



**SCOTTISH NATIONAL
JAZZ ORCHESTRA**

DIRECTED BY **TOMMY SMITH**

**CELEBRATING
JACO**

**THE MUSIC OF
JACO PASTORIUS**

FEATURING
**LAURENCE COTTLE
MARCIO DOCTOR
GARETH LOCKRANE**

7TH NOV 2014 EDINBURGH / **8TH NOV** 2014 GLASGOW / **9TH NOV** 2014 DUNDEE

Jaco Pastorius was one of the most influential musicians of the twentieth century, who brought electric bass to the melodic forefront of jazz (and pop music) while propelling the rhythm with unstoppable energy. With his Word of Mouth Orchestra, he blended rhythm & blues, Caribbean sunshine, bebop momentum and rocking intensity into a sizzling, creative fiesta.

The **Scottish National Jazz Orchestra** is delighted to feature the extraordinary talents of electric bass player, **Laurence Cottle**, percussionist **Marcio Doctor** and flautist **Gareth Lockrane** in a celebration of the legendary sounds of Jaco Pastorius.

If you enjoy tonight's concert, please do consider becoming a Friend of the SNJO. 2015 will be our 20th Anniversary year and your support will help ensure some really special concerts as well as the future development of the orchestra and jazz in Scotland.

Membership is available by

- Picking up a form at the SNJO desk
- Downloading a form from our website: www.snjo.co.uk
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We do look forward to welcoming you.

www.snjo.co.uk

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ALBA | CHRUTHACHAIL



PROGRAMME NOTES

Jaco Pastorius was without question the first maestro of the electric bass guitar. He gave it a uniquely melodic voice and liberated the instrument from its bit-part role in the rhythm section. However, there is even more to Pastorius as a musician than that. He was in every sense a breakout artist who put his heart, soul and head into the music he made throughout his tragically short life.

No one who has seen him play will ever be able to forget performances filled with joy, vitality and uplifting musicianship. No one who has heard his music will ever be able to deny its inherent humanity. No one who has shared the stage with him, recorded with him or even just hung out with him, remembers Jaco with anything but admiration and affection. We all remember Jaco in our different ways, but we all remember him.

It would be easy to say here that Jaco Pastorius made a game-changing solo album then joined **Weather Report** and the rest is history. Certainly, his superbly precise bass playing is one of several elements that together constituted an extraordinary musical statement. For many listeners though, his compositional ideas and his nimble touch on tunes like *Teen Town* are almost definitive of the group during a period of imperturbable ascendancy.

Jaco's solo recordings, his music with Word of Mouth and his collaborations with others have only grown in stature and significance in the years since his untimely death. The press and the public seem to have moved on from prurient coverage of his personal tragedy. We prefer now to look fondly upon Jaco the personable young man who delivered the shock of the new on Charlie Parker's *Donna Lee*. We admire the dedicated artist who let us see *Three Views of a Secret* and saw *Continuum*, not boundaries, in modern music. Most of all, Jaco Pastorius makes for fun listening whether he is enjoying the freedom of *Liberty City*, or cutting loose on *Punk Jazz*.

Jaco's story has, at times, been reduced to snippets of idle, confabulated gossip, but any true portrait of Jaco in good health would surely reveal an essentially amiable and approachable personality. When asked in an interview what advice he would give to young musicians he says simply, "keep your ears open." There is ample evidence that subsequent generations of players and listeners have taken that sound advice very much to heart.

The Scottish National Jazz Orchestra directed by **Tommy Smith** are joined by their very special guests **Laurence Cottle**, **Marcio Doctor** and **Gareth Lockrane** to open your ears to the music of Jaco Pastorius.

Listen. Enjoy. Celebrate. Remember.

Michael S. Clark



JACO PASTORIUS

If there is one name in modern music that is synonymous with the electric bass guitar then it is **John Francis Anthony Pastorius III** (1951-1987). It is impossible to understate his contribution to the development of the instrument and his impact upon the way it is played.

Born in Norristown, Pennsylvania, Jaco grew up in Fort Lauderdale in South Florida in somewhat exotic musical surroundings. By his early teens, Jaco was playing in a local dance band called Las Olas Brass, and later with Wayne Cochran and the CC Riders. Session work on various recording dates also provided the precocious Jaco Pastorius with a highly concentrated musical education in latin, jazz, funk, soul, R'nB and big band swing.

In 1974, Pastorius made the confusingly entitled Jaco album with Pat Metheny, Paul Bley and Bruce Ditmas. Metheny has since observed that Jaco "may well have been the last jazz musician of the 20th century to have made a major impact on the musical world at large". If Jaco's achievements now seem iconoclastic then they are based on application, thought, method, persistence and a self-imposed work ethic.

However, the effect of his debut solo album Jaco Pastorius (1976) upon the electric bass guitar community was nothing less than seismic. Tunes like *Donna Lee* and *Portrait of Tracy* made concise musical statements, but were possessed of an almost casual audacity. Similarly, *Come On*, *Come Over* and *Continuum* demonstrated the extraordinary scope of Jaco's expansive creativity.

Pastorius is indelibly fixed in the mind as the musical fulcrum for Weather Report

and Jaco features on four studio albums and two live sets. He undoubtedly re-shaped their sound on *Black Market* (1976), *Heavy Weather* (1977), *Mr. Gone* (1978) and *Weather Report* (1982), and these works remain amongst the most thought-provoking jazz recordings of all time.

In 1981, Jaco put together his large Word of Mouth ensemble just as Weather Report was disintegrating around him. One studio album may not seem prolific, but the music he made with Word of Mouth reduced clichéd conceptions of big band music to rubble.

Pastorius had also been very active as a session player and guest artist throughout his Weather Report career and beyond. Of particular note are his contributions to Joni Mitchell's *Hejira* and her live album *Shadows and Light*.

The painful facts of Jaco's psychological distress, his alarming decline and his pitiful death are well-documented, but they are more indicative of society's failings than one man's weaknesses. He died on September 27th 1987 after a needlessly violent altercation with a nightclub doorman left him comatose. He succumbed to a massive brain haemorrhage a few days later.

Jaco Pastorius was posthumously inducted into the Downbeat Hall of Fame and he is one of only seven bass instrumentalists to have been honoured in this way.

Michael S. Clark

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We welcome new friends at any time.

Please visit snjo.co.uk or speak to Lindsay at the desk

(Used To Be A) Cha Cha
by Jaco Pastorius
arranged by Laurence Cottle

Chicken
by Pee Wee Ellis
arranged by Laurence Cottle

Domingo
by Jaco Pastorius
arranged by Laurence Cottle

Donna Lee
by Miles Davis
arranged by Laurence Cottle

John & Mary
by Jaco Pastorius
arranged by Laurence Cottle

Kuru/Speak Like A Child
by Jaco Pastorius/Herbie Hancock
arranged by Laurence Cottle

Liberty City
by Jaco Pastorius
arranged by Laurence Cottle

Okonkole segue into Continuum (via Portrait of Tracy)
by Jaco Pastorius
arranged by Laurence Cottle

PunkJazz
by Jaco Pastorius
arranged by Gareth Lockrane

Teen Town
by Jaco Pastorius
arranged by Laurence Cottle

Three Views of a Secret
by Jaco Pastorius
arranged by Laurence Cottle

SCOTTISH NATIONAL JAZZ ORCHESTRA

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TROMBONES

Chris Greive
Phil O'Malley
Kieran McLeod
Michael Owers

RHYTHM SECTION

Alyn Cosker (drums)
Paul Harrison (piano)

SPECIAL GUESTS

Laurence Cottle (bass)
Marcio Doctor (percussion)
Gareth Lockrane (flute)

There will be an interval of 20 minutes

PROGRAMME



LAURENCE COTTLE (b. 1961, Swansea) is an electric bass guitar master, a highly respected big band leader, an in-demand producer and a prolific composer. He is enormously admired among electric bass guitarists as an instrumentalist who has successfully navigated a career path through rock music and jazz.

His musical journey began at an early age as a very youthful trombonist playing traditional jazz in his father's band. The young Cottle switched to electric bass guitar in response to changing tastes, and his early influences were creative rock bassists like John Entwistle and Jack Bruce. Then came a watershed moment in 1976 when Laurence Cottle heard Jaco Pastorius for the first time.

The influence of Jaco Pastorius upon bass guitarists has been incontrovertibly profound, but for Laurence it was a life-changing experience. "Hearing that first album *completely* changed the way I approached the instrument", says Cottle.

Since then, Laurence Cottle has established

himself as the UK's foremost exponent of the Pastorius repertoire, balancing a jazz-focused career with session work and composing for television. His jazz projects have included producing albums for Claire Martin, Jim Mullen and Mark Nightingale, and recording with Django Bates, Tim Garland and Gerard Presencer.

He has lent his versatile artistry on electric bass guitar to recordings by Mike Oldfield, Eric Clapton, Jason Rebello, Hue and Cry, Clark Tracey, Brian Eno, The James Taylor Quartet and many, many others. Laurence was also a member of Bill Bruford's Earthworks from 2003-2009, and he appears on a number of recordings from that period. His CD's as a leader include *Five Seasons* (1992), *The Laurence Cottle Quintet Live!* (1995) and *The Laurence Cottle Big Band* (2000).

A small sample of Cottle's contributions to film and television reads like a page from the Radio Times, with familiar titles such as *3rd Rock from the Sun*, *Hetty Wainthropp Investigates*, *The Outer Limits*, *The Oprah Winfrey Show* and *Kavanagh QC* heading a

very long list of composing credits.

However, it is Laurence Cottle's solid reputation as a tutor, a big band leader and

a distinguished instrumentalist that has secured his position as a highly respected figure in contemporary music.



MARCIO DOCTOR (b. 1965, Buenos Aires) is a Grammy award-winning percussionist who has come to international prominence as an instrumentalist who is comfortable in almost any musical setting. He is, however, able to maintain a strong and highly personal musical identity that has made him a much sought-after collaborator.

He first studied drumset and piano in Buenos Aires and later percussion under the tutelage of Mark Nauseef, Trilok Gurtu and Glen Velez. Since then, his career has flourished through countless sessions, concerts and collaborations with internationally acclaimed musicians such as Gary Burton, Vince Mendoza, Carla Bley, Jim Beard, Michael Brecker, Jeff Ballard, the Metropole Orchestra, Al Jarreau, Michael Gibbs and Gonzalo Rubalcaba.

Marcio Doctor has been a permanent member of the NDR big band in Hamburg since 1995. For the past seven years he has also been the Director of Percussion Studies at the Hamburg School of Music.

Marcio has composed music for jazz ensembles, theatre productions, movies, TV, multimedia, radio features and contemporary dance projects.

There have been three recordings featuring Marcio Doctor as a leader including *Wildlife*, *Restless World* and *Idyllen*, and he's also contributed to four albums as a member of the experimental ensemble Tango Crash. In 2006 he was honoured with a Grammy as one of the featured soloists on Randy Brecker's live album *Some Skunk Funk*.

Throughout his development as an artist, Marcio Doctor has intensively studied and fully embraced various ethno-musical traditions with a spirit of inquiry matched by diligent research. He is part of a new generation of percussionists who feel comfortable in a diversity of musical situations, yet they still maintain their own strongly individual voices.



GARETH LOCKRANE (b.1976, Stoke-on-Trent) is a flautist, arranger, composer and ensemble leader whose remarkable career has already been punctuated by conspicuous success.

In 1997, his first band The Jazz System, were finalists at the Vienna Jazz Festival Grande Concourse de Jazz. Three years later, his eclectic group Grooveyard scooped the best European Jazz Group prize at the Granada Jazz Festival. Then, in 2009, the Gareth Lockrane Septet won a coveted Parliamentary Jazz Award for best album with their debut CD *No Messin'*.

Gareth Lockrane started playing flute at the age of ten and progressed along conventional lines until, at the age of 14, he came under the influence of jazz and blues. He listened avidly to Albert King, Buddy Guy, Eric Clapton and Jimi Hendrix, but he became spellbound by Roland Kirk, Eric Dolphy and Hubert Laws.

From 1994 onwards, he studied jazz at the Royal Academy of Music and later attended the Lake Placid Jazz Course in New York under Joe Lovano, Eddie Parker and Dick Oatts. Gareth subsequently studied for an M.A. in film composition at the National Film and Television School graduating in 2008.

Gareth Lockrane is perhaps best known today as a founder member of the critically acclaimed Grooveyard and their last album *'The Strut'* (2012) on the Whirlwind label was named jazz album of the year in *mojo* magazine. Gareth has also appeared as a valued sideman with Christine Tobin, Phil Robson, Kate Williams and the James Taylor Quartet and leads his own big band whose repertoire consists largely of his own original compositions.

Gareth Lockrane is director of the junior jazz course at the Royal Academy of Music and also teaches regularly at the Guildhall School of Music and Drama and Trinity College of Music.

Michael S. Clark

SCOTTISH NATIONAL JAZZ ORCHESTRA FUTURE CONCERTS

May 2015

COME FLY WITH US AS WE CELEBRATE SINATRA'S CENTENARY

The Scottish National Jazz Orchestra directed by Tommy Smith
with special guest Kurt Elling
present

KURT ELLING SWINGS SINATRA

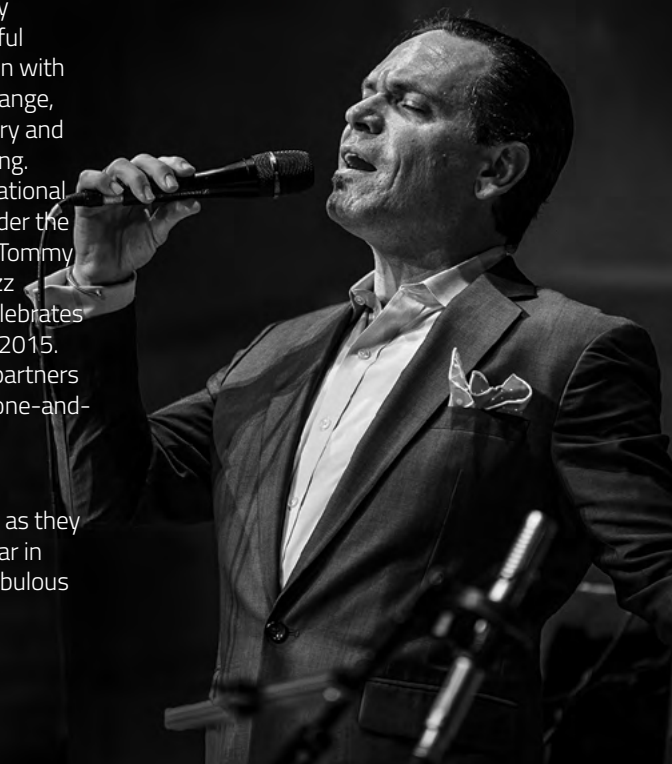
In a truly unforgettable centenary celebration of Frank Sinatra: the man, his music and his timeless jazz legacy, the Scottish National Jazz Orchestra will be joined by the incredible Kurt Elling as they turn the pages of the Sinatra songbook and salute his unquestionable genius in an unforgettable evening of music and song.

Kurt Elling is a multi Grammy winner and the most powerful jazz vocalist of his generation with an astounding four-octave range, astonishing technical mastery and a natural knack for storytelling. Scotland's award winning National Jazz Orchestra, the SNJO under the directorship of saxophonist Tommy Smith is one of the finest jazz ensembles in Europe and celebrates its twentieth anniversary in 2015. Together they are the ideal partners to explore the music of the one-and-only Frank Sinatra.

Don't miss this wonderful opportunity to join the SNJO as they mark Sinatra's centenary year in scintillating style with the fabulous Kurt Elling.

MAY 2015

WED 20	The Sage, Gateshead
THU 21	Caird Hall, Dundee
FRI 22	Music Hall, Aberdeen
SAT 23	Usher Hall, Edinburgh
SUN 24	City Halls, Glasgow



February 2015

THE JAZZ GENIUS OF BILLY STRAYHORN

The SNJO marks the centenary of the influential composer and arranger Billy Strayhorn with a tribute to his inspiring musical legacy

Strayhorn was the jazz composer, arranger and pianist best known for his extremely successful collaboration with Duke Ellington that lasted for almost three decades and created a dynamic chapter in the history of jazz.

A pint-sized jazz genius, Billy's contribution was often undermined by the fact that he worked in the shadow of Ellington - a name much more familiar to the public. But it was in fact Strayhorn who wrote the Duke's rollicking signature tune Take the A Train and the reflective Chelsea Bridge and it was Billy's versatility that was pivotal to Ellington's lush classical excursions such as Greig's Peer Gynt, and the film score to Anatomy of a Murder.

This concert offers a wonderful opportunity to explore Strayhorn's repertoire - from familiar tunes to rarer pieces - but all will provide an evening to remember.

"....Billy Strayhorn was my right arm, my left arm, all the eyes in the back of my head, my brainwaves in his head, and his in mine." - Duke Ellington

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