



SCOTTISH NATIONAL
JAZZ ORCHESTRA

CELEBRATE THE MUSIC OF

ECM

WITH SPECIAL GUEST

ARILD ANDERSEN



No musician is better equipped to pay tribute to the ECM sound than tonight's guest soloist, Arild Andersen. The Norwegian double bass master's huge toned and superbly agile playing has been associated with the prestigious German label almost since its very beginnings.

He made his ECM debut on the label's seventh release, *Afric Pepperbird* by fellow Norwegian, saxophonist Jan Garbarek and of ECM's first twenty releases in its initial eighteen months of existence, Andersen appeared on no fewer than five, marking the first ECM sessions under their own names of saxophonist Robin Kenyatta, pianist Bobo Stenson and guitarist Terje Rypdal as well as charting progress with Garbarek on the album *Sart*.

Thereafter, Andersen has been synonymous with a label that has changed the way people listen to jazz, perhaps even the way musicians play jazz, and has certainly taken the way jazz is marketed and presented to an entirely different level through eye-catching art work.

As has been the case with countless other players, the pristine sound quality and painstaking attention to detail that ECM founder Manfred Eicher brought to jazz from his experiences in recording classical music have brought out the best in Andersen, who by the time he recorded his first ECM album as a bandleader, *Clouds in My Head*, aged twenty-nine in 1975, was a hugely experienced musician.

Originally destined for a career in electronic engineering, which possibly explains his mastery and imaginative use of musical technology, Andersen studied music privately with George Russell, the American composer and orchestra leader who lived in Scandinavia during the 1960s, and jammed with future Arild Andersen Quartet saxophonist Knut Riisnaes before beginning a six-year stay in Jan Garbarek's group in 1967.

As a freelance bassist of conspicuous ability, Andersen was seldom idle in his time off from Garbarek.

Touring Americans including Archie Shepp, Hampton Hawes, Marion Brown and the aforementioned Kenyatta called on his services and when Andersen appeared with Don Cherry's Eternal Rhythm Band during 1968, Cherry expressed his admiration for his beautiful bass sound and predicted that much more would be heard from Andersen.

When his tenure with Garbarek ended following the *Triptykon* album, leading the saxophonist on a path to eventual international stardom, Andersen investigated possibilities in the home of jazz, working in New York with Sam Rivers, Paul Bley, Sheila Jordan and Roswell Rudd, and even undertook a Canadian tour with Stan Getz.

Norway called him back, however, and the ECM connection resulted in three quartet albums, *Clouds in My Head*, *Shimri* and *Green Shading into Blue*, that established Andersen as not just an extraordinary bassist and a majorly talented composer but also as a talent spotter and a musician with a huge breadth of interest.

The pianist in his first quartet, Jon Balke, went on to become an ECM artist in his own right, as did Bill Frisell and Nils Petter Molvaer after exposure in Andersen's groups, and subsequent ECM releases have found Andersen collaborating with Kenny Wheeler, Paul Motian, Ralph Towner, Nana Vasconcelos, Markus Stockhausen and Andy Sheppard. He has also explored Norwegian folk music on *Sagn*, integrated a string quartet into his band on *Hyperborean*, rocked out with Alphonse Mouzon, re-investigated the piano trio with Vassillis Tsabropoulos, directed the brilliant Masqualero quartet and quintet, introduced drum machines to ancient Greek drama on *Electra*, and most recently, enjoyed Album of the Year success with his *Live at Belleville* album, featuring his trio with drummer Paolo Vinaccia and SNJO's director, Tommy Smith.

On all of these Andersen's bass has sung, purred and resonated with consummate assurance and wonderful invention and on tonight's repertoire too, which Andersen, in consultation with Tommy Smith, has chosen and with many of whose composers Andersen has close associations, you can expect double bass playing that makes Andersen the leader in a field of one.

SCOTTISH NATIONAL

When guitarist John Scofield joined the Scottish National Jazz Orchestra on tour in March 2010, it was an event that not only furthered the orchestra's reputation for collaborations at the highest level. It marked fifteen years of conspicuous progress for what The Times newspaper has recognised as 'Britain's most polished and versatile big band'.

Formed in 1995, under the tirelessly committed and confident direction of saxophonist Tommy Smith, SNJO has developed into a world class ensemble capable of playing the classic big band music of Ellington, Basie, Goodman, Kenton and Herman with tremendous style and authority.

Celebrations of jazz masters from Mingus, Monk, Miles and Coltrane through to Wayne Shorter, Oliver Nelson, Chick Corea, Ray Charles and Pat Metheny have underlined the orchestra's ease of mobility across the broader jazz canon. And commissioning and creating bold and ambitious new work such as the visionary English composer Keith Tippett's Autumn and Smith's own World of the Gods, the world's first collaboration between jazz big band and Japanese taiko drumming, have confirmed SNJO's determination to continue jazz's spirit of adventure.

The many internationally regarded musicians and composers with whom SNJO has worked have endorsed The Times' assessment. Vibes virtuoso Gary Burton, Sir John Dankworth and Dame Cleo Laine, top American saxophonists Joe Lovano, David Liebman and Bobby Watson, trumpeter Ingrid Jensen, drummer Gary Novak, and guest directors including the Gil Evans of our times, Maria Schneider, German composer Florian Ross and American pianist Geoffrey Keezer have all heaped praise upon the orchestra.

A Scottish national jazz orchestra was mooted and indeed might have been possible long before SNJO came into being. Since the music's early days Scotland has been producing jazz musicians capable of working in refined circles but forced by economic realities to move beyond Scotland. In 1938, a young trombonist from Glasgow called George Chisholm recorded with Fats Waller and unwittingly began a supply line that has continued unabated.

From Chisholm's bandmate, Ayrshire-born trumpeter Tommy McQuater, who worked with Benny Carter shortly after Chisholm's experience with Waller, through to Fife-born Joe Temperley, who currently occupies the baritone saxophone chair in Wynton Marsalis's renowned Lincoln Center Jazz Orchestra, having previously worked with Duke Ellington, Woody Herman and Buddy Rich, Scots have made their mark in jazz.

Tommy Smith himself had joined the exodus that had also included trumpeter Jimmy Deuchar, saxophonists Bobby Wellins and Tommy Whittle and guitarist Jim Mullen when he went to study at Boston's prestigious Berklee School of Music as a teenager and wound up touring the world as a member of Gary Burton's group.

On returning to Scotland, Smith found a jazz scene beginning to create its own strong identity, through his contemporaries Brian Kellock, Colin Steele, John Rae, Kevin Mackenzie and the Bancroft twins, Tom and Phil, as well as an increasing appetite for playing jazz among young music students, and he committed himself to staying in Scotland and championing jazz at all levels. His efforts in jazz education would eventually lead to the Royal Scottish Academy of Music and Drama in Glasgow establishing Scotland's first full-time jazz course in 2009, with Smith, literally a professor of jazz, as its principal. Long before that, however, Smith had created his own jazz academy, SNJO, with its feeder group, the Tommy Smith Youth Jazz Orchestra, formed in 2004 to ensure that Scotland's burgeoning jazz talent was both heard at its best and given the optimum training for a career in jazz.

Smith's vision for SNJO from the very beginning was a band that could perform orchestral jazz in all its many guises with precision, discipline, panache and above all, expression, and he has achieved this spectacularly. For SNJO concert regulars the highlights have been many. The sound of this by and large young Scottish ensemble conveying the brawny might of Charles Mingus's gospel and blues-infused compositions remains unforgettable, as does the orchestra's drummer, Alyn Cosker, filling the shoes of Buddy Rich and steering his colleagues expertly through Stan Kenton's demanding orchestrations.

JAZZ

ORCHESTRA

Tributes to Thelonious Monk and John Coltrane have become much more than faithful homages as SNJO's team of arrangers, including Fred Sturm, Joe Locke and Pino Lodice, have created what amount to new, multi-dimensional compositions while staying true to the character of the original themes. Excursions into Astor Piazzolla's new tango, Steely Dan's sophisticated, jazz-inspired rock music and the world of animated film soundtracks have further emphasised SNJO's scope and mastery of differing genres and moods.

While these examples live on only in the memory for the time being, three triumphs can be relied on demand. If SNJO's recording of Miles Ahead, with Ingrid Jensen as featured soloist, was early confirmation of an ensemble playing with the composure and attention to detail required by music arranged by Gil Evans and originally given voice by Miles Davis, two subsequent CD releases have raised the bar significantly.

Smith's re-orchestration of Rhapsody in Blue took George Gershwin's Jazz Age concerto on a previously unimagined twenty-first century adventure, providing a platform for

the irrepressible Scottish pianist Brian Kellock's flamboyant skills and unleashing the fiery individual creativity that comes as standard in a SNJO performance. It has since been followed on CD by Smith's own composition Torah, originally written for Joe Lovano but featuring Smith in a tour de force of saxophone expression within an orchestral framework of outstanding quality and vigour.

When not maintaining SNJOs' reputation for first class performances, the individual members are involved in a spectrum of jazz activity of their own, from the punchy hard bop of trumpeter Ryan Quigley's award-winning sextet and saxophonist Paul Towndrow's equally hard driving group Newology to trombonist Chris Greive's experiments with NeWt, alto saxophonist Martin Kershaw's ambitious Hero as a Riddle project, drummer Alyn Cosker's electric trio and Tommy Smith's KARMA. Such a range of interests and the strength of personality that develops as a result ensures that individually and collectively the members of SNJO remain razor sharp in the pursuit of jazz excellence.

ROB ADAMS





[www.tommysmith.co.uk]

JAN GARBAREK'S MOLDE CANTICLE

TOMMY SMITH was born in Edinburgh in 1967, won best soloist and best group titles at Edinburgh International Jazz Festival, aged 14, and recorded his first album at 15. After studying at Berklee College of Music he joined Gary Burton's group, touring worldwide and recording the *Whiz Kids* album on ECM Records. He signed to Blue Note Records in 1989 and having formed his own record company, Spartacus, has now released twenty-three solo albums. He has presented television and radio programmes for the BBC and Channel Four and has received awards and honours including a BBC Heart of Jazz award, Best Woodwind at the inaugural Scottish Jazz Awards (2008), the Scottish Jazz Expo Award (2009), and honorary doctorates from Heriot-Watt and Glasgow Caledonian universities. His many compositions include four saxophone concertos, the symphonic work *Edinburgh for Edinburgh Youth Orchestra*, *The Morning of the Imminent* for Dame Cleo Laine and Sir John Dankworth, the Glasgow Jazz Festival commission *Beasts of Scotland*, and a series of large scale works, including *Planet Wave*, *Beauty and the Beast*, *Torah* and the world's first meeting between jazz and Japanese taiko drumming, *The World of the Gods*, for the Scottish National Jazz Orchestra. In June 2010 he was awarded a professorship by the Royal Scottish Academy of Music and Drama.

JOHN ABERCROMBIE'S RALPH'S PIANO WALTZ

MANU PEKAR was born in Paris in 1955 and grew up listening to his parents' record collection. His mother, a classically trained violinist, liked New Orleans and swing, especially Django Reinhardt, and his father favoured Miles Davis, Dave Brubeck and the Modern Jazz Quartet. In his teens, inspired by groups including Pink Floyd, Jethro Tull and Santana, Pekar took up guitar. He played with rock bands and studied with the great French guitarist Frederic Sylvestre and after gaining a masters degree in Physics and Mathematics, he decided to pursue music as a career. He studied at Berklee College of Music from 1984-1987 and soon afterwards recorded his first album for CBS/Sony, featuring special guest, saxophonist Dave Liebman. He has since worked with saxophonists Larry Schneider and Ricky Ford, among many other musicians, and has written music for a variety of ensembles, including woodwind trio, jazz big band and string sextet. Pekar has also written music for stage plays and film soundtracks, including Paulo Antunes' *Gu Nian*, and contributed distinctive arrangements of *Tones for Joan's Bones* and *Acknowledgement to SNJO's Chick Corea* and *John Coltrane* tributes. He is currently director of the Jazz and Improvisational Music department at the National Conservatory of Music in Reims, France.



[www.manupekar.free.fr]

TRYGVE SEIM'S ULRIKAS DANS



[www.trygveseim.no]

TRYGVE SEIM was born in Oslo in 1971 and began playing saxophone at the age of 14. His earliest inspirations were Jan Garbarek, Miles Davis's electric period and the documentation of European improvising by his future record label, ECM. While studying jazz at Trondheim Conservatory Seim met pianist Christian Wal-lumrod, who is also an ECM artist in his own right, and together they formed Airamerø, which went on to tour with Kenny Wheeler and Nils Petter Molvaer. In 1992, Seim, by then based back in Oslo, joined the "little big band" Oslo 13. He appeared on the group's 1993 album, *Live*, and when their leader Jon Balke left in 1995, Seim and fellow saxophonist Morten Halle became the ensemble's principal composers. Nineteen ninety-three was also the year in which Seim co-founded the Source, a quartet originally rooted in the free jazz tradition but which has since developed a personal style of its own and now also records for ECM. Seim made his own ECM debut in 1999 with the widely acclaimed *Different Rivers*, from which tonight's *Ulrikas Dance* was drawn, and has since become established as one of European jazz's most individual voices through albums including his 2004 masterwork, *Sangam*.

DAVE HOLLAND'S MAY DANCE

CHRISTIAN JACOB was born in Lorraine, France, began classical piano studies at the age of four and went on to study with Pierre Sancan at the Paris Conservatory. Having heard Oscar Peterson and Dave Brubeck when he was nine or ten, he played jazz as a hobby throughout his Conservatory years but then, having become one of the youngest students to graduate from the Conservatory, he decided to change allegiances. Without knowing a word of English he moved to the United States to study jazz at Berklee College of Music, where he won a number of awards, including the Oscar Peterson Jazz Masters Award, the Great American Jazz Piano Competition and *Down Beat* magazine's distinction as Top Collegiate Jazz Soloist. He joined the Berklee faculty as a piano tutor on graduating in 1985, subsequently toured with Gary Burton and as musical director with trumpeter Maynard Ferguson's Big Bop Nouveau Band, and recorded the first of his five trio CDs for Concord Records, with Peter Erskine and John Patitucci, in 1997. He has since worked with Flora Purim & Airtõ Moreira, Phil Woods and Bill Holman and has composed and arranged for big bands and orchestras, including the Bangkok Symphony.



[www.christianjacob.com]

C HARLIE HADEN'S

SILENCE



[w w w . f r e d s t u r m . c o m]

FRED STURM is a 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 concertgoers will know Fred's work through the orchestra's Steely Dan and Astor Piazzolla projects. 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, orchestral, wind, choral, and chamber ensembles worldwide and have featured Wynton Marsalis, Bob Brookmeyer, Clark Terry and Phil Woods. Fred's recent work includes a two-hour suite for singer Bobby McFerrin featuring indigenous music from twenty-one countries and a 'nine-inning' baseball symphony, *Forever Spring*.

A RILD ANDERSEN'S HYPERBOREAN & INDEPENEDCY IV

MIKE GIBBS is a composer, arranger and trombonist who has worked with many music luminaries, including Pat Metheny, John McLaughlin, John Scofield, Narada Michael Walden, Michael Mantler, Gary Burton, Whitney Houston, Peter Gabriel and Bill Frisell. Born in Salisbury, Southern Rhodesia (now Harare, Zimbabwe), he grew up playing trombone and piano and was awarded scholarships to attend Lenox School of Jazz and Tanglewood Summer School, where he studied with Gunther Schuller, George Russell, J.J. Johnson, Lukas Foss, and Iannis Xenakis. Having graduated from Berklee College of Music with a diploma in arrangement and composition in 1962, he moved to the UK, played trombone for Tubby Hayes, Graham Collier, John Dankworth and Cleo Laine, and by the late 1960s was generally recognised as one of the leading young composer-arrangers in jazz. His albums, including *Michael Gibbs and In the Public Interest*, won him numerous awards and after nine years as composer-in-residence at Berklee, during which time he orchestrated Joni Mitchell's *Don Juan's Reckless Daughter* album among many others, he returned to the UK in 1985. He has since written extensively for films and television and worked with the NDR and WDR bands in Germany, and in 2004 received an Honorary Fellowship from Birmingham Conservatoire.



KENNY WHEELER'S

HEYOKE



[www.florianross.de]

FLORIAN ROSS was born in 1972, studied piano and composition with John Taylor, Bill Dobbins, Joachim Ullrich, Jim McNeely and Don Friedman at the Hochschule für Musik und Tanz, Cologne, at the Guildhall School of Music & Drama, London and at New York University. Since 1998 he has released seven albums featuring both small and large ensembles, and has written approximately one hundred compositions and arrangements for large jazz ensembles. As well as various other prizes, he received the prestigious Thad Jones Composition Competition Award in 2000 and won the WDR Jazz Composition prize in 2006. His commissioned works include pieces for the German NDR and WDR big bands, the Netherlands Metropole Orchestra, the BBC Big Band, the Danish Radio Jazz Orchestra, RTE Irish Radio Orchestra, and Sydney Mothership Jazz Orchestra and artists including David Liebman, John Scofield, George Duke, and Gary Burton. SNJO regulars will remember Ross's A Day in the Life commission in 2002 and his brilliantly imaginative arrangements of Giant Steps, Crepuscule with Nellie and Humpty Dumpty for SNJO's Coltrane, Monk and Corea tributes. In addition to writing and touring with his own trio and Nils Wogram's Nostalgia, Ross teaches piano and composition at the Hochschule für Musik und Tanz in Cologne.

CHICK COREA'S **CRYSTAL SILENCE**

MAKOTO OZONE was born in Kobe, Japan in 1961 and began playing organ aged four, switching to piano at twelve. He attended Berklee College of Music from 1980 to 1983, studying Jazz Composition and Arranging. On graduating he immediately joined vibraphonist Gary Burton's group and signed a worldwide recording contract with CBS, releasing a self-titled debut album and making his Carnegie Hall debut the same year. He formed his first trio with bassist Kiyoshi Kitagawa and drummer Clarence Penn in 1996 and released The Trio album on Verve, winning Swing Journal magazine's Best Jazz Trio Album of the Year award. As well as playing and composing jazz, Makoto has performed classical music, including Gershwin, Bernstein, Beethoven, Mozart, and his own piano concerto, Mogami, with internationally known conductors such as Charles Dutoit, Tadaaki Otaka, Eiji Oue, and Michiyoshi Inoue and orchestras including Sinfonia Varsovia, NDR Hamburg, New Japan Philharmonic, and Sapporo Symphony Orchestra. His 2002 duet album of classical pieces with Gary Burton, Virtuosi, received a Grammy nomination in the Classical Crossover section. In 2004, Makoto gathered an elite group of Japanese jazz musicians to form the big band No Name Horses, which has toured internationally and made a stunning appearance at EIJF in 2009



[www.makotoozone.com]



[[www.myspace.com/ryanquigleytrumpet.com](http://www.myspace.com/ryanquigleytrumpet)]

P^{AT} METHENY'S BRIGHT SIZE LIFE

RYAN QUIGLEY has been one of the orchestra's great strengths as a player since he joined SNJO in 2001 but he is becoming increasingly recognised for his talents as a composer and arranger both inside and outside the orchestra's schedule. His arrangement of Impressions into a mini suite for SNJO's tribute to John Coltrane in 2007 showed an ability to take an existing piece of music into previously unimagined and wholly satisfying realms and his composing abilities have been highlighted by his award-winning sextet and the maverick a cappella horns quartet, Brass Jaw, where his wit and sense of adventure fit with his colleagues' liking for blending mischief with virtuosity. The formation of his own big band, which toured successfully for the Scottish Arts Council's Tune-up scheme earlier this year and paid fitting homage to Maynard Ferguson at Glasgow Jazz Festival in June, has been a particularly fine endorsement of Ryan's talent for working on a wide canvas, drawing on a repertoire that includes songs by the Beatles as well as jazz standards and original compositions, and he has just recently expanded his Beatles canon with a star-strewn big band concert to mark John Lennon's seventieth birthday.

K^{EITH} JARRETT'S MY SONG

GEOFFREY KEEZER was born in Eau Claire, Wisconsin in 1970, grew up in a musical family, with both parents music teachers, and began studying piano aged three. In 1989, after completing his first year at Berklee College of Music in Boston, he joined Art Blakey's Jazz Messengers. Since then, he has worked with virtually all of jazz's living legends and has appeared on countless recordings both as a leader and as an accompanist. His career has spanned many projects and genres. He has had compositions commissioned by the Carnegie Hall Jazz Band, Saint Joseph Ballet, Mainly Mozart Festival in San Diego, and the Zeltsman Marimba Festival and was a recipient of Chamber Music America's 2007 New Works grant. He has also played bass in a rock band and contributed artwork to David Mack's comic Kabuki. Keezer's composition and arranging talents will be familiar to the Scottish National Jazz Orchestra audience through his South Alaska Suite, which was commissioned specially by SNJO and premiered in February 2005. He also contributed arrangements to SNJO's John Coltrane and Chick Corea tributes. His latest project, *Áurea*, is a highly acclaimed adventure into South American folkloric music, featuring collaborators from Peru, Argentina and New York.



[www.geoffreykeezer.com]

An Evening with
KURT ELLING

Fri. 11 March 2011

EDINBURGH

Queen's Hall 8:30pm

Sat. 12 March

GLASGOW

RSAMD Concert Hall 7:30pm

Sun. 13 March

STIRLING

MacRobert 8:00pm



SNJO
featuring **BILL EVANS**
& **TOMMY SMITH**

Thur. 19 May 2011

ST. ANDREWS

Byre Theatre 8:00pm

Fri. 20 May

EDINBURGH

Queen's Hall 8:30pm

Sat. 21 May

GLASGOW

RSAMD Concert Hall 7:30pm

Sun. 22 May

STIRLING

MacRobert 8:00pm

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.

SCOTTISH NATIONAL JAZZ ORCHESTRA

Special guest **ARILD ANDERSEN** double bass

Martin Kershaw clarinet, soprano and alto saxophones

Paul Townsend soprano and alto saxophones

Tommy Smith flute, tenor saxophone

Konrad Wiszniewski soprano and tenor saxophones

Bill Fleming bass clarinet & baritone saxophone

Ryan Quigley trumpet and flugelhorn

Cameron Jay trumpet and flugelhorn

Richard Iles trumpet and flugelhorn

Tom MacNiven trumpet and flugelhorn

Chris Greive trombone

Phil O'Malley trombone

Michael Owers trombone

Lorna McDonald bass trombone

Steve Hamilton piano

Calum Gourlay double bass

Alyn Cosker drums

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www.snjo.co.uk

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