

The background is a textured, warm-toned surface, possibly made of crumpled paper or fabric, in shades of orange, red, and pink. It features silhouettes of musicians: a guitarist on the left and a pianist on the right. Numerous small, dark, petal-like shapes are scattered across the scene, appearing to fall or drift. The overall aesthetic is artistic and evocative of jazz.

**THE SCOTTISH NATIONAL
JAZZ ORCHESTRA**

DIRECTED BY TOMMY SMITH

NEW WAVES
ANTONIO CARLOS JOBIM
FATS WALLER

ARRANGED, ORCHESTRATED AND CONDUCTED BY BILL DOBBINS

FEATURING
TOMMY SMITH, IRINI ARABATZI,
MARIO CARIBE & BRIAN KELLOCK

MAY 2019

NEW WAVES: ANTONIO CARLOS JOBIM / FATS WALLER

featuring Tommy Smith, Irini Arabatzi, Mario Caribe & Brian Kellock
Arranged, orchestrated and conducted by Bill Dobbins

The SNJO invite you to celebrate with them the extraordinary music of two legendary names in 20th Century music: the inimitable Antonio Carlos Jobim and the irrepressible 'Fats' Waller.

With tracks that include Jobim's enduring *Girl from Ipanema*, and his sensuous *One Note Samba* as well as a wonderful selection of Fats Waller's classic tunes, this contrasting programme is orchestrated, arranged and conducted by composer Bill Dobbins.

Together, the SNJO with their special guests, aim to bring warmth, affection and outstanding musicianship to this perennially popular music of Antonio Carlos Jobim and Fats Waller.

snjo.co.uk

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PROGRAMME NOTES

The history of jazz is peppered with fresh ideas, new thinking and innovative music, much of it often overlooked or under-appreciated but every so often, the stars align and invention catches a wave of popular opinion. The music of Jobim and Waller could not be more different in terms of origins, development, design and delivery, but they both injected jazz with fresh vitality and verve. Their enduring music is stamped with individuality and identity, and fans still warm to its honesty as much as they appreciate its artistry.

The **SNJO** is delighted to welcome guests **Irini Arabatzi** (voice), **Mario Caribe** (guitar, voice and percussion), **Brian Kellock** (piano) and guest arranger, orchestrator and conductor **Bill Dobbins** to the stage while **Tommy Smith** (tenor saxophone) will feature as soloist on the Jobim pieces that were written as a result of fruitful collaborations with American saxophonist, Stan Getz.

The sultry, sinewy sounds of Bossa Nova are a synthesis of Samba music and a quietly passionate form of Latin-American jazz. It emerged from Brazil in the late 1950's taking the world by storm and giving jazz its first crossover hit - the 1964 album, Gilberto/Getz featuring Antonio Jobim. Even today this album is offered up as definitive of the style... but the history of Bossa Nova is in fact, much more nuanced and chequered.

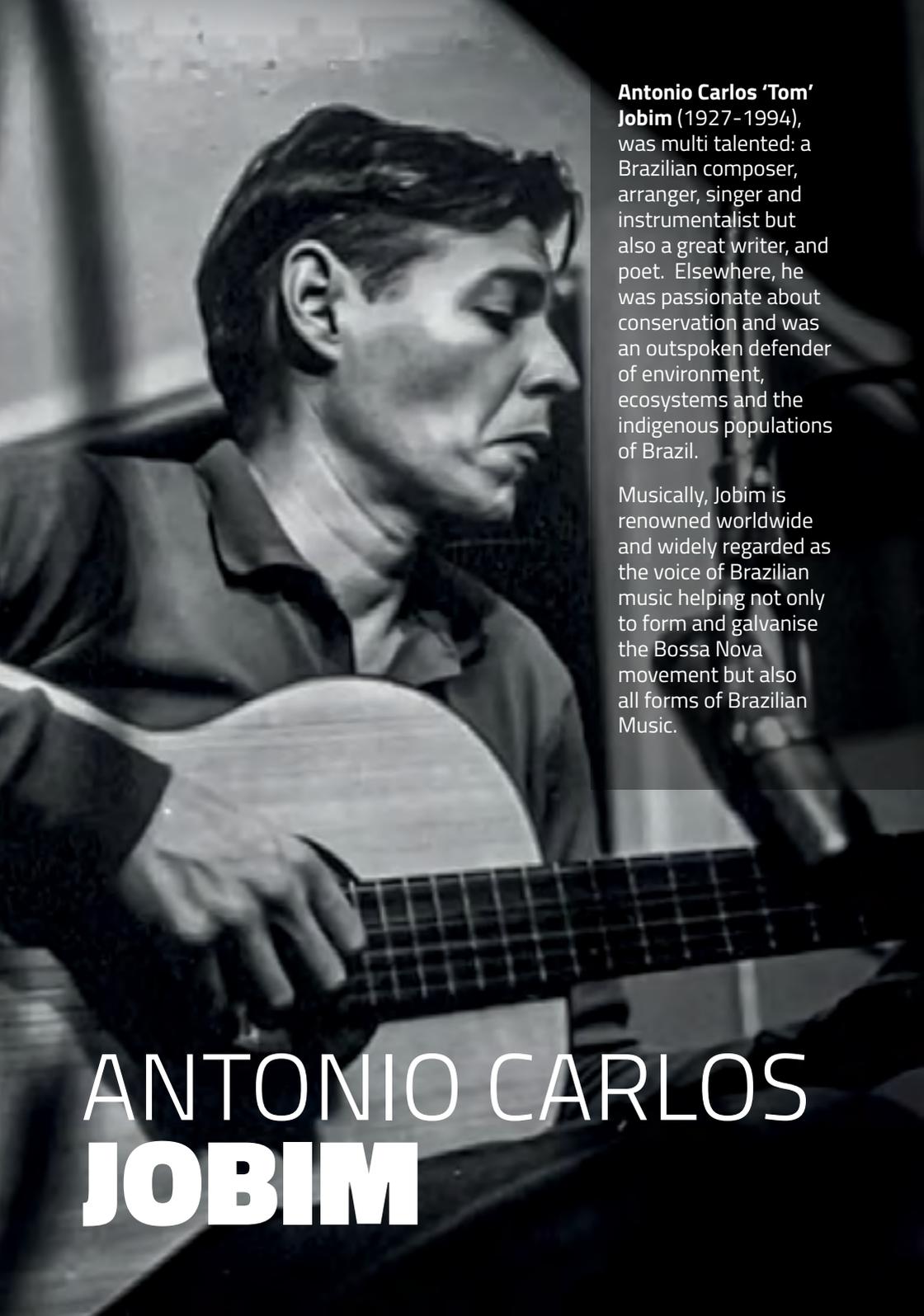
Its modern identity is rooted in urbanized Amazonian-African forms, which Jobim and his contemporaries shaped into chic, stylish cosmopolitan jazz. Jobim worked with guitarist João Gilberto to produce *Cancao do amor demais* (1958), an album by singer Elizete Cardoso with song lyrics by the Brazilian poet/dramatist, Vinícius de Moraes. It is considered the source of the Bossa Nova wave, which has peaked many times, and will do so again tonight with the SNJO.

Fats Waller's extrovert music personifies the roaring 1920's, the so-called 'gangster age' of lawlessness, loose morals and of course, great piano jazz. It was also the beginning of the golden age of American cinema, a wave just waiting to be caught. Ragtime and revues would soon be old hat in an era when the public appetite for the sensation was insatiable. Waller, a natural screen performer, was in the right place at the right time.

Thomas 'Fats' Waller was blessed with many attributes and advantages. He was precocious and single-minded, but he was also supported by his family and tutored by disciplinarians and creative teachers. Waller's piano style is often described as a bridge between the syncopated ragtime of Scott Joplin and jazz that swings, but is largely of his own invention. The distinction between parlour piano and bar room 'stride' had already been established, and the latter became immensely popular with audiences. Waller brought finesse and charm to the 'stride' style, comfortably spanning octaves with his steady left hand, and combining dazzling melodic variants with his hard-hitting right.

It is their penchant for understatement as well as prodigious talent and forceful personalities, which has helped ensure the music of Waller and Jobim remains accessible to wider audiences. The quality of their work as well as their optimistic sounds has ensured its popularity continues into the 21st century and the music of Antonio Carlos Jobim and Fats Waller is as relevant today as when written.

Who does not swoon at the sound of Jobim? Who does not tap the foot to the beat of Waller? Where is the summer playlist that does not include 'The Girl from Ipanema'? Significantly, what does the constant, 'never-out-of print' demand for their music, be it on CD, mp3, movie soundtracks or television commercials really mean...? It means that it was music that was built to last.



Antonio Carlos 'Tom' Jobim (1927-1994), was multi talented: a Brazilian composer, arranger, singer and instrumentalist but also a great writer, and poet. Elsewhere, he was passionate about conservation and was an outspoken defender of environment, ecosystems and the indigenous populations of Brazil.

Musically, Jobim is renowned worldwide and widely regarded as the voice of Brazilian music helping not only to form and galvanise the Bossa Nova movement but also all forms of Brazilian Music.

ANTONIO CARLOS JOBIM

Born in Rio de Janeiro on 25th January 1927, he was raised initially in a wealthy household where his father was a professor, writer, diplomat and journalist, and his mother was a teacher. Jobim's parents separated when he was very young, and he was subsequently brought up by his mother and stepfather in reduced circumstances.

Jobim learned piano and guitar from a relatively young age, although it's not clear how much of his very early musical education was self-taught. He certainly received lessons in theory in his mid-teens from the German composer and musicologist Hans-Joachim Koellreutter, and piano tuition from Lúcia Branco and others at the Escola Nacional de Musica.

Composition was Jobim's consuming passion, and he'd already produced a remarkable variety of pieces, from romantic Sambas to symphonic pieces, by the time he came to wider notice in his mid-twenties. The early 1950's saw the first recordings of his songs by popular Brazilian singers, and shortly afterwards

in 1955, he could be heard conducting his symphonic work *Lenda* on national radio.

Jobim was already at the epicentre of serious Brazilian music in the late 1950's when he began collaborating with João Gilberto and Vinícius de Moraes on the influential Bossa Nova album *Canção do Amor Demais*. Jobim was also involved with de Moraes on the verse play *Orfeu do Carnaval*. Jobim composed music for de Moraes, which was later expanded for the film version of the play *Black Orpheus*.

Although known internationally for the Bossa Nova, Jobim's career also embraced music for the concert platform, film and theatre scores, classical compositions and easy listening whilst his famous collaborations with American jazz stars such as Stan Getz, Ella Fitzgerald and Frank Sinatra made him a household name.

Jobim epitomised the search for identity and love of Jazz by Brazilian musicians. He always lived in Brazil and although often collaborating with musicians abroad, he

never compromised or disguised his Brazilian culture and yet was also progressive and forward thinking about those collaborations. He remained a passionate champion of uniquely Brazilian music and produced a string of solo albums and recordings with contemporaries such as the singers Astrud Gilberto and Miúcha.

1965 saw Jobim's work on *Volume One* of the Getz/Gilberto recordings rewarded with a Grammy Awards for Album of the Year, Best Jazz Instrumental Album, Best Engineered Album (non-classical). *The Girl from Ipanema* also won the Grammy Award for Record of the Year. He was inducted into the Songwriters Hall of Fame in 1991, and was further recognised with a posthumous Lifetime Achievement Award at the 2012 Grammys.

Antonio Carlos Jobim died on 2nd December 1994 in New York City as a result of cardiac arrest following routine surgery. Jobim was married twice and was survived by his five children and four grandchildren.

Thomas Wright 'Fats' Waller (1904-1943)

was born in New York City on 21st May 1904. He was the youngest of five surviving children and enjoyed an educated upbringing in the family home. His mother Adeline was a musician who began tutoring young Thomas on piano from the age of six. Thomas Waller turned out to be a precocious talent, playing organ in his father's church at the age of ten. He later received further expert tuition from pianist and composer James P. Johnson (1894-1955), an influential exponent of jazz and ragtime styles.

Waller left high school at the age of fifteen. He'd already begun playing organ at the Lincoln Theatre in Harlem and this work, along with other performance opportunities, sustained him comfortably through his late teens. He also began composing and made his first recordings for the Okeh label in 1922, while his first published composition, 'Squeeze Me', came out in 1924.

Fats Waller in his twenties became an accomplished performer, a prolific composer and an ambitious recording entertainer. He spent the next decade expanding his portfolio of Broadway tunes, jazz standards, humorous songs, and challenging instrumentals. His credentials as a major star were cemented as an RCA Victor recording artist, recording exclusively for the company for the duration of his career.

Greater stardom beckoned in 1929, with a string of hits that helped launch his radio career, firstly with WABC in New York in 1930, and later with his own show, 'Fats Waller's Rhythm Club' on WLW in Cincinnati. His radio work also gave him a chance to hone his natural ability as an articulate host and an entertaining humourist, talents that translated easily to stage and film.

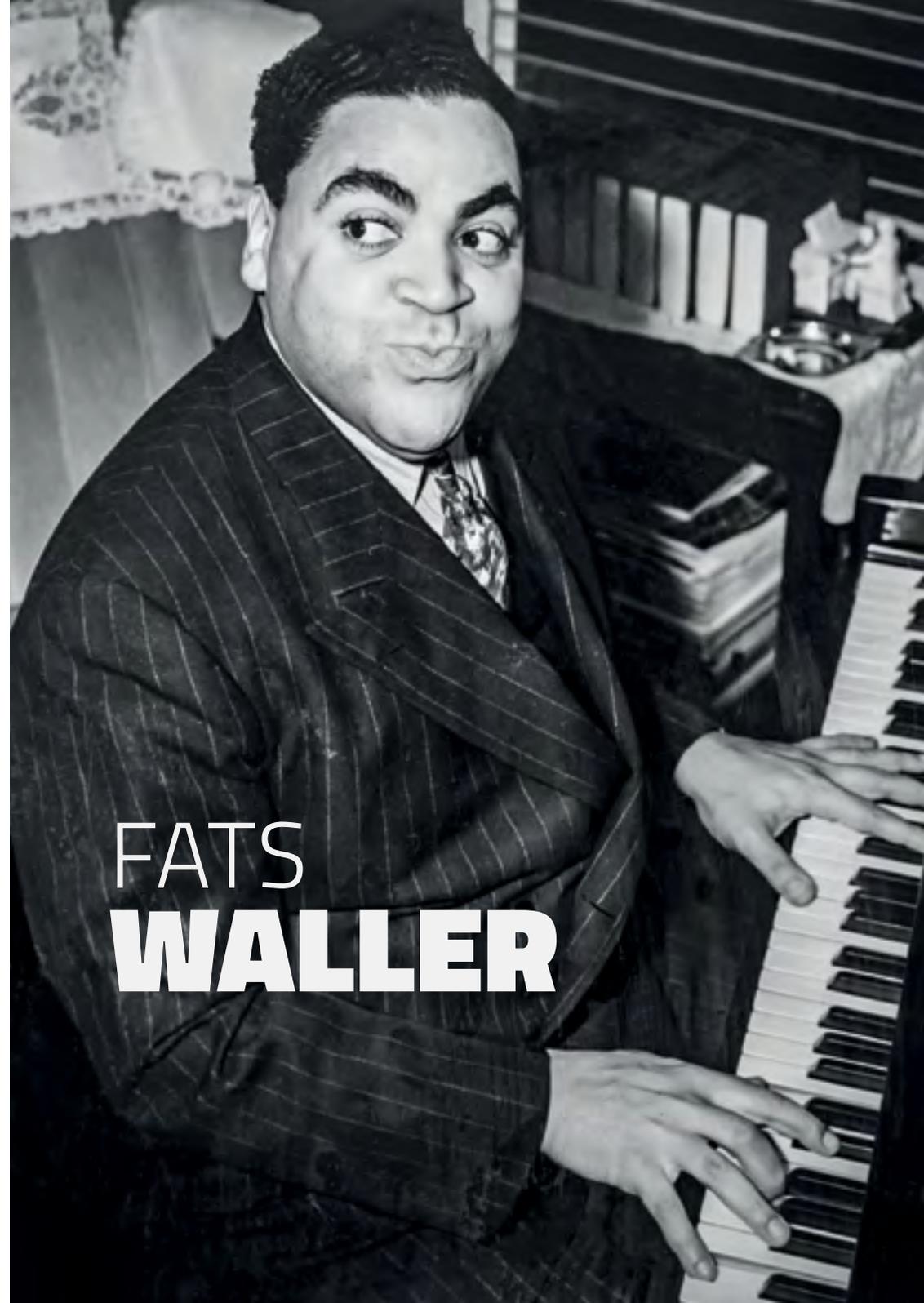
Fats Waller toured Europe in the 1930's and featured in one of the BBC's first television broadcasts in 1938.

He also appeared in feature films, most notably *Stormy Weather* and *King of Burlesque*. He will, however, be remembered primarily for his extensive repertoire of exemplary piano playing, which brought jazz, ragtime and popular music together in a style that was uniquely his own.

Fats Waller fell seriously ill during an engagement in Los Angeles, and died aged thirty-nine on 15th December 1943, on the train journey back to his home in New York. He was survived by his wife Anita, and his son Maurice, who wrote a revealing account of his father's life.

Thomas Wright 'Fats' Waller has since been inducted into the Songwriters Hall of Fame, and the Jazz at Lincoln Center Hall of Fame. He is also a posthumous recipient of A Grammy Lifetime Achievement Award.

*Programme notes,
Jobim and Waller biographies
by Michael Clark*



FATS WALLER

BILL DOBBINS

ARRANGER, ORCHESTRATOR, CONDUCTOR



Bill Dobbins is recognized worldwide as an outstanding jazz and classical pianist, a gifted composer and arranger, and a respected educator.

As a pianist, he has performed with classical orchestras and chamber ensembles under the direction of Pierre Boulez, Lukas Foss, and Louis Lane. In 1972, Bill Dobbins was a prizewinner in the prestigious International Gaudeamus Competition for interpreters of contemporary music. He has also performed and recorded with jazz artists such as Clark Terry, Al Cohn, Red Mitchell, Phil Woods, Dave Liebman, Benny Golson, Paquito D'Rivera and Peter Erskine.

Bill currently teaches courses in jazz composing and arranging at the distinguished Eastman School of Music in Rochester NY. In addition, he gives applied lessons in jazz writing and directs regular performances by the Eastman Jazz Ensemble and the Eastman Studio Orchestra.

Bill Dobbins first joined the Eastman faculty in 1973, and was

instrumental in designing both the graduate and undergraduate curricula for Eastman's jazz studies programme. Many of his students have been heard in the big bands of Count Basie, Woody Herman, Buddy Rich, Maynard Ferguson, Chuck Mangione, and Maria Schneider. Others have gone on to enjoy successful careers in film and television, or joined faculties offering jazz programmes in many of the world's leading music schools.

In 1994, Dobbins became principal director of the WDR Big Band in Cologne, Germany. He subsequently directed dozens of concert, radio, television, and tour projects that often featured internationally acclaimed soloists including Dave Liebman, Randy Brecker, Art Farmer, Peter Erskine, the Kings Singers, and Katia and Marielle Labèque. In 2002, Bill returned to the Eastman faculty, while continuing to work as guest director with the

WDR Big Band and the Netherlands Metropole Orchestra (Hilversum). He has also collaborated with Panamanian jazz artist Danilo Pérez, presenting workshops, performing and directing the Global Jazz Orchestra for the Panama Jazz Festival in 2017 and 2018.

Bill Dobbins has published countless compositions and arrangements for big bands, chamber music combinations and solo piano. Moreover, many jazz education programmes worldwide have adopted his voluminous transcriptions of classic jazz piano solos and his jazz textbooks for use in their courses. Recent recordings include *J.S. Bach: Christmas Oratorio*, with the Kings Singers and the WDR Big Band (Signum Classics) and *Bill Dobbins: Composers Series Volume 1 - music of Clare Fischer and George Gershwin and Volume 2 - music of Duke Ellington and Billy Strayhorn* (Sons of Sound).

PROGRAMME

FATS WALLER

HANDFUL OF KEYS

VIPER'S DRAG

KEEPING' OUT OF MISCHIEF NOW

ZONKY

THE JITTERBUG WALTZ

LONESOME ME

THE JOINT IS JUMPIN'

HONEYSUCKLE ROSE

There will be a 20 minute interval.

ANTONIO CARLOS JOBIM

WAVE

INSENSATEZ (HOW INSENSITIVE)

(Antonio Carlos Jobim/Vinicius de Moraes)

DESAFINADO

(Antonio Carlos Jobim/Newton Mendonça)

SAMBA DE UMA NOTA SÓ
(ONE NOTE SAMBA)

(Antonio Carlos Jobim/Newton Mendonça)

GAROTA DE IPANEMA (THE GIRL
FROM IPANEMA)

(Antonio Carlos Jobim/Vinicius de Moraes)

CORCOVADO (QUIET NIGHTS)

CHEGA DE SAUDADE (NO MORE
BLUES)

(Antonio Carlos Jobim/Vinicius de Moraes)

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Martin Kershaw
Paul Towndrow
Konrad Wiszniewski
Bill Fleming
Yvonne Robertson

TRUMPETS

Jim Davison
Sean Gibbs
Tom MacNiven
Lorne Cowieson

TROMBONES

Chris Greive
Liam Shortall
Kieran Macleod
Michael Owers

RHYTHM

Drums:
Alyn Cosker
Bass:
Calum Gourlay
Guitar:
Kevin Mackenzie

GUESTS

PIANO

Brian Kellock (*Waller*)
Bill Dobbins (*Jobim*)

GUITAR, PERCUSSION, VOCALS

Mario Caribe

VOCALS

Irini Arabatzi

TENOR SAXOPHONE

Tommy Smith



Tommy Smith (b.1967) is one of the finest musicians of his generation, who has worked in jazz, classical, theatre, folk, and pop circles. Smith's prolific career began with his first album, *Giant Strides*, (1983) when he was only sixteen. This recording earned him a scholarship to Berklee College of Music in Boston. There he formed the group Forward Motion and together they recorded two albums. Next, thanks to a recommendation by legendary jazz-fusion pianist Chick Corea, Smith was invited Gary Burton's band. Smith would tour the world for the first time and play on the album ECM album *Whiz Kids*, (1987). Since then, he has made thirty solo albums as a leader for Blue Note, LINN, ECM and his label Spartacus Records, toured over 50 countries, and has collaborated with Arild Andersen, Edwin Morgan, Liz Lochhead, Norman MacCaig, Scottish Ensemble, John Scofield, Jaco Pastorius, Kenny Wheeler, Jack DeJohnette, Dizzy Gillespie, and Trilok Gurtu.

Smith is founder/artistic director of the Scottish National Jazz Orchestra (1995) The Tommy Smith Youth Jazz Orchestra (2001) and established Scotland's first ever full-time jazz course (2009) at the Royal Conservatoire of Scotland. He also holds three honorary doctorates from Heriot-Watt, Glasgow Caledonian & Edinburgh Universities, a Professorship from the RCS, Lord Provost Music Award, A Scottish Jazz Expo Award, BBC Heart of Jazz Award, and a Parliamentary Jazz Award. His album *KARMA* won him his seventh Scottish Jazz Award, and in 2019 he was awarded an OBE for services to jazz by Queen Elizabeth II.



In 1996, **Mario Caribe** moved from Brazil to Scotland with his young family. Shortly afterwards, he was invited to join Tommy Smith's jazz course, to play on his "Beasts of Scotland" tour and to join the SNJO where he held the bass chair for 9 years.

Mario rapidly became the first choice bassist for many groups in the burgeoning Scottish Jazz scene as well as for cross genre groups such as Moishes Bagel, Nuala Kennedy, Tangalga and Phil Bancroft's 'Home Small as the World'. His reputation rapidly spread internationally and he was invited to join select groups with top American and European players including Julian Arguelles, David Berkman, Ghuss Jansen, Tim Garland, Ary Hoenig, and Leo Blanco.

Besides sideman activities, Mario found time to release two of his own CDs *Bacuris* and *Hands On* featuring his quartet with special guest David Berkman on piano. He also became involved in jazz education and has taught at most higher education institutions in Scotland. He currently is the bass/composition and arranging tutor at the Royal Conservatoire of Scotland as part of their prestigious Jazz degree.

Mario's work as a composer was highlighted in 2008 when he was commissioned by the SNJO to write a Latin style suite of music entitled

Brazilian Scenes which was successfully performed round Scotland. Later in 2010, Mario started his own Brazilian Music Trio to explore the culture and music of the area in Brazil where he was raised. He sings and plays Bossa Nova guitar and light percussion and this project allows him to revisit the music styles that he began studying back in the 70's.



Irini Arabatzi is a jazz singer from Greece. After playing the classical piano from the age of 6 till 18, she discovered jazz and improvisation and this along with world and traditional music, became her biggest inspirations.

She grew up in Brussels but moved to Greece to study at the Law School of Athens, but at the same time attended the Athenaeum Conservatory and performed in most major venues and festivals all over Greece with some of the most renowned jazz musicians. She has been member of the jazz vocal group "Les Trois Femmes" and the world vocal group "Fonés" and was also member of the cast of two musical theatre productions, "West Side Story" at the Athens Concert Hall and "Shrek" at the National Theatre of Greece.

While spending a year in the Royal Conservatoire of Scotland, she had the chance to be a member of the Euroradio Orchestra hosted by the BBC Radio and also collaborated with the Scottish National Jazz Orchestra on their recording of Kenny Wheeler's *Sweet Sister Suite* and played with Tommy Smith's Youth Jazz Orchestra.

She recently moved to London to complete her Master's Degree in Guildhall School of Music and Drama, is a member of the jazz vocal group London Vocal Project and the Samba group Rhythms of the City, while working on various projects and performing in major festivals and venues across the UK, Greece and Belgium.



Brian Kellock is one of the UK's finest and most in-demand jazz pianists, acclaimed for a distinctive, swinging, playing style which has classic jazz piano influences at its heart but can never be second-guessed.

For almost three decades, Edinburgh-born Kellock - who has led his own, hugely popular, trio since the late 1980s - has been the first-call pianist for visiting American jazz musicians who appreciate his swinging style, his skills as a sensitive accompanist, his spontaneity and his sense of humour. Warren Vache, Scott Hamilton, Joe Temperley, Ken Peplowski, Herb Geller and Red Rodney are some of the diverse musicians with whom he's played.

In recent years, he has headlined numerous concerts, recordings and tours with the SNJO, cemented links in Australia with trumpeter James Morrison, and in Denmark has appeared annually at the Copenhagen Jazz Festival.

His love of playing in a duo has resulted in regular tours with Tommy Smith, and celebrated recordings and concerts with Julian Arguelles, Liane Carroll, Carol Kidd and Sheila Jordan.

Kellock's many accolades include Best CD 2002 and Best Instrumentalist 2003 at the BBC Jazz Awards; Creative Scotland Award 2003, Herald Angel Award 2003 and Jazz Musician of the Year 2011 at the Parliamentary Jazz Awards.

His next recording will be a solo piano project due for release this Spring.

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JUNE

SCOTTISH NATIONAL JAZZ ORCHESTRA
DIRECTED BY TOMMY SMITH

Sketches of Spain

FEATURING LAURA JURD



FRI 28 JUNE
EDINBURGH
QUEEN'S HALL

tickets: snjo.co.uk/sketches2019

As part of the Festival's Spanish theme in 2019, Miles Davis' hugely popular album Sketches of Spain will be performed by the SNJO at the Queen's Hall on Fri 28th June.

This highlight of EIFF's Spanish programme will see award-winning trumpet player, composer and improviser Laura Jurd take centre stage in the Miles Davis role. A recipient of multiple awards and a BBC New Generation Artist from 2015-2017, Laura has developed a formidable reputation as one of the most distinctive and creative composer-performers to emerge from the UK in recent years.

Stemming from their interest in the Spanish folk tradition, Davis and arranger/composer Gil Evans recorded the album between November 1959 and March 1960. It was the recipient of the 1961 Grammy Award for Best New Jazz Composition and has since gone on to become one of the most celebrated albums of all time.



NOVEMBER

SCOTTISH NATIONAL JAZZ ORCHESTRA
DIRECTED BY TOMMY SMITH

THE ARTISTRY OF JAZZMEIA HORN

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