



ASTOR PIAZZOLLA
NEW TANGO

MARIO CARIBE
BRAZILIAN SCENES

LEO BLANCO
AMAZONIA

SCOTTISH NATIONAL JAZZ ORCHESTRA

MICHELANGELO

MILONGA DEL ANGEL

TRES MINUTOS CON LA REALIDAD

LA CAMORRA

RESURRECCION DEL ANGEL

MILONGA LOCA

MUMUKI

LIBERTANGO

I N T E R M I S S I O N

END OF THE AMAZONIA

TRAVEL - TRIP BUZZ

NATURE - LOST LOVE LANDSCAPE

PEOPLE - IN THE PIT

PARTY - GRACE & FIRE

COMPOSITIONS BY ASTOR PIAZZOLLA,
EXCEPT 'END OF THE AMAZONIA' BY LEO BLANCO
'TRAVEL, PEOPLE, NATURE & PARTY' BY MARIO CARIBE

MUSIC COMMISSIONED BY THE SCOTTISH NATIONAL JAZZ ORCHESTRA
WITH SUBSIDY FROM THE SCOTTISH ARTS COUNCIL

TANGO NUEVO: HOMAGE Á PIAZZOLLA

The Music of Astor Piazzolla
Arranged by Fred Sturm

MICHELANGELO

The piece was composed to honour two Argentine nightclubs with the same name (one in Buenos Aires and one in Mar del Plata) in which Piazzolla's quintet was featured as the resident performing group. The quintet performed hundreds of live performances in the two locations during the late 1960s and early 1970s.

MILONGA DEL ANGEL (Angel's Milonga)

This composition illustrates Piazzolla's transformation of the simple milonga rhythm and structure into a carefully developed and extended form.

TRES MINUTOS CON LA REALIDAD (Three Minutes of Reality)

Piazzolla composed this remarkable work in 1957 after hearing Bela Bartok's Second Violin Concerto. He called the piece "a toccata in tango rhythm," and it represents Piazzolla's first extended departure from the tango form.

LA CAMORRA (Street Fight)

Piazzolla said "No matter what the context, the tango must express camorra, which is how the roots of tango are preserved." Gradual accelerations followed by sudden drops in tempo propel the recurring 3-3-2 rhythmic pattern through shifting levels of musical drama.

RESURRECCION DEL ANGEL (Angel's Resurrection)

Like MILONGA DEL ANGEL, this work was part of a collection of compositions that Piazzolla subtitled "The Angel Pieces." The haunting melody and formal development of the material are salient features.

MILONGA LOCA (Crazy Milonga)

The milonga was an improvised rural song form that had its roots in Spanish mazurkas and habaneras, the Cuban guajira, and Criollo guitar music. The powerful rhythm of the milonga was incorporated into the tango in the late 19th Century.

MUMUKI

Composed in 1986 to honor Piazzolla's wife Laura, whom he nicknamed MUMUKI, is arguably the most beautiful of all Piazzolla compositions. The simple 3-note melodic motif is sequenced over frequently shifting key changes.

LIBERTANGO

Written in 1974, Piazzolla called the composition "a song to liberty" and a "celebration of being in a new place and exploring new ideas." It stands today as the best known and most frequently performed Piazzolla composition.



Anyone lucky enough to have heard the brilliant Argentinean **ASTOR PIAZZOLLA** at Tramway in Glasgow, in 1989, will know that the music he created, tango nuevo, had everything: drama, intensity, romance, beautiful melodies, darkness and light. It was music that reflected Piazzolla's own life.

The bare bones of his story would make a great film, to which the soundtrack has already been written by Piazzolla himself. Given his first bandoneon, the button-keyed cousin of the accordion that would become his voice, at the age of eight when his homesick father bought him one in a New York pawn shop for \$19, Piazzolla made his first recording just two years later. Good enough at thirteen to be invited on tour by one of tango's leading lights, Carlos Gardel, he had his hopes dashed by his father, who told him he was too young for such an experience. In doing so, his father saved Astor's life, because it was during this tour that Gardel and his band died in a plane crash.

Later, Piazzolla's music, like one of his great heroes and influences, Igor Stravinsky, incited outbreaks of violence, as his ideas were considered too extreme, and attracted hurtful criticism as well as winning prizes for creativity. There were periods of doubt as to where his art lay and years of exile and public indifference, and then having finally achieved world-wide acclaim in his sixties, there's the boy who grew up in New York, but never felt truly at home there, playing to a massive, adoring audience in Central Park in 1987.

Piazzolla was born in Mar del Plata in 1921, his Italian parents coming from exactly the sort of stock - immigrants - that had played such a big part in tango's birth in Buenos Aires in the previous century. When he was four, the family moved to New York, where as well as meeting Gardel, the young Astor heard jazz and Bach and played a newspaper boy in a movie, *El Día Que Me Quieras*, that became a big hit with tango audiences.

When the family returned to Argentina in 1937, Astor played in traditional tango bands, including the orchestra of leading bandoneonista Anibal Troilo, for which Astor became the arranger. But a meeting with pianist Arthur Rubinstein, then resident in Buenos Aires, set him on a different course. Still playing for dancers by night, by day he studied Stravinsky, Bartok and Ravel and began composing orchestral works and movie scores. His Buenos Aires Symphony won him a grant to study in Paris with Nadia Boulanger, who promptly told him that his orchestral works were well enough written but his bandoneon playing was where she heard the true Piazzolla.

He returned to Argentina and began developing a new approach to tango. His unorthodox style, which he described as chamber music rather than dancing music and borrowed arranging ideas from big band jazz, proved more readily popular in Europe than at home, although more liberal sections of Argentinean society saw his musical revolution as a parallel to their political one.

During Argentina's period under military dictatorship, Piazzolla lived in Italy. He formed bonds with jazz saxophonist and composer Gerry Mulligan and the French accordionist Richard Galliano and with his New Tango Quintet he began to achieve the recognition around the world that his talent and music deserved.

In 1989, at the age of sixty-eight and still pouring his heart and soul into his creations, he formed the New Tango Sextet that he brought to Glasgow, where in his trademark style of standing up to play with one foot on a chair, he proved to be a sharp wit as well as a brilliant musician. He suffered a heart attack a few months later and in 1992 he died a hero to millions all over the world and, most importantly, to Argentines, for whom Piazzolla had become the man who disproved the adage that "in Argentina everything may change - except the tango."

AMAZONIA

Composed and Arranged by Leo Blanco

END OF THE AMAZONIA

This work was inspired by Leo Blanco's homeland, Venezuela, a country where music teems with rhythm, flavours and the richness blended from Native Indian, African and European ingredients. His passion about the devastation of the Amazon is reflected deep within this piece.

BRAZILIAN SCENES

Composed and Arranged by Mario Caribe

TRAVEL - TRIP BUZZ

The general theme is Travels and I drew inspiration particularly from a trip I took to the North East of Brazil - which is a kind of rite of passage; everyone does it when finishing high school - and all the places I visited by bus, on the back of a lorry, hitch-hiking or with people I'd meet. Most of these places are where the rhythms I used in the piece originated. The buzz is the feel of going on an adventure not knowing what to expect.

NATURE - LOST LOVE LANDSCAPE

Although the general theme is Nature, it seems impossible to Brazilians to disassociate beautiful scenery and feelings for someone special. Again, on that same trip, my then girlfriend - who I was traveling to meet - broke up with me on night I arrived. Faced with total heart-break, I went on my own to this amazing remote beach and wandered for days drowning my sorrows in coconut-water. So the music is melodic and reflective but also intensely melancholic.

PEOPLE - IN THE PIT

People, and especially the easy, relaxed way that anyone will approach you, is what almost everyone who has been to Brazil say they enjoyed the most. But there's another trait to Brazilians. It is what we call 'malandragem', the ability to snick out of trouble just with smooth talk or trying to create empathy at any cost. A sense of ducking and diving in the melody and the 'Partido Alto' rhythm lend a mischievous mood to the piece.

PARTY - GRACE & FIRE

It's the 'Party' and the night before the return home, the last piece summing up the experiences of the trip. In 'Olinda' -one of the places on that trip - the beautiful colonial cobble stone streets are the backdrop for bands that play all night and for everyone to follow them dancing until the early hours. The 'afoxé' is a rhythm they play and it is very infectious indeed.

FRED STURM is a phenomenally talented and 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 and TSYJO concertgoers will know Fred's work through the orchestra's Steely Dan project. 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 ensembles, symphony orchestras, wind ensembles, and chamber groups worldwide and have featured Wynton Marsalis, Bob Brookmeyer, Clark Terry and Phil Woods. Fred's most recent work includes a two-hour suite for singer Bobby McFerrin and a 'nine-inning' baseball symphony, Forever Spring.



MARIO CARIBE has been a prominent figure on the Scottish jazz scene since he arrived here in 1996, although this Sao Paul-born bassist and composer wouldn't claim to have made adopted Scot status as a career move.

Having grown up in Brazil playing first bossa nova guitar and then bass guitar before going on to study double bass and classical composition, Mario visited Scotland with the possibility of doing a master's degree at Edinburgh University. Instead, he became the first recipient of a scholarship to the now defunct National Jazz Institute, wound up teaching at both Strathclyde and Napier universities and became the bassist with myriad bands and musicians including the Scottish National Jazz Orchestra, Carol Kidd, John Rae's Celtic Feet and Moishe's Bagel.

He also continued his compositional studies at Napier and has composed large scale works for SNJO and for his own tentet, which premiered at Islay Jazz Festival 2008, and enjoyed notable success with his first album, Bacuris. He has an album forthcoming with New York pianist David Berkman, will shortly join the new jazz faculty at the RSAMD in Glasgow and continues to lend his sure presence and unfailing creativity to bands across the spectrum of music in Scotland.

Venezuelan **LEO BLANCO** is a musician for whom the term resourceful just doesn't suffice. A child prodigy on piano back home in Merida, he subsequently played violin to orchestral standard and having joined one band on piano in his teens, he took up bass and then drums so that he could play with two more bands whose music excited him but who already had his instruments covered.

At seventeen Leo moved to Caracas to continue his classical studies but quickly became involved in the Venezuelan capital's busy music scene generally, working in TV and film music, playing jazz and acting as musical director to a Venezuelan pop singer. He eventually followed some friends to Berklee School of Music in Boston, where he is now professor of piano and from where he has made his previous two conquests of Scottish ears.

In August 2006, he won a Herald Angel for his outstanding performances at the Edinburgh Fringe and the following spring he completely seduced Aberdeen Jazz Festival audiences with his brilliant playing and highly detailed, rhythmically profound and intensely catchy compositions. On top of all that, he bears more than a passing resemblance to George Clooney.



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GIULIANA SOCSCIA an eclectic artist of considerable versatility, began her musical career as a pianist. She studied at the St Cecilia Conservatory of Music in Rome, achieving her classical piano diploma with honours in 1988, and won a number of prestigious piano competitions while undertaking an intense concert programme and working in radio and television as a musician and entertainer.

Then, from 1995, she developed her interest in Italian folk dance music and the accordion. She played with many of Italy's leading folk groups, contributing compositions and arrangements as well as playing accordion, and studied ethnomusicology, with a particular focus on Italian traditional music.

Her studies led her in turn to jazz and a fascination for Astor Piazzolla's new tango music. She has collaborated and experimented with many Argentinean musicians and performs regularly with pianist Pino Iodice's Italian Tango Quartet, with whom she recorded the acclaimed Latitango CD.

Giuliana continues to win awards for her outstanding musicianship. In 2005 she was awarded the prestigious XXXV Premio Personalità Europea prize in Rome and in 2007 she won the Best Accordionist title at the Premio Internazionale Citta di Castelldardo. She has also performed with the string orchestras of Milano Classica and Maggio della Musica.

SCOTTISH NATIONAL JAZZ ORCHESTRA

The great saxophonist Joe Henderson used to say that a jazz orchestra should have all the colour and power of a big band and yet be as mobile as a quartet. While regularly paying heed to Henderson's wishes since playing its first concerts in 1995, the Scottish National Jazz Orchestra has added another quality by being as malleable as Plasticine.

Under the sure direction of Tommy Smith, SNJO has moulded and remoulded itself into the shape and character of the classic big bands of Ellington, Basie, Kenton and Herman and moved forward to interpret Monk, Mingus and Coltrane in the spirit of these idiosyncratic giants. It has taken further leaps into the Latin American and rock infused compositions of Chick Corea and Pat Metheny and proved its astonishing versatility by commissioning and performing brave new works by the English maverick Keith Tippett, the Gil Evans of our times, Maria Schneider, and members of the orchestra themselves.

In charting some eighty years of jazz progress - and admittedly indulging in the not quite so environmentally friendly use of an awful lot of manuscript paper - SNJO has also flown the flag for Scotland at home and further afield at a time of tremendous growth in the quality and quantity of the country's young jazz musicians.

Scotland has produced world class jazz musicians throughout jazz's history. Trombonist George Chisholm recorded with Fats Waller in the 1930s. Trumpeter Jimmy Deuchar's playing, composing and arranging abilities were appreciated on both sides of the Atlantic from the 1950s onwards. Bobby Wellins, a genuinely original jazz voice on tenor saxophone, recorded one of the landmark jazz albums of the 1960s and continues to be an inspiration. And his fellow Glaswegian Jim Mullen used to bemuse New Yorkers who praised his guitar playing with the groovy, downtown Manhattan version of Morrissey-Mullen by thanking them in an accent far removed from the Bronx, Chicago or Memphis inflections there were expecting.

Since the mid 1980s and his teenage years with Gary Burton's band Tommy Smith has been a prominent Scot on the world jazz stage, although he'd be the first to mention that he hasn't been alone in a generation that also produced Brian

Kellock, Colin Steele, John Rae, Kevin Mackenzie and the Bancroft twins - all of whom have made an international impact. Smith's vision, energy and musical knowledge and an appetite for unseen hard work that borders on the heroic have, in SNJO and its feeder band, the Tommy Smith Youth Jazz Orchestra, given the musicians who followed his generation a platform on which to demonstrate their abilities and have, in many cases, provided a launching pad for their careers. Some have already moved on - the now New York and London-based respectively bassist Aidan O'Donnell and drummer John Bleasdale spring readily to mind. Yet the high standard of performances has been consistently maintained.

The many top line musicians and composers with whom SNJO has worked will attest to this. Sir John Dankworth and Dame Cleo Laine, top American saxophonists Joe Lovano, David Liebman and Bobby Watson, and guest directors including German composer Florian Ross and American pianist Geoffrey Keezer as well as the aforementioned Tippett and Schneider have all been unstinting in their praise of the orchestra.

Anyone who has followed SNJO's progress, as it has metamorphosed from being the vehicle for Oliver Nelson's sophisticated creations to playing a robust Ray Charles Orchestra to Tam White's Brother Ray to sparking mischief and mayhem in celebrating Scottish locations and football managers, will not be short of highlights.

Among some of the most memorable is surely the trumpet section doing a terrific job as ferociously mewling alley cats during a tribute to Charles Mingus that captured all the brawling, bawling magnificence and gospel-fired blues of this twentieth century genius. There was also the sheer spectacle of seeing Alyn Cosker, who was two months old when Stan Kenton died, steering the band with total awareness of the music's every fine detail as if he'd been the master's last drummer.

More recently, there was an eloquent illustration of Tommy Smith's point that commissioning arrangements of familiar music can be tantamount to creating new compositions as SNJO marked the fortieth anniversary of John Coltrane's death.

The triumphs have continued this year as, first, SNJO brought the music from animated films such as Jungle Book, The Flintstones and Beauty and the Beast to almost pictorial life with the help of Italian arranger Pino Iodice and guest singer Maureen MacMullan. Then came even further evidence of that Plasticine-like pliability as the orchestra became the Steely Dan Big Band, with guitarist Graeme Scott and bass guitarist Kevin Glasgow joining SNJO's team of outstanding soloists specially for an occasion that celebrated one of the great rock music repertoires with great jazz application.

As Smith is almost certain to point out before tonight's concert is over, the SNJO regulars perform heroics outside of the orchestra's work schedule. Alto saxophonist Martin Kershaw launches a bold new project almost concurrent with these concerts of Latin American music. Trumpeter Ryan Quigley has enjoyed a tremendous response to his typically full-blooded debut CD, Laphroaig-ian Slip.

Tonight's guest guitarist, Kevin Mackenzie released an outstanding CD by his quartet, Chiasmus, earlier this year and drummer Alyn Cosker has an imminent release by his brilliant trio to add to the CDs by trumpeter Tom MacNiven and saxophonists Paul Towndrow, Konrad Wiszniewski and Tommy Smith that can be found on the SNJO merchandise desk.

In continuing to play their parts with dedication and improvise with passion, heart and imagination, however, all the members of SNJO, individually and collectively, can stand proudly as Scotland's leading jazz ambassadors.

ROB ADAMS



Official beer of the Glasgow International Jazz Festival



TOMMY SMITH (27.4.67) Edinburgh. Won best soloist and best group award, Edinburgh International Jazz Festival, aged 14; recorded his first albums as a leader, aged 15; signed to Blue Note Records, 1989; won British Jazz Award, 1989; hosted Jazz Types, BBC TV; began recording for Linn Records, 1993; founded the Scottish National Jazz Orchestra, 1995; won BT British Jazz Award for Best Ensemble, Scotrail Award for most outstanding group performance, Arts Foundation/Barclays Bank jazz composition fellowship prize, 1996; made youngest-ever Doctor of the University, Heriot-Watt University, 1999; has premiered 4 original saxophone concertos; Sound of Love album reached No. 20 in American Gavin Jazz Chart; started own record company, 2000; Honorary Fellow, Royal Incorporation of Architects of Scotland and Creative Scotland Award, 2000; Founder, The Tommy Smith Youth Jazz Orchestra, since 2002; Hamlet British Jazz Award for best tenor saxophonist, 2002; received second doctorate for Glasgow Caledonian University, won BBC 'Heart of Jazz' Award, 2008; 23 solo albums; currently, touring Europe with Arild Andersen; appointed head of jazz, Scotland's first full time jazz course, Royal Scottish Academy of Music & Drama.

[www.tommysmith.co.uk]

STEVE HAMILTON was born in Aberdeen in 1973 and grew up in a musical family with professional guitarist father Laurie a constant source of inspiration and invaluable musical information. After encouragement and tuition from Tommy Smith, Steve applied for and won a full scholarship to study Jazz Performance at Berklee College of Music in Boston. Steve graduated in 1995 and spent the next five years in London, playing with such notable musicians as Freddie Hubbard and Pee Wee Ellis and becoming a long standing member of legendary drummer Bill Bruford's internationally acclaimed jazz quartet, Earthworks. Since returning to Scotland in 2001, Steve has continued to enhance his reputation as one of the UK's top pianists - his CV also includes dates with Martin Taylor, Gary Burton and Tommy Smith's current quartet - and behind that quiet demeanour is quite a poker player.

[www.stevehamilton.com]







KEVIN MACKENZIE is one of Scotland's most in-demand guitarists. He arrived on the Edinburgh jazz scene as a teenager in the 1980s with the John Rae Collective and has gone on to work worldwide in both jazz and traditional music, playing with Trio AAB, the Scottish Guitar Quartet, Shetland fiddler Jenna Reid and piper Finlay Macdonald and leading his own groups. He has appeared on over forty albums and was a great success as one of the four guest guitarists in SNJO's tribute to Pat Metheny concerts. Kevin's interest in traditional music and his ability to combine its metres and forms with jazz composition was particularly evident in his enthusiastically received folk/jazz mini big band *Vital Signs*, and his more conventional jazz work has been similarly lauded. His quartet's latest CD, *Chiasmus*, was released earlier this year to rave reviews that afforded his writing talent and musicianship equal praise.

[www.kevinmackenzie.co.uk]

ROSSINI CAVALCANTE was born in Brazil's musically rich Fortaleza region, Rossini began playing music aged 5 and became a percussionist in his teens, learning Brazil's many traditional rhythms. He recorded a percussion duo album with his brother, Rossano, and travelled throughout Brazil before moving to Portugal then Scotland. He has recorded and toured extensively with many Brazilian and European musicians and now teaches percussion workshops as well as playing innumerable instruments, including berimbau, cuica and pandeiro, that flavour Brazilian music's unique sound.



PHILIP HAGUE is now at the senior end of his studies and is thoroughly enjoying the variety of musical situations a percussionist can find himself in. From humble beginnings in the local schools orchestra and high school rock bands he has now performed with a variety of groups such as the RSNO, BBCSSO, Hebrides Ensemble and Auricle Ensemble. Not forgetting his rock band roots, Phil currently plays in two top local bands, getting to experience the dual joys of playing in empty pubs to sell out crowds at Glasgow's Carling Academy. He recently took up the bodhran and is now looking to get involved in Scotland's burgeoning folk scene with the group Fair Witness.'



RYAN QUIGLEY was born in Derry, County Londonderry in 1977, Ryan started playing trumpet at the age of 11 and was brought up on a diet of Miles Davis, Clifford Brown, John Coltrane and Maynard Ferguson. He has toured and recorded with Allan Bergman, The Bad Plus, Jimmy Greene, Tim Garland, Bob Geldof, Curtis Stigers, Del Amitri, Sharleen Spiteri and Salsa Celtica, among many others, and has recorded dozens of jingles, TV themes and independent movie soundtracks. Having two children and a busy diary as both trumpeter and arranger leaves little time for hobbies but Ryan enjoys checking out new music whenever possible. His first CD, "Laphroaig-ian Slip" was released in June 2008 and has since won the Jazz Services Promoters' Choice Award.

[www.myspace.com/ryanquigleytrumpet]

ALYN COSKER was born in Irvine in 1979 and started playing drums at the age of 13. He won a scholarship to Berklee School of Music in 1995 and as one of the UK's leading drummers has gone on to play in a wide variety of situations. He has recorded with jazz, pop and folk musicians, including Tommy Smith, Paul Towndrow, Wolfstone, Scottish traditional pianist Emily Smith and singer Isobel Campbell and has played innumerable jazz gigs with musicians including Courtney Pine, Arild Andersen, Lee Konitz, Jim Mullen, Liane Carroll and Frank Gambale. When not playing drums, Alyn follows ice hockey passionately.

[www.myspace.com/alyncosker]



KONRAD WISZNIEWSKI was born in Glasgow in 1980 and took up tenor saxophone at the age of 13. He toured and recorded with the European Youth Jazz Orchestra before releasing his first CD, Konrad Wiszniewski, in 2005. He has also featured on Paul Towndrow's Six By Six, Haftor Medboe's New Happy and albums by Deacon Blue and Scottish traditional band Skerrivore. Touring experience includes the Pascal Schumacher Quartet singer Jacqui Dankworth's band, the Colin Steele Quintet, folk orchestra the Unusual Suspects and the Brass Jaw saxophone quartet. Konrad was voted Best Soloist in the Boosey and Hawkes Big Band Final 2003 and enjoys jogging and yoga.

[www.konradw.co.uk]



PHIL O'MALLEY was born in Edinburgh in 1982 and began playing the baritone horn at the age of 7 before moving to trombone three years later. He has toured with Fat Sam's Band and Salsa Celtica and currently works with Ken Mathieson's Classic Jazz Orchestra, where he enjoys playing in many different styles from the first examples of recorded jazz through to Oliver Nelson's progressive compositions of the 1960s. Phil has recently formed a new band with pianist David Patrick and saxophonist Andy Mears, Bop School, which takes the unconventional approach of playing without a drummer and whose guest participants have included London-based trumpeter Steve Fishwick and New York bassist Micah Brashear. When not playing music, Phil likes to get away from it all and is a dedicated traveller.



TOM MACNIVEN was born in Glasgow in 1974 and began playing music with the 118th Glasgow company of the Boy's Brigade. The winner of the Scottish final of the Royal Sun Alliance Young Jazz Musician of the Year title in 1997, Tom recorded his Guess What? album with saxophonist Bobby Wellins as special guest the same year. Tom has featured on Paul Towndrow's Six by Six, and as a much in-demand session player has recorded with a variety of other musicians including The Pastels, Silicone Soul, Figure 5, Sharleen Spiteri, The Pearl Fishers and The Fred Quimby Quartet. He has toured with Hue & Cry, Tam White, Boz Burrell and Paul Towndrow's sextet and when not playing trumpet enjoys playing guitar and lap steel guitar.

[www.myspace.com/tommacniven]

CAMERON JAY was born in Irvine in 1975, he started playing trumpet at the age of 11 and progressed through school orchestras, local brass bands and the first NYOS jazz courses to Leeds College of Music. After college Cameron started a varied musical career including time spent with the Blackpool Tower circus, Eric Delany, and a four and a half year stint with Royal Caribbean Cruise Lines, working with many internationally regarded musicians including Jim Trimble (lead trombone and road manager) of the Buddy Rich Orchestra and Tony Tillman (The Rat Pack is Back - Las Vegas). When not involved with the SNJO Cameron works with Dumfries Youth Jazz Group and is working on a Jazz Sextet project with fellow SNJO musician Michael Owers. Other bands include; the Tim Barella Big Band, the Andy Mears Jazz Orchestra and Counsell'd Out.



[www.myspace.com/cameronccjay]



PAUL TOWNDRROW was born in Bellshill in 1978. He acquired his first instrument, a Jupiter alto sax with a strength 4 reed, aged 11 and made his first sound on it eight days later. He went on to win The Peter Whittingham Jazz Award in 2002 and the World Saxophone Competition Audience Prize in 2003. He has recorded three albums, the most recent being his sextet's *Six By Six*, features with saxophone quartet Brass Jaw on *Burn* and appears on recordings by Sharleen Spiteri, Hue and Cry, Colin MacIntyre, and Isobel Campbell. Off the bandstand, Paul enjoys politely informing fans that he no longer collects beer mats.

MARTIN KERSHAW was born in York in 1973, began playing at 15 and became seriously involved in jazz while studying English at Edinburgh University. He then studied at Berklee School of Music, after receiving scholarships from Rotary Ambassadorial and Berklee, and now has established himself as one of the main players on the Scottish scene, touring with Kevin Mackenzie, Carol Kidd and Aqua Bassino. He released his first album, *Fruition*, in 2003 and has recorded two further albums, *Maths* and *Exit Strategy*, with experimental trio *Trianglehead*. When not playing jazz, Martin enjoys reading and films.



LORNA MCDONALD was born in Paisley in 1972 and was inspired to take up music when she heard a boy in the year above her at school playing *Jingle Bells* on a lovely shiny trombone. She has played in all of Scotland's leading orchestras, appeared alongside jazz and pop musicians including Claire Martin, Monty Alexander, Bobby McFerrin and Bjork and made numerous recordings, from orchestral music and *West End* musicals to free jazz with Tom Bancroft, folk music with Eliza Carthy and world music with Nitin Sawhney. Lorna won the Governors Recital Prize for Chamber Music and when not playing trombone she enjoys, film, haute cuisine, fine wines and serenading her neighbours during tuba practice.



Born in Perth, Western Australia in 1969, **CHRIS GREIVE** started playing music at the age of 11. Trumpet was his first choice because he preferred the look and sound of his dad's Louis Armstrong record to his Chris Barber album. But he was told to play trombone instead because his lips were too fat. Undaunted by this flagrant deception (Louis' lips were hardly slimline), Chris gained a Bmus degree, was a finalist in the Australian Jazz Brass Awards 1996 and has made a big impression since moving to Scotland. He has recorded with his own band, NeWt, as well as the Haftor Medboe Group, Salsa Celtica and Live Sciences, and is the only member of SNJO who has toured with both The Bad Plus and Harry Secombe.

[www.myspace.com/newttrio]



BILL FLEMING was born in Bellshill in 1985, started playing alto saxophone aged 11 and switched to baritone a year later, hoping to fast-track himself into the school big band. He joined the Tommy Smith Youth Jazz Orchestra in 2002 and played concerts at Dundee, Edinburgh, Glasgow and Aberdeen jazz festivals. He appears on TSYJO's album, Exploration, with Joe Locke and has also appeared with Bobby Wellins and Gary Novak. A graduate from the University of Strathclyde, Bill won the university's Sir Alexander Stone Awards for excellence in performance in 2006.

MICHAEL OWERS was born in Edinburgh in 1983, Michael started playing the trombone aged 13. He studied at the RSAMD, where he received his undergraduate degree, Postgraduate Diploma and a Masters in Music. Michael now works as freelance musician, playing in a variety of bands and orchestras all over the UK. He has also played on orchestral, chamber music, big band, TV, indie and computer game recordings for labels including Linn, Spartacus, Naxos and V2. When not playing the trombone Michael likes to experiment with other instruments, watch films and enjoy the odd beer with friends.





RICHARD ILES is a hugely experienced musician and is currently based in Manchester. As a member of the Creative Jazz Orchestra he has toured with John Taylor, Bill Frisell, Peter Erskine, Anthony Baraxton, Vince Mendoza, Marty Erlich, Kenny Wheeler and Evan Parker, among others. He has recorded with top composer-arranger Mike Gibbs, pianist Roy Powell and saxophonist Tim Garland's Northern Underground Orchestra. He is also a talented composer, with commissions for Northern Arts and Manchester Jazz Festival, and performed his ambitious Culture Shock for jazz orchestra and three African bands as part of Manchester's Commonwealth Games celebrations. He has released his own album, From Here to There, and leads his own bands - a quintet and Richard Iles' Miniature Brass Emporium.

[myspace.com/richardilesmusic]





GLASGOW
INTERNATIONAL
JAZZ

**TRAPS THE
DRUM WONDER**

**A TRIBUTE TO THE MUSIC OF
BUDDY RICH
featuring ALYN COSKER**

Living up to his billing as “the world’s greatest drummer,” Buddy Rich was renowned for his virtuoso technique, power, speed and explosive solos. In a career that began in Vaudeville when he was only eighteen months old and already known as Traps the Drum Wonder, Rich played with Artie Shaw, Tommy Dorsey, Charlie Parker and Harry James, sang, tap danced and acted. Against the musical tide, he formed a big band in 1966 that sustained him for the rest of his life and inspired posthumous tributes including Burning for Buddy, the all-star album produced by Rush drummer Neil Peart and featuring drumming icons including Billy Cobham, Max Roach, Steve Gadd and Manu Katche. In Spring 2009, the Scottish National Jazz Orchestra tour their own tribute with classic Rich charts including West Side Story, Wack Wack, Winning the West, Big Mama Cass, In A Mellow Tone, Straight No Chaser and Nutville, featuring the extraordinary Scottish drummer Alyn Cosker.

20 March 2009
EDINBURGH, Queen’s Hall

21 March 2009
GLASGOW, RSAMD

22 March 2009
STIRLING, MacRobert



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