

Scottish National Jazz Orchestra

**TRAPS THE
DRUM WONDER**

**A TRIBUTE TO
BUDDY RICH**

**featuring
ALYN COSKER**

READY MIX Music & Orchestration **BILL HOLMAN**

NORWEGIAN WOOD Music **LENNON & McCARTNEY**, Orchestration **BILL HOLMAN**

MEXICALI NOSE Music & Orchestration **HARRY BETTS**

PORGY & BESS SUITE Music **GEORGE GERSHWIN**, Orchestration **KEITH BISHOP**

MONITOR THEME Music **GIANT-BAUM-KAYE**, Orchestration **BILL HOLMAN**

BUGLE CALL RAG Music **PETTIS-MEYERS-SCHOEDEL**, Orchestration **BILL HOLMAN**

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

GREENSLEEVES Music **TRAD**, Orchestration **DON PIESTRUP**

WACK WACK Music **WALKER-YOUNG-HOLY-STORBALL**, Orchestration **SHORTY ROGERS**

LOVE FOR SALE Music **COLE PORTER**, Orchestration **PETE MYERS**

ANGEL EYES Music **HOAGY CARMICHAEL**, Orchestration **KEITH BISHOP**

WINNING THE WEST Composed & Arranged by **BILL HOLMAN**

WEST SIDE STORY Composed **LEONARD BERNSTEIN**, Orchestration **BILL REDDIE**



COSKER

As regular SNJO watchers will know, Alyn Cosker almost redefines the meaning of versatile. Since taking over the drummer's stool in 2004, Alyn has expertly steered the orchestra's path through Kenton panoramas, Coltrane reinventions, Steely Dan rock shuffles and Latin American fantasies. So when it came to organising a tribute to Buddy Rich, the orchestra had the obvious star in-house.

Born and raised in Ayrshire, with a pianist and theatre music director father, Alyn grew up in a house filled with music. He began taking lessons on the drums at the age of thirteen and after playing with various school and regional big bands and ensembles for just three years, he won a scholarship to study at Berklee College of Music in Boston. On leaving school he took a BA (Hons) degree in Applied Music at Strathclyde University and quickly became a regular performer on the Scottish jazz and general music scenes.

His jazz work has included gigs and recordings with a host of well known names across a variety of styles and including Tommy Smith, Jim Mullen, Annie Ross, Frank Gambale, Lee Konitz, Leo Blanco, Scott Hamilton and Warren Vaché. But he is just as at home providing a solid folk/rock beat as the long-time drummer for popular Celtic band Wolfstone as he was adding the subtlest of touches to Scotland's world class jazz singer, Carol Kidd's recent album, Dreamsville.

Hue & Cry, Isobel Campbell, of Belle & Sebastian, Martin Pellow, of Wet Wet Wet, singer-songwriter Amy McDonald and former Young Scottish Traditional Musician of the Year Emily Smith are just some of the other artists from the rock, pop and folk worlds whose music has benefited from Alyn's sure craftsmanship.

Not surprisingly, international recognition has come his way and his talents are being called upon widely these days. As well as making a huge impression on Arild Andersen when he played with the Norwegian bass master's trio at Edinburgh Jazz Festival last August, Alyn has deputised for the former Chick Corea drummer Gary Novak in American vibraphonist Joe Locke's Four Walls of Freedom band on a week's residency at Ronnie Scott's in London.

As he prepared to become the focal point of Traps, the Drum Wonder with his customary diligence and enthusiastic research, Alyn had another personal milestone to look forward to: his first album as a bandleader. Unleashed on an unsuspecting Scottish jazz public in 2006 as part of Glasgow International Jazz Festival's Homegrown initiative, the Alyn Cosker Trio introduced both the drummer's imaginative compositional talent and the impressive guitarist David Dunsmuir alongside the already established Ross Hamilton on bass guitar. Their album, which is due imminently, features special guests Tommy Smith, pianist Jason Rebello, saxophonist Paul Towndrow, trumpeter Ryan Quigley and singer Maureen McMullan, and is being launched with a tour in May for the Scottish Arts Council's Tune-Up programme. Tour dates are available at www.tuneup.org

The old joke about the best way to get to Carnegie Hall being “practise” wouldn’t have washed with Buddy Rich. Rich, who has been acclaimed as the greatest jazz drummer of all time, appeared in the prestigious New York venue many times, not the least of these occasions being his famous drum battle with his great friend Gene Krupa in 1952. But Rich had an aversion to practising, believing that his athletic workouts onstage with his band kept his superior technique honed to perfection.

You could argue that by the time of those Jazz at the Philharmonic tours of the 1950s, during which he played with Charlie Parker, Lester Young, Art Tatum and Lionel Hampton as well as Krupa, Rich had put in enough practice anyway, since he began performing in vaudeville when he was only eighteen months old. Traps, the Drum Wonder, as he was then billed and from where these concerts take their name, was no overstatement - particularly considering that Rich was, and would remain, entirely self-taught.

By the age of four Rich was performing his solo act regularly on Broadway - no less, developing into a fine tap dancer and a good singer, for which he became the second-highest child entertainer in the world of the time. Singing became a career option again later in life, after Rich suffered a heart attack in 1959, but he never gave up the drums.

Born on September 30, 1917 to vaudeville performers Robert and Bess Rich, the young Buddy was soon displaying a natural sense of rhythm and when he heard his first jazz record, he found his real purpose in life. He joined Joe Marsala’s band at the Hickory House in New York in 1937 and within two years had moved on to Artie Shaw, who was then leading the most popular band in swing. By the mid 1940s, by which time he was powering Tommy Dorsey’s orchestra, Rich was regarded as the king of drummers, although when he launched a bebop-styled band of his own, it didn’t capture the public’s attention.

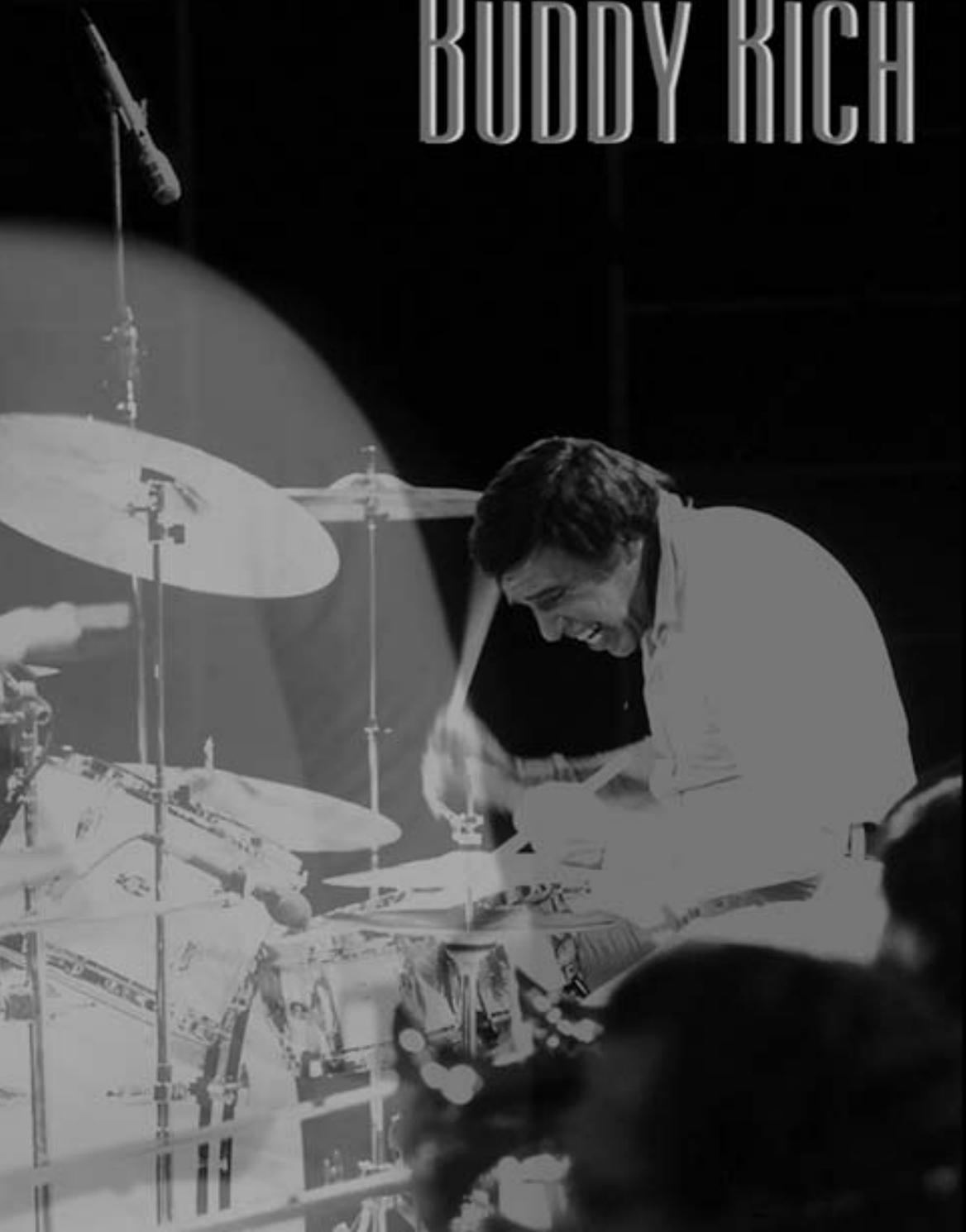
Still, there was no shortage of bandleaders, including Les Brown, Charlie Ventura and Harry James, ready to tap into his energy throughout the 1950s and the next time Rich formed his own outfit, going against the wisdom and trends of the time in 1966, he created the big band that would remain the vehicle for his speed, power and sheer skill for the remainder of his life.

All of the pieces played tonight come from the early years of this daring enterprise, which blew in like a hurricane with the Swinging New Big Band album, from which you’ll hear Ready Mix and West Side Story. Just a few months later, Rich followed this with Big Swing Face, which featured Wack Wack, Mexicali Rose, Monitor Theme, Love For Sale, a blast through Benny Goodman’s theme tune, Bugle Call Rag, and a sign of things to come - Rich’s embracing of current pop and rock tunes - in The Beatles’ Norwegian Wood. If Rich didn’t actually compose for the band, he chose his album titles pointedly, with another number you’ll hear tonight, Winning the West, drawn from his 1970 release, Keep the Customer Satisfied.

Rich was a demanding leader - his tirades against his employees became legend and have survived into the YouTube age - but he also knew talent when he heard it. Among those who played in Rich’s bands over the years were pianists Teddy Wilson and Jimmy Rowles and saxophonists Stanley Turrentine, Zoot Sims, Phil Woods and Art Pepper, and only the best arrangers, including Marty Paich, Shorty Rogers, Bill Holman and Don Rader, were good enough for Rich.

Having driven himself as hard as his band into his seventieth year and having played for royalty, presidents and orchestras including the Boston Pops and the London Philharmonic, this black belt in karate’s heart finally gave up on April 2, 1987, leaving a legacy of hard swinging dynamism that has left star drummers including Max Roach, Billy Cobham and Steve Gadd in awe.

BUDDY RICH



SCOTTISH

NATIONAL

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 Blease 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.

JAZZ

2008 saw further evidence of the Plasticine-like pliability alluded to above 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. The orchestra then triumphed as the Steely Dan Big Band, with guitarist Graeme Scott and bass guitarist Kevin Glasgow joining SNJO's team of outstanding soloists in celebrating one of the great rock music repertoires with great jazz application, before giving a convincing performance of Latin American music by Argentinean new tango master Astor Piazzolla, Brazilian bassist-composer Mario Caribe and Venezuelan pianist Leo Blanco.

ORCHESTRA

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. Trumpeter Ryan Quigley has enjoyed a tremendous response to his typically full-blooded debut CD, Laphroiag-ian Slip, and drummer Alyn Cosker has an imminent release on Linn Records by his brilliant trio to add to the CDs by trumpeter Tom MacNiven and saxophonists Paul Towndrow, Konrad Wiszniewski, Martin Kershaw 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 from 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.

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.





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]



RYAN QUIGLEY 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]



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, Hafstor 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 Boys' 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 Delaney, 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 TOWN DROW was born in Bellshill in 1978. He acquired his first instrument, a Jupiter alto 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.

[www.paultowndrow.com]

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.

[www.lornamcdonald.co.uk]



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 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.





CALUM GOURLAY Born in Glasgow in 1986, Calum started playing double bass at the age of fourteen, having previously played cello and bass guitar. He recorded *Rooftop Adventures* with English pianist John Escreet and Canadian Saxophonist Seamus Blake, in New York in 2006 and has toured regularly with the Tommy Smith Group, TSYJO and the SNJO.

In June 2008 Calum graduated from the Royal Academy of Music in London with a first class honours B.Mus. (Jazz) degree, winning the Benjamin Dollinger Prize for his final recital and also a Yamaha-Classic FM Jazz Scholarship.

He also leads his own band in London, a quintet featuring trumpeter Freddie Gavita, saxophonists Mike Chillingworth and George Crowley and drummer James Maddren.

Recently he recorded the album *Golden* with pianist Kit Downes and drummer James Maddren, due for release in September 2009.



SNJO MASTERWORKS

In 2008 the Scottish National Jazz Orchestra spent 27 days in high schools in Edinburgh, West Lothian, East Dunbartonshire and North Berwick culminating in full blown concerts in various venues featuring all the young musicians improvising to the best of their abilities. Each musician received specialised tuition and all received complimentary packages of Exploration featuring the Tommy Smith Youth Jazz Orchestra, Aebersold's play-a-long How To Improvise and Smith's own Evolution.

"When I was 12, I had to play gigs twice a week to earn £13 so I could buy recordings and play-a-longs. I would have loved to attend a similar programme!" Tommy Smith

In the photo above you'll see 10 year old trumpeter **AARON AKUGBO** playing with the SNJO at the Queen's Hall in November 2008. *"Aaron has natural jazz talent, that's why I invited him to guest with my youth jazz orchestra in March 2009."* Tommy Smith

If you want to support the SNJO in future Masterworks programmes please contact our orchestra manager at: manager@snjo.co.uk

SCOTTISH NATIONAL JAZZ ORCHESTRA Ltd.

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FUTURE SNJO CONCERT DATES:

May 2009 – STEELY DAN w/GRAEME SCOTT

29 - Perth Theatre, Perth

June 2009 – RHAPSODY IN BLUE w/BRIAN KELLOCK

28 - Fruitmarket, Glasgow
(Rhapsody in Blue CD release)

September 2009 – Tribute to WAYNE SHORTER w/guests

10 - Byre Theatre, St. Andrews
11 - Queen's Hall, Edinburgh
12 - Concert Hall, RSAMD, Glasgow
13 - MacRobert, Stirling

RHAPSODY IN BLUE w/BRIAN KELLOCK

25 - Fruitmarket, Glasgow (European Jazz Network)

March 2010 – ELECTRIC MILES featuring JOHN SCOFIELD

5 - Queen's Hall, Edinburgh
6 - Concert Hall, RSAMD, Glasgow
7 - MacRobert, Stirling

April 2010 – JAZZAIKO featuring Taiko Drummers

8 - Byre Theatre, St. Andrews
9 - Queen's Hall, Edinburgh
10 - Concert Hall, RSAMD, Glasgow
11 - MacRobert, Stirling

Oct 2010 – CELEBRATING ECM with ARILD ANDERSEN

14 - Byre Theatre, St. Andrews
15 - Queen's Hall, Edinburgh
16 - Concert Hall, RSAMD, Glasgow
17 - MacRobert, Stirling

March 2011 – An Evening with KURT ELLING

7 - Queen's Hall, Edinburgh
8 - Concert Hall, RSAMD, Glasgow
9 - MacRobert, Stirling



The Scottish National Jazz Orchestra reserves the right to make changes to the published programme or performers listed in the brochure without prior notice. All details are believed to be correct at the time of going to print.



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except photos of John Scofield,
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Patrons: Gary Burton
David Liebman
Joe Lovano
Dame Cleo Laine DBE
Sir John Dankworth CBE