

SCOTTISH NATIONAL JAZZ ORCHESTRA

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DIRECTED BY  
TOMMY SMITH

# MILES AHEAD AND BIRTH OF THE COOL

FEATURING  
PAOLO FRESU



# THE SCOTTISH NATIONAL JAZZ ORCHESTRA

FEATURING **PAOLO FRESU** UNDER THE DIRECTION OF **TOMMY SMITH**

Andrea Kuypers **FLUTE**  
Martin Kershaw **ALTO SAXOPHONE**  
Heather Nicoll **BASS CLARINET**  
Calum Robertson **CLARINET & BASS CLARINET**  
Allon Beauvoisin **BASS CLARINET & BARITONE**  
Patrick Broderick **FRENCH HORN**  
Jessica Ortony **FRENCH HORN**  
Ryan Quigley **TRUMPET**  
Cameron Jay **TRUMPET**  
Tom MacNiven **TRUMPET**

**TRUMPET** Ewan Mains  
**TRUMPET** Lorne Cowieson  
**TROMBONE** Chris Greive  
**TROMBONE** Phil O'Malley  
**TROMBONE** Michael Owers  
**BASS TROMBONE** Lorna McDonald  
**TUBA** Andy McKreel  
**PIANO** Steve Hamilton  
**ACOUSTIC BASS** Calum Gourlay  
**DRUMS** Alyn Cosker

**Miles Ahead** and **Birth of the Cool** are two of the greatest milestones in jazz and in legendary Miles Davis' career. Conceived in 1957 and 1949 respectively, they marked the beginning and continuation of Davis's hugely rewarding relationship with Canadian arranger Gil Evans and found Davis responding to the prevailing moods of aggression and high energy in jazz by adopting a much softer, more reflective approach.

Birth of the Cool was influenced by two arrangers – Miles' great friend Gils Evans but also Gerry Mulligan, who is rarely given credit for the considerable role he played in the ensemble and was the main architect for the Miles Davis Nonet - "Venus De Milo", and "Godchild" have strikingly innovative touches in orchestration and counterpoint while "Jeru" has some of the earliest experiments in time signature changes in jazz, handled with grace and musicality. Birth of the Cool was to inspire the West Coast jazz of the 1950s and its restrained, concise arrangements still sound as exciting and fresh today.

For Miles Ahead, Miles teamed up again with Gil Evans who expanded the Birth of the Cool nonet to a nineteen strong orchestra and introduced a feeling of incessant movement and constantly shifting textures. This inspired some of Davis's most intimate, attractively wistful playing and Sardinian virtuoso trumpeter Paolo Fresu will put his own stamp on such gems as Evans' recomposition of Delibes' Maids of Cadiz, and Blues for Pablo.

# MILES AHEAD

## ARRANGED BY GIL EVANS

**SPRINGVILLE** J. Carisi  
**THE MAIDS OF CADIZ** L. Delibes  
**THE DUKE** D. Brubeck  
**MY SHIP** I. Gershwin & K. Weill  
**MILES AHEAD** M. Davis & G. Evans  
**BLUES FOR PABLO** G. Evans  
**NEW RHUMBA** A. Jamal  
**THE MEANING OF THE BLUES** R. Troup & L. Worth  
**LAMENT** J.J. Johnson  
**I DON'T WANT TO BE KISSED** H. Spina & J. Elliot

# BIRTH OF THE COOL

**BOPLICITY** Cleo Hendry arr. Gil Evans  
**ROUGE** John Lewis arr. John Lewis  
**DARN THAT DREAM** J. Van Heusen & E. DeLange arr. G. Mulligan  
**DECEPTION** Miles Davis arr. Gerry Mulligan  
**JERU** Gerry Mulligan  
**GODCHILD** George Wallington arr. Gerry Mulligan  
**VENUS DE MILO** Miles Davis arr. Gerry Mulligan  
**MOON DREAMS** C. MacGregor & J. Mercer arr. Gil Evans  
**MOVE** Denzil Best arr. John Lewis

INTERVAL

Award winning and internationally acclaimed trumpet player, Paolo Fresu has a unique trumpet sound that is recognized as one of the most distinctive in the contemporary jazz scene and the SNJO are delighted to welcome him as their guest to play the role of Miles Davis.

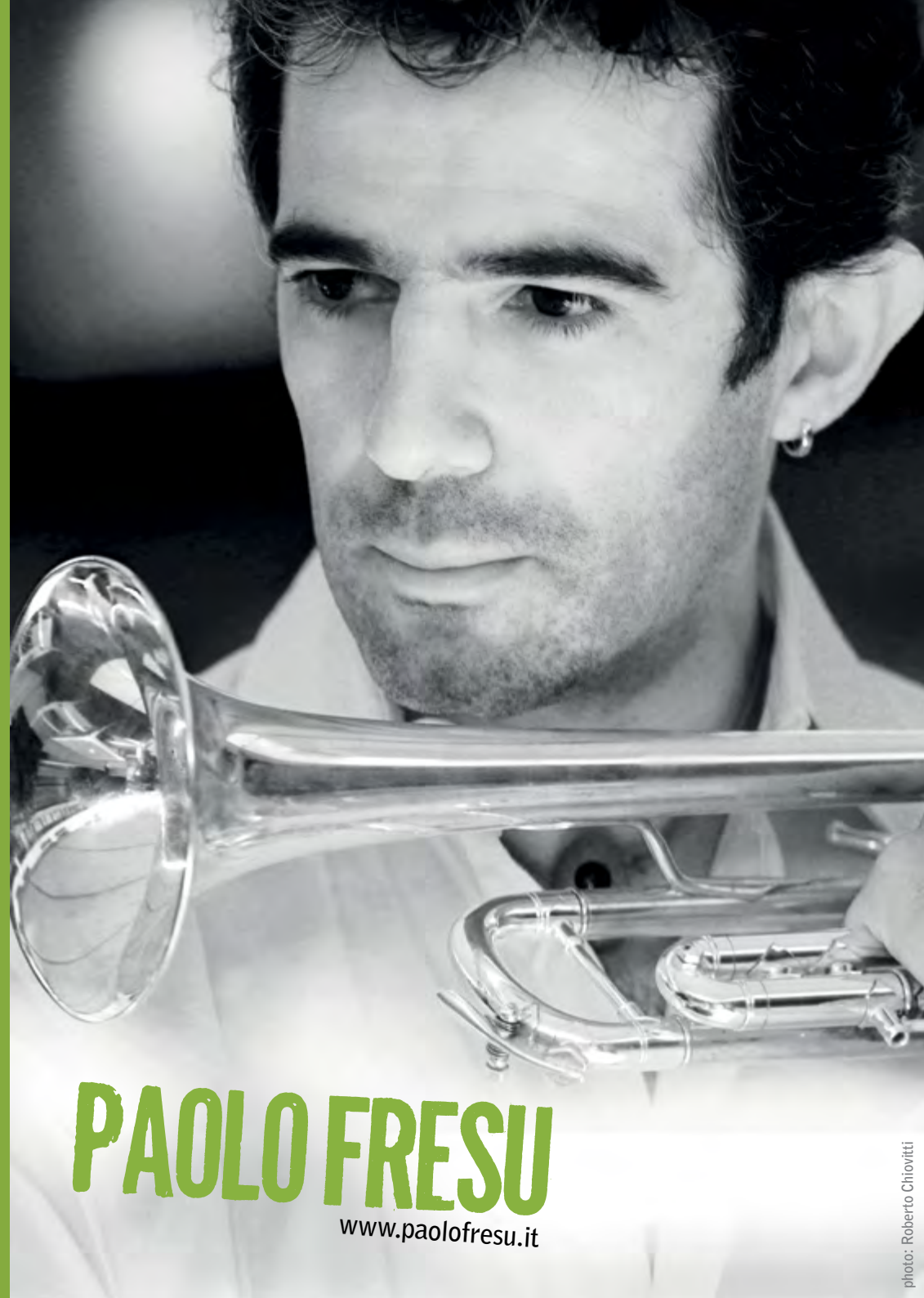
Born in 1961 in Berchidda, Sardinia, Paolo Fresu first picked up the trumpet at age eleven, and played in the local band in his hometown. After several different musical experiences, he discovered Jazz in 1980 and started playing professionally in 1982 recording for RAI under the guide of M° Bruno Tommaso. In 1984 he graduated in trumpet from Cagliari Conservatory and in the same year won awards from "RadioUno jazz", "Musica jazz" and "RadioCorriere TV" as Best Italian Jazz Talent - the first of many awards that continue up to the present day.

With a track record of 300 recordings so far, Paolo has performed in each continent with the most important names of afro-american

music of the last 30 years such as John Taylor, Franco D'Andrea, Giovanni Tommaso, Kenny Wheeler, Palle Danielsson, Jon Christensen, Gerry Mulligan, David Liebman, Gunther Schüller, Dave Holland, Richard Beirach, John Zorn, John Abercrombie to name a few.

Now a Professor, Paolo is responsible for various national and international institutions and is the artistic director of internationally renowned jazz festivals such as Time in Jazz and Nuoro Jazz. He is involved in the production of numerous multimedia projects, cooperating with actors, dancers, painters, sculptors, and poets, as well as writing music for film, documentary, video, ballet, and theatre.

He lives between Paris, Bologna and Sardinia but is involved in numerous projects, which take him all over the world, performs in more than 200 concerts a year and still finds time to direct the prestigious Time in Jazz Festival in Berchidda, Sardinia which he has organized since 1998.



**PAOLO FRESU**  
[www.paolofresu.it](http://www.paolofresu.it)



# MILES DAVIS (1926 – 1991)



**Miles Davis** is one of just a handful of musicians of whom it can be said that, had he not existed, the history of jazz would have been very different. Arriving on the jazz scene during the bop era of the 1940s, Davis went on to pioneer the cool jazz, hard bop and jazz-rock styles and was the most high profile musician to embrace the free jazz movement and adapt it for his own means. He is quoted as saying

**“The way you change and help music is by tryin’ to invent new ways to play.” – Miles Davis**

Miles Dewey Davis III was born in Alton, Illinois, and raised in East St. Louis, where his father was a dentist. He was given his first trumpet at age 13 and quickly developed a talent for playing. Miles’ first tutor, Elwood Buchanan and later Clarke Tracey both emphasized playing trumpet without vibrato, which was contrary to the common style used by trumpeters such as Louis Armstrong. This would come to influence and help develop Miles Davis’ unique style.

At just 17yrs, Dizzy Gillespie and Charlie Parker invited him to join them on stage when they found themselves short of a trumpet player and soon after, in 1944, Miles left Illinois for New York, to attend the Juilliard School of Music. Once there, Miles quickly sought out Charlie Parker, joining up with him to play in Harlem nightclubs. Here he met musicians with whom he would eventually play and form the basis for bebop, a fast, improvisational style of jazz that defined the modern jazz era.

Davis made a great impression with his understated approach and in 1948, an association with Gerry Mulligan and arranger Gil Evans ushered in *The Birth of the Cool*: a new cooler jazz movement that challenged the dominance of bebop and hard-bop. Gil Evans had been the arranger for the Claude Thornhill orchestra, and it was the sound of this group, as well Duke Ellington’s

example, that suggested the creation of the unusual line-up: a nonet including French horn, trombone and tuba. Working with both Gil and Mulligan as arrangers, Miles released a series of singles that significantly contributed to modern jazz and later were released in an album entitled *The Birth of the Cool*.

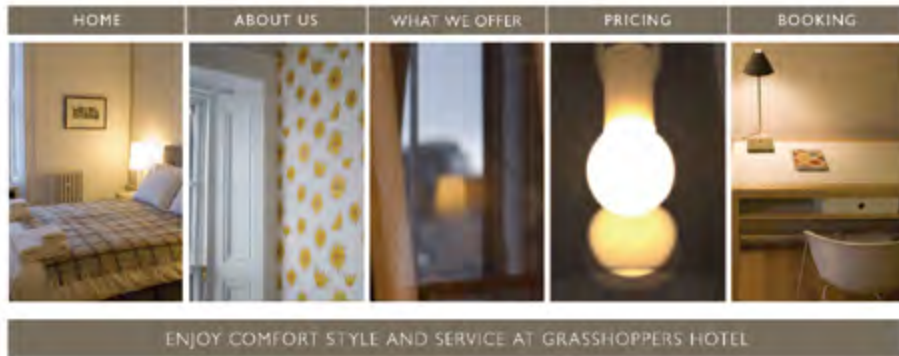
After a short unsettled period in the early ‘50’s, Miles played “Round Midnight” at the Newport Jazz Festival which earned him a recording contract with Columbia Records. He formed a quintet, with John Coltrane, Paul Chambers, Philly Joe Jones and Red Garland recording several albums that culminated in 1959 with *Kind of Blue* - now considered one of the best jazz albums ever, selling > 2m copies to become the largest-selling jazz album of all time.

In the late ‘50s, Davis once again joined with Gil Evans and recorded several albums often playing flugelhorn as well as trumpet. The first, *Miles Ahead* (1957), showcased his playing with a jazz big band and a horn section arranged by Evans. Songs included Brubeck’s “The Duke,” as well Delibes’s “The Maids of Cadiz,” the first piece of European classical music Davis had ever recorded. A distinctive feature of the album was the orchestral passages that Evans devised as transitions between the different tracks. These were joined together with the innovative use of editing in the post-production phase, turning each side of the album into a seamless piece of music.

In 1990, Miles received the Lifetime Achievement Grammy for his work. The next year, he appeared with Quincy Jones at the Montreux Jazz Festival playing a retrospective of Miles’ early work, some of which he had not played in public for over 20 years. Later that same year, Davis died of pneumonia aged just 65. Fittingly, the recording with Quincy Jones won Miles his final 9th Grammy, posthumously in 1993, a true tribute to his great body of work, which had a profound influence on jazz.

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# FUTURE DATES FOR THE DIARY

## The Scottish National Jazz Orchestra present

### April 2013: The Incredible Sound of Stan Kenton

Thu 25 April	Edinburgh Queen's Hall	0131 668 2019	thequeenshall.net
Sat 27 April	Glasgow, Royal Conservatoire	0141 332 5057	rcs.ac.uk
Sun 28 April	Stirling, Albert Halls	01786 473544	alberthalls.stirling.gov.uk

### June 2013: Day and Night with David Liebman

Fri 7 June	St Andrews, Younger Hall	07827 966735	snjo.eventbrite.co.uk
Sat 8 June	Glasgow, Royal Conservatoire	0141 332 5057	rcs.ac.uk
Sun 9 June	Edinburgh Queen's Hall	0131 668 2019	thequeenshall.net

## TSYJO Concerts

Join the cream of Scotland's young musicians for some more fabulous music. They are delighted to open Dundee Jazz Club's new season and then return to Ulverston in Cmbria before ending up in the Jazz Bar, Edinburgh for a great Sunday afternoon of jazz. Concerts are sure to entertain and ALL are very welcome.

Fri 12 April	Dundee Jazz Club, Frigate Unicorn	01382 200900	frigateunicorn.org/events
	Evening Jazz: 8pm		
Sat 13 April	Ulverston, Coronation Hall	01229 587140	corohall.co.uk
	Evening Jazz: 7.30pm		
Sun 14 April	Edinburgh, Jazz Bar, Chambers St	07827 966735	tsyjo.eventbrite.co.uk
	Afternoon Jazz: 3pm		

If you enjoyed tonight's concert, please do also consider becoming a Friend and help support the future for 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](http://www.snjo.co.uk)
- Purchased online at [www.snjo.co.uk](http://www.snjo.co.uk)

We do look forward to welcoming you.

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# The Scottish National Jazz Orchestra

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- *The Scotsman* \*\*\*\*\*

"A near sell-out Perth Theatre was swung majestically from the 1920s (Creole Love Call) to the Duke's later suites by a 15-piece band which had not only mastered a raft of often complex arrangements but could also slot itself unerringly into the richness and tenderness of the Ellington manner. And it's a band which has dipped into the music of Weather Report and will soon tackle Miles Davis and Gil Evans: its adaptability is frankly amazing."  
- *Jazz Journal*

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