

SCOTTISH NATIONAL JAZZ ORCHESTRA

DIRECTED BY
TOMMY SMITH

PRESENTS

THE JAZZ LEGACY OF CHARLES MINGUS

FEATURING
ARILD ANDERSEN

SEPTEMBER 2016



THE JAZZ LEGACY OF CHARLES MINGUS FEATURING ARILD ANDERSEN

The Scottish National Jazz Orchestra (SNJO) is joined by master Norwegian bassist Arild Andersen to celebrate the life and work of a truly extraordinary jazz musician: the visionary bass player, bandleader and composer, Charles Mingus.

The repertoire and reputation of Mingus represent one man's forceful vision for orchestral jazz, and his powerful challenge to orthodoxy. He is vindicated by a musical legacy that remains relevant, inspiring and influential to this day.

Arild Andersen is indisputably one of the world's great bass players. His career began in earnest in the late 1960's, and his work denotes one of the great achievements in European jazz. The widely acclaimed SNJO continues to grow, and scale new creative heights in powerful artistic collaborations that stir the senses and lift the soul. Together they will fully explore the multi-chambered music of Charles Mingus with improvisational inventiveness, artistry and imagination.

snjo.co.uk

If you enjoyed tonight's concert, please do also consider becoming a "Friend of the SNJO" and help support the future of the orchestra and jazz in Scotland.

Membership is available by

- filling in the form in this programme
- collecting a brochure at the SNJO desk
- joining online at snjo.co.uk

We do look forward to welcoming you.

SPONSORS

We would like to extend special thanks to our main sponsors Creative Scotland and the Royal Conservatoire of Scotland for their continued support of the orchestra.

For these concerts, we also thank David Windmill and Mona Röhne of the Honorary Norwegian Consulate General in Edinburgh, and Keith MacRae, the Norwegian Consul in Aberdeen for their help.



ALBA | CHRUTHACHAIL



Norwegian Consulate General



New Arts Sponsorship
Grants supported by the
Scottish Government
in conjunction with...

Arts
& Business
Scotland

design by Nadja von Massow, nadworks ltd.

PROGRAMME NOTES

The concert that you are about to enjoy is more than a tribute to a famous jazz master; it is a testimony to the strength of the human spirit through adversity. It also underscores the power of music to ameliorate pain, translate feelings and elevate human consciousness.

It is difficult to overstate the relationship between identity, personality and artistic expression when examining the life and career of Charles Mingus. This most mercurial of human beings was indisputably a master musician, a visionary composer and a dedicated artist. Nevertheless, he was also driven to distraction by his mixed race ancestry; easily riled to anger; and frustrated in his efforts to make himself properly understood.

This quote from Mingus in the documentary film 'Triumph of the Underdog' is typically frank and particularly telling, "I am Charles Mingus half black man, yellow man, half yellow, not even yellow, not even white enough to pass for nothin' but black, not even white enough to be called white. I claim that I am a negro."

'Mingus music' is as volatile, unpredictable and utterly unique as its creator. Like Mingus himself, it is also subject to sudden changes in mood and tempo, and seismic shifts in structure and organization. Charles Mingus was never in search of trademark 'sound'; he was the sound and the sound was him.

Much has been written about Mingus since his untimely death from motor neuron disease in 1979, but a lot of it is misleading. There is no doubt that as a bandleader he was irascible, domineering, confrontational and sometimes violent. The stories of his alarming outbursts and vicious temper are legion, but they threaten to overshadow his legacy and define him unfairly as a neurotic, train wreck of a man.

Mingus emerged from the milieu of L.A.'s increasingly diverse club scene, where he quickly established himself as an outstanding bassist and a thoughtful young musician. By the time he moved to New York permanently in 1950, he'd already made his mark with several notable recordings, and reached a mid-point in his development as an innovative composer.

There then followed a period of concentrated, almost furious activity characterized by bravura performances, daring compositional constructs and thought-provoking recordings. It was during this period that Mingus, along with long-standing sidemen such as Eric Dolphy, Buddy Collette and Jimmy Knepper, delivered memorable performances first on tour in Europe, and later at Monterey Jazz Festival.

Arild Andersen was a young bassist learning his craft in Norway when he first became aware of the force of nature that was Charles Mingus. Andersen was in the audience for the Oslo date of Mingus' watershed European tour, and the experience left a lasting impression. It's perhaps no coincidence that Andersen is known today primarily as a strong leader, and that his approach to the upright bass is stamped with a highly personal identity.

Throughout his career Mingus appeared to issue a sly challenge to his audiences to follow his provocative lead. More often than not they followed, but the personal cost to Mingus himself was high. In 1968, the confluence of alcohol dependency, financial woes, mental illness and deteriorating physical health overwhelmed him and led to bankruptcy and eviction. Another famous quote, with which many artists will readily identify, expresses his understandable despondency, "I am Charles Mingus. A famed jazz musician, but not famed enough to make a living in society."

Yet, it's Mingus' art that prevails, and it is through performances by vastly experienced virtuoso musicians such as Arild Andersen and superbly meticulous ensembles like the SNJO that the music lives on and flourishes as Mingus envisaged.

Mingus may have been a complex and challenging person at times, but his philosophy rings true with perfect simplicity, "True jazz is an art, and as with all the arts, it is the individual's means of expressing his deepest and innermost feelings and emotions."

Michael S. Clark

ARILD ANDERSEN

Arild Andersen (b. 1945 *Strømmen, Norway*) is acclaimed worldwide as one of the foremost bass players currently working in contemporary jazz. He is especially important in the history of European jazz for his contributions as a master musician, performer, composer and recording artist of particular renown.

In 1969, he was voted 'Best Bassist' by *Jazznytt* magazine whilst in 1967, he was invited by saxophonist Jan Garbarek to join his quartet alongside Terje Rypdal on guitar and Jon Christensen on drums. This group made several influential recordings for ECM and their music is often referenced as a seminal example of the label's trademark sound.

Arild Andersen has been a professional musician for almost fifty years and has played alongside countless jazz artists of the very highest calibre including American stars such as George Russell, Don Cherry, Phil Woods, Dexter Gordon, Bill Frisell, Pat Metheny, Sonny Rollins and Chick Corea.

Between 1972 and 1974, he visited New York several times and worked with artists including Stan Getz, Sam Rivers, Sheila Jordan, Steve Kuhn and Paul Bley.

In Europe, his collaborations have seen him perform with many leading practitioners of ground-breaking jazz such

as Bobo Stenson, Carsten Dahl, Markus Stockhausen, Ketil Bjørnstad, Vassilis Tsabropoulos, Radka Toneff and Kirsten Bråten Berg.

From 1982, his critically acclaimed band Masqualero reunited him with Jon Christensen, and featured Jon Balke on keyboards, saxophonist Tore Brunborg, trumpeter Nils Petter Molvær and Frode Alnæs on guitar. The group made several award-winning albums including *Masqualero* (1983), *Band A Parte* (1986), *Aero* (1988) and *Re-Enter* (1991) before disbanding in 1992.

Almost a hundred recordings feature Andersen as a member of the rhythm section, but he has also led his own groups for more than forty years and during that time released over twenty albums of great distinction in his own name on the German label ECM. Several of these recordings are considered to be European jazz classics and include *Clouds in My Head* (1975), *Lifelines* (1981), *A Molde Concert* (1981), the records with Masqualero (1983-92), *If you Look Far Enough* (1993), *Hyperborean* (1997) and *Electra* (2005). The musicians that feature on these solo albums include jazz luminaries such as Ralph Towner, Paul Motian, Bill Frisell, Kenny Wheeler, Nana Vasconcelos, John Taylor and Alphonze Mouzon.

In 2005, Arild had the distinction of being appointed *Artist in Residence* at the Molde Jazz festival, where he made five concert appearances in the course of a single week, including a special project with Kudsí Ergunner and Nana Vasconcelos.

Arild's most recent work however has been with a trio featuring Tommy Smith on saxophone and Paolo Vinaccia on drums and percussion. The group was formed in 2005 and made a considerable impact with their debut

recording *Live at Belleville* (2008), which was followed by the universally praised *Mira* (2014). In between these two releases, Arild Andersen has also featured as guest of the Scottish National Jazz Orchestra on the admired live CD *Celebration* (2010).

In January 2009, the French Academie du Jazz named Andersen *Best European Jazz Musician* and a year later, he received the *Ella Award* presented to him at the Oslo Jazz Festival. Most recently, in 2016, he

was invited to be part of a concert series called *European Jazz Legends*. This concert has been released on the Intuition label as *The Rose Window* and features two young Norwegian musicians Gard Nilssen on drums and Helge Lien on piano.

Michael S. Clark



FUTURE CONCERTS
FOR YOUR DIARY

SCOTTISH NATIONAL JAZZ ORCHESTRA

DIRECTED BY TOMMY SMITH
PRESENTS

THE TOMMY SMITH YOUTH JAZZ ORCHESTRA

SAT 8 OCT 2:30PM GLASGOW
CITY OF MUSIC STUDIO
0141 353 8000 glasgowconcerthalls.com

SUN 9 OCT 2:30PM EDINBURGH
STUDIO AT THE FESTIVAL THEATRE
0131 529 6000 edtheatres.com

SAT 5 NOV 2:30PM GLASGOW
CITY OF MUSIC STUDIO
0141 353 8000 glasgowconcerthalls.com

SUN 6 NOV 2:30PM EDINBURGH
STUDIO AT THE FESTIVAL THEATRE
0131 529 6000 edtheatres.com

SUN 18 DEC 2:30PM STIRLING
THE TOLBOOTH
01786 27 4000 culturestirling.org/tolbooth

A CHRISTMAS FESTIVAL OF JAZZ WITH THE SNJO & TSYJO

FRI 16 DEC EDINBURGH
QUEEN'S HALL
0131 668 2019 thequeenshall.net

SAT 17 DEC GLASGOW
ROYAL CONSERVATOIRE
0141 332 5057 rcs.ac.uk

Enjoy this wonderful pre Christmas opportunity to relax and get into the festive spirit as the SNJO and TSYJO bring you a double bill of fabulous swinging jazz.

The SNJO's Nutcracker Suite will be encased by some festive delights and with big band classics from the TSYJO will create a superb evening of upbeat joyful jazz.



PROGRAMME

Listed in alphabetical order, tunes will be announced from the stage but may be subject to change.

All The Things You Could Be By Now If Sigmund Freud's Wife Was Your Mother	Arr Christian Jacob*
Duke Ellington's Sound of Love	Arr Tommy Smith
Ecclusiastics	Arr Sy Johnson
Fables of Faubus	Arr Steve Slagle
Goodbye Pork Pie Hat	Arr Sy Johnson
Gunslinging Bird	Arr Steve Slagle
Haitian Fight Song	Arr Sy Johnson
Moanin'	Arr Sy Johnson
Opus 4	Arr Boris Kozlov
Self-Portrait In Three Colours	Arr Sy Johnson
Song With Orange	Arr John Stubblefield

All tunes were composed by Charles Mingus and arranged as noted
* Commissioned by the SNJO with subsidy from Creative Scotland

There will be a 20 minute interval

The Orchestra

REEDS

Martin Kershaw, Paul Towndrow, Tommy Smith,
Konrad Wiszniewski, Allon Beauvoisin

TRUMPETS

Tom Walsh, Tom MacNiven, Lorne Cowieson

TROMBONES

Chris Greive, Phil O'Malley, Michael Owers

RHYTHM SECTION

Brian Kellock (piano), Alyn Cosker (drums)

Charles Mingus (22 April, 1922 – 5 January 1979) was an American musician and composer whose contribution to modern music is now widely recognized as truly significant and profoundly influential. He also remains highly regarded as one of the greatest bass players in the history of jazz.

Mingus was born in Nogales, Arizona and enjoyed a relatively comfortable upbringing as the favoured son of a former career soldier and a pragmatic step-mother.

Mingus' authoritarian father saw music as an essential element of a rounded education, and all of Mingus Sr's children were enrolled in lessons. When Charles Mingus Jr's early grappings with the trombone came to nought, the cello was suggested as an alternative, and his natural affinity with that instrument soon developed.

The Mingus family home was governed by a conservatism that extended to music, and the predominant forms allowed were classical music, church choir recitals and later on, the big band music of Duke Ellington. At high school, Mingus was persuaded to trade in his cello for a double bass by his lifelong friend, the saxophonist Buddy Collette. The lunch-break jazz sessions with his friends may have been liberating, but Mingus did not neglect formal tuition as a result.

At seventeen, Mingus began taking lessons from Red Callender,

while learning the fundamentals of orchestration under bandleader and educator Lloyd Reese. Subsequently, the enormously respected Herman Rheinshagen, head of the bass department at the University of Southern California, taught him.

Graduating from student to master, in the early 1940s, he became a fixture in the jazz clubs of LA's Central Avenue and was quickly noticed. In 1942 he was asked to join a band led by clarinetist and Ellington alumnus Barney Bigard and engagements with Louis Armstrong, Lionel Hampton and Red Norvo followed. By the late 1940s, Mingus was firmly established as an accomplished musician playing and recording regularly in Los Angeles, whilst his reputation as an idiosyncratic thinker was also growing.

In 1950, Mingus moved permanently to New York City where he flourished as an independent artist, and produced much of his finest work. More than fifty recordings that feature Mingus as a bandleader were released between 1952 and 1977, and they are testimony to an extraordinary career.

These albums include every instrumental permutation imaginable, from a simple bass-piano duet album with Spalding Givens to sprawling works such as *The Black Saint And The Sinner Lady* and *Pithecanthropus Erectus*. In between those extremes there is the quintessential

CHARLES MINGUS

Mingus of *Ah Hum* and *Mingus Dynasty*, the experimental *Jazzical Moods* and the straight-ahead trio heard on *Mingus Three*.

His prolific output was matched by the scope of his thinking as a composer on albums like *Pre-Bird* and *Mingus Mingus Mingus Mingus Mingus*, and his attitude to music was to embrace discipline and disregard convention in equal measure. Mingus' recorded legacy however is incomplete, and he left behind a large body of unperformed work that remains archived in the Library of Congress.

Mingus died in Mexico in 1979 from advanced motor neurone disease and his ashes were scattered in the

Ganges River. Largely, unrecognized in his own lifetime for his achievements, his only awards of note were a Guggenheim Fellowship and induction into Downbeat magazine's Hall of Fame, both in 1971. After his death, posthumous prizes included a

Grammy Lifetime Achievement Award, a U.S. Postal Service stamp issued in his honour and both New York City and Washington, D.C. celebrated his legacy with a Charles Mingus Day.

Michael S. Clark



PATRONS AND SUPPORTERS OF THE SNJO/TSYJO

LIFE FRIENDS

Michael Connarty - Ellington
 Ian Wilson - Ellington
 Carl Bow - Gillespie
 Margaret Doran - Gillespie
 David Halkerston - Gillespie
 Frederick Hay - Gillespie
 Anthony Johnston - Gillespie
 Ann Mclean - Gillespie
 Andrew McLeod - Gillespie
 Douglas Scott - Gillespie
 Albert Clowes - Gil Evans
 Gordon Drummond - Gil Evans
 George Duncan - Gil Evans
 Fraser Edgar - Gil Evans
 Patrick Hadfield - Gil Evans
 Simon Lewin - Gil Evans
 Robin McClure - Gil Evans
 Andrew Mitchell - Gil Evans
 June Mitchell - Gil Evans
 Ian Rankin - Gil Evans
 Jules Riley - Gil Evans
 Lindsay Robertson - Gil Evans
 John Simpson - Gil Evans
 Ian Smith - Gil Evans
 Peter Wilson - Gil Evans

ANNUAL FRIENDS

Stephen Duffy - Basie
 David Fenton - Basie
 Robert Fleming - Basie
 George Harrington - Basie
 Flora Harrold - Basie
 Charles Humphries - Basie
 Jack Hunter - Basie
 Gerard Mehigan - Basie
 James Milton - Basie
 John Neath - Basie
 Charles Passmore - Basie
 Margaret Robertson - Basie
 John Russell - Basie
 Mike Rymaruk / Jan McLardy - Basie
 Simon Sanders - Basie
 Tony Smith - Basie
 Robert Wilson - Basie

To all our Friends and Supporters listed below and to those who have chosen to donate anonymously – your help has been invaluable and we thank you sincerely.

PATRONS

Gary Burton, Chick Corea, Kurt Elling
 Dame Cleo Laine, David Liebman, Joe Lovano

SUPPORTER FRIENDS

Alan Barclay
 Phil Baylis / William Kay
 Douglas Brownlie
 Geoff and Ellice Cackett
 Eric Colledge
 Mr and Mrs C Coutts
 Mr and Mrs Douglas Crighton
 Martin Currie
 Martin Denman
 Graham Downie
 Isabel Duncan
 Catriona Edwards + Janette Ryder
 Chris Eilbeck + Frederike van Wijck
 Gordon Evans
 John Forrest
 Guy and Ms Sallyann Jubb
 Michael Lindsay
 Heather Macintosh
 Nadja von Massow
 Jenne McClure
 Caroline McInnes
 Venetia Menzies
 Allan Murray
 Ian Napier
 Bill and Edna Newman
 Tony Reeves
 Donald Shiach
 Mr R Steele
 Prof. A Trewavas

If you enjoyed tonight's concert, please do also consider becoming a Friend and help support the future of the orchestra and jazz in Scotland. We welcome new friends at any time.

BECOME A FRIEND OF THE SCOTTISH NATIONAL JAZZ ORCHESTRA

Our Friends' scheme enables you to enjoy a closer relationship with the orchestra that will enhance your enjoyment of our concerts and maximize your jazz experience.

allowing them to produce new jazz works, original recordings, education projects and exhilarating concerts.

Support from individuals underpins much of our ability to bring exciting projects to our audiences. Every contribution plays an important role in the future of the orchestra

Further details of benefits can be found at snjo.co.uk where you can also download forms. Alternatively complete the short form below and send to our orchestra manager. **Thank you.**

<i>title & full name</i>		ANNUAL SUPPORTER single £40 joint £60
<i>address</i>		
<i>town</i>	<i>post code</i>	ANNUAL FRIEND Kenton £250 Basie £125
<i>phone</i>		
<i>email</i>		LIFE MEMBERSHIPS Ellington from £2,500 Gillespie £1,000 Gil Evans £500

I would like to remain anonymous.

If you are an UK taxpayer, you can help the SNJO further by allowing us to treat this and all future donations, to the SNJO as **Gift Aid** Donations.

I confirm that I am a UK taxpayer.

I am including a cheque, made payable to SNJO Ltd.

I would like to make a BACS transfer. Please send me the details



Please send the completed form to

The Orchestra Manager, SNJO Ltd, 25 Dreghorn Loan, Edinburgh, EH13 0DF

THE SNJO is a registered Charity, recognised by the Inland Revenue. Charity No: SC028653



**NEXT CONCERT SERIES
FOR YOUR DIARY**

**THE SCOTTISH NATIONAL
JAZZ ORCHESTRA
PRESENTS**

THE LEGEND OF CHARLIE PARKER

**There is little doubt that Charlie Parker
changed the face of modern jazz.**

Parker grew up at a time when this amazing music was coming of age, and he came to personify many of its most provocative features. The creation of a completely new approach to jazz stemmed from Parker's search for his own distinctive voice on the saxophone and his name became synonymous with the cutting edge jazz form known as bebop, and his music provided a creative benchmark for jazz musicians.

The SNJO has commissioned new arrangements of his music and really looks forward to showcasing the music of Charlie Parker in their November concert series.

FRI 11 NOV ABERDEEN
THE SANCTUARY
QUEEN'S CROSS CHURCH
snjo.co.uk

SAT 12 NOV EDINBURGH
QUEEN'S HALL
0131 668 2019 thequeenshall.net

SUN 13 NOV GLASGOW
ROYAL CONSERVATOIRE
0141 332 5057 rcs.ac.uk