explorations within the classical oeuvre. The release in 2001 of *Creation*, a collaboration with the Orpheus Chamber Orchestra marked a thoughtful point of departure for Marsalis and featured a selection of pieces by French impressionist composers such as Ravel, Debussy, Satie, Milhaud and Ibert whose work meets at a juncture in creativity already familiar to jazz musicians.

Since then, his career has flourished as he continues along parallel lines of investigation in jazz and the classics. He has performed with *Philharmonia Brasileira*, *The North Carolina Symphony Orchestra* and *The New York Philharmonic* with music by, among others, Villa-Lobos, Glazunov, John Williams and Christopher Rouse. His jazz quartet has been characterized by diversity and versatility exemplified by the sharply contrasting albums *Eternal*,

Braggtown and *Four MF's Playin' Tunes*. A snapshot of a full career and busy life, Branford has also managed to establish *Marsalis Music*, a record label designed to manage his own output and provide an incubator for emergent talent.

His many awards and accolades include three Grammys, a Drama Desk Award for "Outstanding Music in a Play" for the 2010 Broadway revival of *August Wilson's Fences*; an Honorary Doctorate from the University of North Carolina and an NEA Jazz Masters Award, shared with his father and brothers for their outstanding contribution to jazz. In June 2012, Marsalis, together with his friend Harry Connick, Jr., received the Jefferson Award for Public Service for their work setting up the *Musicians' Village of New Orleans* in the aftermath of Hurricane Katrina.

Branford already has strong connections with Scotland. Contemporary Scots composer Sally Beamish heard Branford perform her composition *The Imagined Sound of Sun on Stone* at the North Sea Jazz Festival and was inspired to re-conceive her work-in-progress, *Under the Wing of the Rock*. Branford duly returned the compliment by participating in the premiere performance of this piece at *Celtic Connections* in 2009.

It is, therefore, fitting that he should receive the warmest of Scottish welcomes in this series of concerts featuring the work of jazz iconoclast *Wayne Shorter*. Fans of musical excellence can look forward to intensely absorbing performances as *The SNJO* directed by Tommy Smith once more takes the stage with Branford Marsalis.

August 2013

ARRANGERS

MICHAEL ABENE currently musical director and principal arranger for the WDR Big Band in Cologne, has had an eventful career since joining Maynard Ferguson's band as a teenager in 1961. While with Ferguson he wrote many arrangements, including *On Green Dolphin St*, *Whisper Not* and *Airegin*, before going on to work with, among many other musicians, Bill Evans, Gary Burton, Jon Faddis, James Moody, Take 6, Mike Stern, Maceo Parker and Paquito D'Rivera. In 1986, Abene began an affiliation with GRP Records, producing many of the company's most successful recordings, including the Grammy-winning *Digital Duke* and the three GRP All-Star Big Band albums which were all Grammy nominated and for each of which he received personal nominations as arranger. He enjoyed further Grammy success with the WDR Big Band for producing and arranging Patti Austin's 2007 album, *Avant Gershwin*, and was again nominated in the arranger category in 2009 for Joe Lovano's *Symphonica* album, which featured the WDR Big Band and the WDR Rundfunk Orchestra. He has also written for and conducted the *Metropole Jazz Orchestra* and the *Carnegie Hall Jazz Band* and continues to teach jazz composition at *Manhattan School of Music* and to selected students in the Cologne area.



MIKE GIBBS composer, arranger and trombonist has worked with many music luminaries, including Pat Metheny, John McLaughlin, John Scofield, Narada Michael Walden, Michael Mantler, Gary Burton, Whitney Houston, Peter Gabriel and Bill Frisell. Born in Salisbury, Southern Rhodesia (now Harare, Zimbabwe), he grew up playing trombone and piano and was awarded scholarships to attend *Lenox School of Jazz* and *Tanglewood Summer School*, where he studied with Gunther Schuller, George Russell, J.J. Johnson, Lukas Foss, and Iannis Xenakis. Having graduated from *Berklee College of Music* with a diploma in arrangement and composition in 1962, he moved to the UK, played trombone for Tubby Hayes, Graham Collier, John Dankworth and Cleo Laine, and by the late 1960s was generally recognised as one of the leading young composer-arrangers in jazz. His albums, including *Michael Gibbs and In the Public Interest*, won him numerous awards and after nine years as composer-in-residence at Berklee, during which time he orchestrated *Joni Mitchell's Don Juan's Reckless Daughter* album among many others, he returned to the UK in 1985. He has since written extensively for films and television and worked with the NDR and WDR bands in Germany, and in 2004 received an Honorary Fellowship from *Birmingham Conservatoire*.



CHRISTIAN JACOB born in Lorraine, France, began classical piano studies at the age of four and went on to study with Pierre Sancan at the Paris Conservatory. Having heard Oscar Peterson and Dave Brubeck when he was nine or ten, he played jazz as a hobby throughout his Conservatory years but then, having become one of the youngest students to graduate from the Conservatory, he decided to change allegiances. Without knowing a word of English he moved to the United States to study jazz at Berklee College of Music, where he won a number of awards, including the Oscar Peterson Jazz Masters Award, the Great American Jazz Piano Competition and Down Beat magazine's distinction as Top Collegiate Jazz Soloist. He joined the Berklee faculty as a piano tutor on graduating in 1985, subsequently toured with Gary Burton and as musical director with trumpeter Maynard Ferguson's Big Bop Nouveau Band, and recorded the first of his five trio CDs for Concord Records, with Peter Erskine and John Patitucci, in 1997. He has since worked with Flora Purim & Airto Moreira, Phil Woods and Bill Holman and has composed and arranged for big bands and orchestras, including the Bangkok Symphony.



PINO JODICE born in Naples in 1965, studied classical piano and received his classical piano diploma in 1987. All the time he was studying classical music, however, he was also showing an interest in jazz. He joined summer workshops with leading Italian pianist Franco D'Andrea, in Siena, and studied jazz arrangement at Berklee College of Music in Boston. He now teaches at the St Cecilia Conservatory of Music in Rome and at the Conservatory Martucci in Salerno. His many awards for composition and arrangement include first prizes at Castel Del Mondì and Barga and Positano jazz festivals and he will already be familiar to Scottish National Jazz Orchestra audiences through his gripping and panoramic fantasia based on John Coltrane's Satellite, at SNJO's Coltrane tribute concert at Glasgow Jazz Festival 2007, and for his compelling arrangements of animated film favourites for SNJO's Jazz Toons concert series in 2008. Aside from his teaching, composing and arranging commitments, Pino leads his own trio and quintet, which has recorded with special guests, saxophonists Dick Oatts and Tommy Smith, and co-leads the Giuliana Soscia & Pino Jodice Italian Tango Quartet. He's also pianist, arranger and composer of the Parco della Musica Jazz Orchestra of Rome.



GEOFFREY KEEZER born in Eau Claire, Wisconsin in 1970, grew up in a musical family, with both parents music teachers, and began studying piano aged three. In 1989, after completing his first year at Berklee College of Music in Boston, he joined Art Blakey's Jazz Messengers. Since then, he has worked with virtually all of jazz's living legends and has appeared on countless recordings both as a leader and as an accompanist. His career has spanned many projects and genres. He has had compositions commissioned by the Carnegie Hall Jazz Band, Saint Joseph Ballet, Mainly Mozart Festival in San Diego, and the Zeltsman Marimba Festival and was a recipient of Chamber Music America's 2007 New Works grant. He has also played bass in a rock band and contributed artwork to David Mack's comic Kabuki. Keezer's composition and arranging talents will be familiar to the Scottish National Jazz Orchestra audience through his South Alaska Suite, which was commissioned specially by SNJO and premiered in February 2005. He also contributed arrangements to SNJO's John Coltrane and Chick Corea tributes. His latest project, Àurea, is a highly acclaimed adventure into South American folkloric music, featuring collaborators from Peru, Argentina and New York.



JOE LOCKE initially known in Scotland and internationally as a flamboyant and exciting vibes player, has become recognised also as a supremely talented composer and arranger. Born in Palto Alto, California, Locke was playing with such jazz luminaries as Dizzy Gillespie, Pepper Adams and Mongo Santamaria while still at high school and since moving to New York in 1981, he has released more than thirty albums under his own name and appeared on over 120 recordings as a guest artist. He has appeared with musicians ranging from Kenny Barron and the Mingus Big Band to Rod Stewart and The Beastie Boys and has toured extensively across the world both leading his own projects and as featured soloist. He first visited Scotland in the mid 1980s, playing alongside SNJO director Tommy Smith, and has returned often, playing at Glasgow, Edinburgh and Dundee jazz festivals. Three times awarded the US Jazz Journalists Association's Mallet Player of the Year prize and revered by fellow vibes players including Bobby Hutcherson and Mike Mainieri, Locke has shown his outstanding ability as an arranger by contributing a haunting Naima for SNJO's John Coltrane tribute and high energy re-imaginings of Evidence and Inner Space for SNJO's Monk and Corea projects.



JACOB MANN (b. 1992, Las Vegas) is a pianist and arranger based in Los Angeles, CA. He is currently a music student at the University of Southern California (USC), where he has studied with some of the world's greatest jazz musicians, including Alan Pasqua, Bob Mintzer, Peter Erskine, and Ambrose Akinmusire. In 2011, Mann came first in the American Society of Music Arrangers and Composers big band arranging competition and has had his arrangement of Joy Spring played by Chris Walden's Big Band. He has also contributed arrangements to the award-winning USC Thornton Jazz Orchestra directed by Bob Mintzer and wrote a special arrangement for the SNJO in 2012 which featured Peter Erskine. The accolades are already coming in for Jacob Mann who won the 2013 student music award in Downbeat Magazine for his compelling arrangement of It Could Happen To You. More recently, Jacob and his trio have been bringing jazz to the people by playing al fresco in downtown Los Angeles as part of Jam! In LA!, a Jazz Appreciation Month event that took place in April 2013. "I'm expecting to see some smiles, maybe some feet tapping, just people enjoying themselves," Mann told Los Angeles Downtown News. "The sounds of the city are kind of nice too. Maybe we can add to that a little bit."



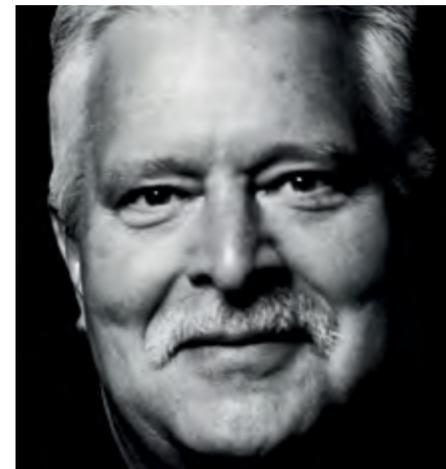
MANU PEKAR born in Paris in 1955, grew up listening to his parents' record collection. His mother, a classically trained violinist, liked New Orleans and swing, especially Django Reinhardt, and his father favoured Miles Davis, Dave Brubeck and the Modern Jazz Quartet. In his teens, inspired by groups including Pink Floyd, Jethro Tull and Santana, Pekar took up guitar. He played with rock bands and studied with the great French guitarist Frederic Sylvestre and after gaining a masters degree in Physics and Mathematics, he decided to pursue music as a career. He studied at Berklee College of Music from 1984-1987 and soon afterwards recorded his first album for CBS/Sony, featuring special guest, saxophonist Dave Liebman. He has since worked with saxophonists Larry Schneider and Ricky Ford, among many other musicians, and has written music for a variety of ensembles, including woodwind trio, jazz big band and string sextet. Pekar has also written music for stage plays and film soundtracks, including Paulo Antunes' Gu Nian, and contributed distinctive arrangements of Tones for Joan's Bones and Acknowledgement to SNJO's Chick Corea and John Coltrane tributes. He is currently director of the Jazz and Improvisational Music department at the National Conservatory of Music in Reims, France.



FLORIAN ROSS born in 1972, studied piano and composition with John Taylor, Bill Dobbins, Joachim Ullrich, Jim McNeely and Don Friedman at the Hochschule für Musik und Tanz, Cologne, at the Guildhall School of Music & Drama, London and at New York University. Since 1998 he has released seven albums featuring both small and large ensembles, and has written approximately one hundred compositions and arrangements for large jazz ensembles. As well as various other prizes, he received the prestigious Thad Jones Composition Competition Award in 2000 and won the WDR Jazz Composition prize in 2006. His commissioned works include pieces for the German NDR and WDR big bands, the Netherlands Metropole Orchestra, the BBC Big Band, the Danish Radio Jazz Orchestra, RTE Irish Radio Orchestra, and Sydney Mothership Jazz Orchestra and artists including David Liebman, John Scofield, George Duke, and Gary Burton. SNJO regulars will remember Ross's A Day in the Life commission in 2002 and his brilliantly imaginative arrangements of Giant Steps, Crepuscule with Nelly and Humpty Dumpty for SNJO's Coltrane, Monk and Corea tributes. In addition to writing and touring with his own trio and Nils Wogram's Nostalgia, Ross teaches piano and composition at the Hochschule für Musik und Tanz in Cologne.



FRED STURM is a prolific composer and arranger who combines his position as Director of Jazz and Improvisational Music at the Lawrence University Conservatory of Music in Appleton, Wisconsin with guest conducting roles in Germany, Italy, Denmark, Sweden, and Norway and various directorships, composer-in-residencies and educational commitments throughout the United States. Regular SNJO concertgoers will know Fred's work through the orchestra's Steely Dan and Astor Piazzolla projects. But this is just scratching the surface of his industry. Born just outside Chicago to musical parents – his father played cello with the Chicago Symphony Orchestra and his mother was a professional singer – Fred abandoned piano, cello and violin lessons in short order before settling on trumpet aged fifteen. He then became hooked on big bands, especially the Herman, Rich and Kenton models, and before entering jazz education, he spent four years on the road as a professional musician. His compositions and arrangements have been performed by jazz, orchestral, wind, choral, and chamber ensembles worldwide and have featured Wynton Marsalis, Bob Brookmeyer, Clark Terry and Phil Woods. Fred's recent work includes a two-hour suite for singer Bobby McFerrin featuring indigenous music from twenty-one countries and a 'nine-inning' baseball symphony, Forever Spring.



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