

SNJO^{...}

Scottish National Jazz Orchestra

John Coltrane Centenary Celebration

featuring
Emma Rawicz

**Concert
Programme**

September 2026



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The Scottish National Jazz Orchestra
presents

John Coltrane Centenary Celebration featuring Emma Rawicz

2026 marks the centenary of the birth of the iconic saxophonist **John Coltrane**. Coltrane remains a towering presence, not only in jazz but in the music of the latter half of the twentieth century and beyond. His immense influence as a saxophonist continues to inspire new generations, who absorb the creativity he brought to the music of **Thelonious Monk** and **Miles Davis** as well as his own classic recordings. His compositions are both an inspiration and, in the case of the evergreen *Giant Steps*, a rite of passage for saxophonists particularly, and instrumentalists generally.

The Scottish National Jazz Orchestra is joined by featured soloist **Emma Rawicz** to celebrate Coltrane's legacy. Recognised as one of the most exciting emerging voices in British jazz, the 24-year-

old saxophonist, composer, and bandleader has earned international acclaim through celebrated recordings, appearances at major festivals, and collaborations with leading ensembles including the BBC Concert Orchestra and the WDR Big Band. Rawicz's strength as an improviser combines technical command with fearless creativity, bringing virtuosity and fresh invention across the breadth of Coltrane's repertoire.

Under the direction of **Kieran McLeod**, Rawicz and the Scottish National Jazz Orchestra look forward to presenting this programme of newly commissioned arrangements and original compositions inspired by the music and enduring legacy of John Coltrane.



Programme

Music listed in alphabetical order and will be played as announced from the stage.
There will be an interval of 20 minutes.

Attaining

John Coltrane, arr. Martin Kershaw

Celestial Objects

Composed & Arranged by John O'Gallagher

Equinox / Blue Nile

John Coltrane / Alice Coltrane, arr. Harben Kay

Giant Steps

John Coltrane, arr. George Garzone and Liana Catalano Garzone

Grand Central / After The Rain / Mr. Day

John Coltrane, arr. Gareth Lockrane

Lush Life

Billy Strayhorn, arr. Emma Rawicz

Moment's Notice

John Coltrane, arr. Tim Garland

My Favorite Things

Richard Rodgers and Oscar Hammerstein II, arr. Jon Irabagon

Then He Spoke With A Human Voice

Composed & Arranged by Joe Wright

Thought Waves / The Skye Chanter / Trane Psalm

Composed & Arranged by Iain Ballamy

All music commissioned by the Scottish National Jazz Orchestra with support from Creative Scotland.

The Orchestra

Reeds

Martin Kershaw

Paul Towndrow

Harben Kay

Konrad Wiszniewski

Bill Fleming

Trumpets

Tom Walsh

Sean Gibbs

Tom MacNiven

Lorne Cowieson

Trombones

Kieran McLeod

Gordon Campbell

Anoushka Nanguy

Michael Owers

Drums

Alyn Cosker

Upright Bass

Calum Gourlay

Piano

Pete Johnstone

Guest Soloist

Emma Rawicz

Director

Kieran McLeod

Artistic Direction / Lead Trombonist

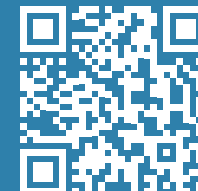
At the age of 15, Kieran first saw the SNJO performing in his hometown of Aberdeen and was blown away by its powerful brass section playing the music of Stan Kenton. 8 years later, in 2013, the SNJO invited him to join the trombone section, coinciding with their next celebration of Kenton. Since then, he has performed regularly with the orchestra. Personal highlights include performing alongside special guests Benny Golson, Mike Stern, Branford Marsalis, Bob Mintzer, Dave Liebman, Eddi Reader, and Kurt Elling.

Kieran is a composer, bandleader and trombonist. As an alumnus of the Royal Academy of Music and past winner of the BTS Don Lusher Prize, Kieran enjoys touring globally with Riot Jazz Brass Band, WorldService Project and Young Pilgrims. As a sideman, he has guested with Snarky Puppy, toured with Charlie Hunter and been a member of bands led by stalwarts of the UK jazz scene, including Julian Argüelles, Keith Tippett, Iain Ballamy and Ivo Neame.



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Composers & Arrangers

Gareth Lockrane



Flautist, composer, arranger and educator Gareth Lockrane studied at the Royal Academy of Music in the 1990s, before going on to complete an MA in Film Composing at the National Film and Television School. He has released critically acclaimed albums with both his small groups and big band, and has worked with an extraordinarily diverse range of artists across jazz and popular music, including Bheki Mseleku, Dick Oatts, Aaron Parks, Quincy Jones, Louis Cole, Nikki Iles, Jim Mullen, Gwilym Simcock, Jacob Collier, Michael Kiwanuka, Bokani Dyer, Jules Buckley, Heritage Orchestra and RAYE. Lockrane is also an experienced educator, teaching extensively at the Royal Academy of Music and Guildhall School of Music and Drama.

George Garzone

Saxophonist and educator George Garzone is a pioneering figure in contemporary jazz improvisation and a longtime member of The Fringe, the influential trio founded in 1972. He has performed and recorded with artists including Joe Lovano, Danilo Pérez, Jack DeJohnette, Peter Erskine, John Patitucci, and Jamaaladeen Tacuma, and was a member of the Grammy-winning Joe Lovano Nonet.

Garzone has appeared on many recordings, including *Three Nights in L.A.* with Peter Erskine, and will release “Ripty Boom” in September 2026 with Jeff Watts and Randy Brecker. A longtime faculty member at Berklee College of Music, he has also taught at New England Conservatory and the New School. He developed the influential Triadic Chromatic Approach improvisation method.

Harben Kay

Award-winning tenor saxophonist Harben Kay is a leading creative voice in UK jazz. They have released three acclaimed albums on their own label, Sulis Records, including *The World I Live In* (2025) and its companion EP, *Firm* (2026). Kay has led five UK tours, performing at iconic venues like Ronnie Scott’s and the Royal Albert Hall. Kay is described by



Jazz Views as “a formidable saxophonist and composer... Quite simply, outstanding!”. Having collaborated with top talents including Zoe Rahman and Fergus McCreadie, Kay’s globally influenced sound spans from their Scottish roots to international stages.

Iain Ballamy

An influential figure in contemporary European jazz, Iain Ballamy’s distinctive approach bridges avant-garde experimentation with accessible melodic sensibility. Described variously as urbane, original, melodic, freethinking and uncompromising, his musical personality combines improvisational spontaneity with a profound appreciation for harmony and form, creating a captivating tension between freedom and discipline.



Listed in the BBC’s publication ‘100 Jazz Greats’ between Count Basie and Chet Baker, Ballamy’s work is contemporary with both strong jazz and classical references, and yet unencumbered by formality and tradition.

Ballamy has performed with Hermeto Pascoal, Gil Evans, Loose Tubes and Bill Bruford’s Earthworks. His five releases for ECM include *Food* with Thomas Strønen and *Quercus* with Huw Warren and folk legend June Tabor. As a soloist, Ballamy has premiered concertos with BBC Philharmonic, BBC NOW and London Sinfonietta.

Joe Wright

Joe Wright is a musician and maker based in Cardiff, with an interest in collaborative music making, field recording and accessible music technology.



As a saxophonist, Wright is currently performing across the UK and Europe with groups led by Rob Luft, Corrie Dick and Jonathan Silk. He has also been working on new music and instruments inspired by composer Daphne Oram: “Côr Ddglywed” was premiered in ICMC Hamburg this year featuring Asya Fateyeva on saxophone with accompanying field recordings and electronics written with Mini Oramics; Joe is currently working on a MIDI version of Oram’s Oramics synthesiser with technologist, Tom Richards.

John O’Gallagher

John O’Gallagher (born in Anaheim, CA) is an internationally known saxophonist and composer whose career spans thirty years in New York City, and a decade in Europe. He has performed alongside the most renowned musicians in jazz: Joe Henderson, Kenny Wheeler, Andrew Cyrille, Tyshawn Sorey, Michael Formanek, Kris Davis, Billy Hart, Jeff Williams, Thomas Morgan, Gerald Cleaver, Ben Monder, Mary Halvorson, and many



others. Within O'Gallagher's extensive discography are recordings receiving two Juno Award nominations, two Grammy Award nominations, and one Grammy Award. He is the author of Twelve-Tone Improvisation, and the groundbreaking thesis *Analysing Pitch Structure in Late-Period Recordings of John Coltrane: Interstellar Space and Stellar Regions*.

Jon Irabagon

Composer, bandleader and Thelonious Monk Saxophone Competition winner

Jon Irabagon has performed with a growing list of

jazz's most innovative artists, including Barry Altschul, Dave Douglas, Mary Halvorson, Patricia Brennan, Rudy Royston, Uri Caine, Ralph Alessi and many more. A recent Guggenheim Fellow, Irabagon is a mainstay in the DownBeat Magazine critics and reader polls, was a Jazz Journalists Association Tenor Saxophonist of the

Year finalist, and was

named one of New York City's 25 Jazz Icons. Irabagon runs his own label Irabbagast Records to release his own uncategorisable work.

Liana Catalano Garzone

Born in Buenos Aires, Argentina, Liana Catalano Garzone spent much of her life immersed in the culture of the Río de la Plata region. Her artistic practice is rooted in the belief that art is a form of connection, exploring large-scale and experimental forms that use sound to bring people together. Catalano Garzone has built an extensive career in Buenos Aires as a baritone saxophonist, bass clarinetist and arranger, working across a range of big band and large-ensemble settings.

In early 2026, while based in Massachusetts, she premiered *The Weather* in New England for orchestra and *Hollow* for jazz orchestra. She has also collaborated with Berklee College of Music, contributing to course development and working as a music notation specialist.

Catalano Garzone is currently developing *Women Don't Dream Big*, *We Are Big — All Together*, a large-scale interdisciplinary project bringing together women from different artistic disciplines for a performance that crosses musical and artistic forms.



Martin Kershaw



Martin Kershaw has been a central figure on the vibrant Scottish music scene for more than 25 years. He is in constant demand as a world-class saxophonist, composer and teacher, and has held the lead alto chair in the SNJO since 2004. His own recordings (*Fruition*, *Maths*, *Exit Strategy*, *Hero As Riddle* and *The Howness*) have been universally acclaimed by critics and audiences alike since their release. To date, he has received commissions to compose music from many high-profile organisations, including Creative Scotland, the National Galleries of Scotland, Edinburgh Jazz and Blues Festival, Mr McFall's Chamber and the SNJO, for whom 'Attaining' is his sixth arrangement.

Tim Garland

Born in 1966, Garland studied composition at the Guildhall School of Music and Drama before switching to saxophone halfway through his course. At 23, he joined Ronnie Scott's band, before going on to form a number of award-winning groups.

His Lighthouse Trio continues to perform today, while his long-standing collaboration with piano legend Chick Corea spanned more than seventeen years. Garland received a Grammy Award for his orchestral work on Corea's *The New Crystal Silence*.

He also works regularly with long-time associate Geoffrey Keezer and has established a strong reputation on both sides of the Atlantic.



Behind the Music

Note by Kieran McLeod

When I set out to curate this new body of work for the SNJO, the ambition was vast: to capture not only the artistry of John Coltrane, but to celebrate the man and his music, his methods, his collaborators, his mentors and his spirituality.

The composers and arrangers I have brought together embody Coltrane's enduring influence on jazz. Each brings an original voice and distinct perspective to their work, yet all can be regarded as disciples of the master tenor saxophonist.

Attaining

Note by Martin Kershaw

My first full exposure to the music of John Coltrane was via the iconic 1958 recording *Blue Train*, where I developed something of an obsession with his incredible solo on the title track. This led to a deep exploration of his work—from the revolutionary *Giant Steps* (1960) to such coruscating masterpieces as *Ascension* and *Meditations* (both 1966). *Sun Ship* is a late Coltrane album, recorded in 1965 and released posthumously. “Attaining” is the fourth (and longest) track; a three-part odyssey of incredibly sustained and intense energy that seems to encapsulate Coltrane's restless search for spiritual and creative fulfilment. In my arrangement the solo saxophonist is sent on a tortuous quest for the truth, beset by all kinds of demons, pestilence and contagion, and finally emerging victorious into a gleaming state of personal enlightenment.

Celestial Objects

Note by John O’Gallagher

John Coltrane's countless innovations have shaped the course of jazz and improvised music. In my composition “Celestial Objects”, I bring together and build upon the aspects of his late 1960s music which resonate with me

the most. The arc of the composition is a kind of short-form suite that pays tribute to the emotional depth and essential characteristics of his late music: pitch cells, rhythmic constructs, quartal voicings, group improvisation, ternary themes and motivic structures, and the blues. It also honours his pioneering sax-and-drum duos and ground-breaking organisation of pitch structure centered around cyclical movements and symmetry. Two related harmonic structures, products of my decade of research into Coltrane's late music, are used to generate the entirety of the composition. It is my hope that “Celestial Objects” translates Coltrane's legacy in a way that moves listeners and might even please the master himself.

Equinox / Blue Nile

Note by Harben Kay

I wanted to celebrate the partnership of Alice and John Coltrane by presenting their compositions together in this arrangement. For me, and many others, John and Alice Coltrane's music is heavy; it's not the kind of music you put on while you're cooking; it requires deeper listening. “Blue Nile” is a staple of my small-group repertoire – it's such a moody and evocative tune, and this was a great chance to explore the composition with a larger ensemble. “Equinox” is another favourite; it has a similar vibe to “Blue Nile”, so they fit together really well, almost like one composition.

As a saxophonist, I'm totally in awe of John Coltrane's musicianship. He was such an incredible instrumentalist that his compositions were perhaps overlooked. It is an immense privilege to celebrate his writing with the SNJO and Emma Rawicz, allowing us to bring our own perspective to a small corner of his work and honour the rich legacy of Black American Music.

Giant Steps

Note by George Garzone and Liana Catalano Garzone

This arrangement of “Giant Steps” was inspired by John Coltrane's spiritual force. It comes from years of listening, learning, and feeling one's way into that search, trying to sense the spirit behind what he was playing. Expanding it into a large ensemble became a way of building a bridge toward him within a much larger sound. Working on John Coltrane's music for his 100th anniversary is an act of tribute and gratitude for the profound impact his music continues to have on our lives.

Grand Central / After The Rain / Mr. Day

Note by Gareth Lockrane

When I was contacted by the SNJO to put together this mini-suite, I was thrilled to celebrate the towering legacy of John Coltrane and to write for this fantastic ensemble. I've always loved his compositions and wanted to focus on three contrasting pieces, with the beautiful ballad *After the Rain* as the centerpiece, scored for woodwinds and muted brass. *Grand Central* has always been a favourite of mine from his late-'50s period, and it's a tune I haven't heard adapted very much. *Mr Day* is simply one of the most joyous blues melodies ever written, and I was excited to get the band really roaring on these two.

My relationship with John Coltrane goes back to my childhood. My dad loved Miles Davis' *Kind of Blue*, Coltrane's *My Favorite Things* and *Ballads*, and in particular Miles Davis' classic version of “On Green Dolphin Street”, which features the *Kind of Blue* sextet in spellbinding form. All of these records were a soundtrack to me growing up. Since then, like so many other musicians, I have spent years listening to, transcribing and attempting to

personalise the influence of Coltrane. He has influenced so many, and his music will resonate with people always. I feel very happy to have been able to contribute to marking his legacy.

Lush Life

Note by Emma Rawicz

When given the opportunity to write an arrangement for this very special tour, there was one tune that instantly came to mind as my ideal piece to arrange, and that was “Lush Life”. Quite apart from it being one of my favourite pieces of all time, the Coltrane versions of this piece are very close to my heart. When approaching the arrangement I wanted to try to retain at least some of the fragility and vulnerable beauty of Billy Strayhorn's original, while finding a new way of presenting the music that both draws on the wonderfully rich world of Coltrane, and also adds something new. To me, the sound of Coltrane's most famous quartet has always been vital; the resulting arrangement takes some of this feeling, including power chords, drum solos, big basslines and a sprinkling of Coltrane changes, while (I hope) staying true to that original Strayhorn masterpiece.

Moment's Notice

Note by Tim Garland

As a tenor sax player, I went through the boot camp of this famous period of John Coltrane pieces, with a firm favourite being “Moment's Notice”. It doesn't feel like an exercise! The swerving harmonies support a joyful tune, while the pedal section, where the harmony rests a little, provides an opportunity for something more song-like to emerge. It was this little pedal point that I found myself creating a bass riff for—a secondary theme to vary the groove.

My arrangement takes a lot of liberties, considering this piece has already been reshaped so many times. But above all, I

Scottish National Jazz Orchestra

2026/2027

4–6 December 2026

Acoustic Duke

Directed by Calum Gourlay

4 Dec* 7:30pm Paisley Town Hall

5 Dec 3:00pm Laidlaw Music Centre, St. Andrews

6 Dec* 7:30pm Queen's Hall, Edinburgh

**Featuring the Scottish National Youth Jazz Orchestra*

Tickets on-sale now at snjo.co.uk/whats-on/acoustic-duke

26–28 February 2027

Nu-Age Sounds: Resonance

30 April–2 May 2027

SNJO with Breabach

More details coming soon.

Scottish National Youth Jazz Orchestra

2026/2027

Hear the SNYJO perform live this Season:

4 Oct 2026 3:00pm Corn Exchange, Haddington

24 Oct 2026 2:00pm Eastgate Theatre, Peebles

25 Oct 2026 2:00pm CRE:8 Auditorium, Edinburgh

14 Nov 2026 2:00pm The Tolbooth, Stirling

15 Nov 2026 2:00pm Bonar Hall, Dundee

7 Feb 2027 2:00pm Cottiers Theatre, Glasgow

14 Mar 2027 3:00pm Birnam Arts

More dates to be announced soon.

snjo.co.uk/snyjo/live

hope I've preserved the joy of the piece, albeit in sophisticated guise.

My Favorite Things

Note by Jon Irabagon

An obsessive decade's worth of studying John Coltrane led to my transcribing almost every available solo of his, and the lessons I learned beyond the notes have directed my artistic choices ever since. This arrangement of "My Favorite Things" features elements from several of the dozens of live versions we thankfully have available to us through bootlegs and radio recordings. The interlude chord changes found here were actually chord substitutions improvised by McCoy Tyner during one of his incredible solos live at the Half Note club, and the Afro-Cuban section was inspired by the late era's group interactions from the *Live at Temple University* recording.

Then He Spoke With A Human Voice

Note by Joe Wright

"Then He Spoke with a Human Voice" reflects on an experience from my late teens: idolising Coltrane, I stumbled upon a collection of his recorded interviews. Listening late at night, I felt an intense dissonance between Coltrane, the titanic musical figure, and the voice of a person who sounded humble, vulnerable, introspective, generous, and who also had to think about when to do his shopping!

The piece presents my feelings, then and now: great affection for Coltrane's work alongside a sense of disconnect from the person who made it. I've used archival recordings and analyses of Coltrane's voice (some of which are heard in the piece) to generate its harmonic, melodic and rhythmic material. For me, being

reminded of Coltrane as a regular, complex figure with everyday concerns, makes his musical achievements seem all the more remarkable.

With special thanks to the Dutch Jazz Archive and the Pacifica Radio Archive.

Thought Waves / The Skye Chanter / Trane Psalm

Note by Iain Ballamy

John Coltrane is the nearest thing to a saint figure I've experienced in my lifetime – I simply cannot imagine a world without him. His omni-spiritual beliefs and devotional, transcendent approach to music has become a guiding light.

The title "Thought Waves" is taken from Coltrane's psalm poem on *A Love Supreme*. It comprises multiple short ideas and motifs re-worked and juxtaposed like facets of the imagination, each of which could be expanded upon to lead in further new directions.

"The Skye Chanter" is dedicated to the memory of trombonist Rick Taylor, a beautiful soul and musician who lived on Skye. At the NYJOS summer school he brought chanterelle mushrooms from the forest as a gift to the tutors and taught the young students a rousing chant of "John Coltrane". This is how I will always remember him.

Surprisingly perhaps, "Trane Psalm" was derived harmonically from the form and chord progressions of "Giant Steps". It has been turned inside-out as a mirror image and re-harmonised with major harmonic progressions and a new melody – a new son of Coltrane's masterpiece!

Emma Rawicz is a young saxophonist, bandleader and composer with a remarkable level of musical maturity. At just 24, she has already made a significant mark on the international jazz scene, including the release of five critically acclaimed albums: *Incantation*, *Chroma*, *Big Visit*, *INKYRA* and *Paintbox*. She has undertaken extensive headline tours across 15 countries and performed at high-profile festivals and venues around the world, including as a soloist with the BBC Concert Orchestra at the Queen Elizabeth Hall, with the German SWR Big Band at a sold-out Berlin Philharmonie, and as guest conductor and soloist with the WDR Big Band in Cologne, performing new commissioned works.

Rawicz is increasingly in demand across a range of musical spheres. Her orchestral work includes a commission from BBC Radio 3 for the BBC Concert



Orchestra, as well as a reinterpretation of Vaughan Williams' *The Lark Ascending* for soprano saxophone. She has also become a regular guest and musical expert on BBC Radio, appearing on programmes including Radio 4's *Add to Playlist* and *Front Row*. Her achievements have been recognised through numerous awards and nominations, including being named Jazz FM UK Jazz Act of the Year 2026 following a public vote.

Rawicz graduated from the prestigious Royal Academy of Music in June 2024. Alongside her studies, she developed a remarkably broad range of projects, from her regularly touring quartet and sextet featuring leading figures from the UK jazz scene, to duo performances with acclaimed pianist **Gwilym Simcock**, and her 20-piece Jazz Orchestra.

John William Coltrane (1926-1967) was born in Hamlet, North Carolina, to a musical father and a mother who was a domestic worker. Shortly afterwards, the family moved eighty miles north to the larger town of High Point, where Coltrane's early years passed uneventfully until his father died suddenly in 1939. His mother subsequently moved to New Jersey, evidently to find better work, leaving

Coltrane behind in the care of family friends in order to finish high school. It was there that he first learned to play the clarinet and alto saxophone. After graduation, and by then aged seventeen, he moved to Philadelphia to be closer to his mother.

Two years later, Coltrane enlisted in the naval forces and spent the closing months of WWII stationed in Hawaii. He became a member of the US Navy band

and he had already begun playing jazz. The tenor saxophonist **Lester Young** was an early hero, but Coltrane was greatly inspired by **Charlie Parker**, whom he saw for the first time in 1945. "Bird" became a huge influence and the two men eventually played together later that decade.

Coltrane was demobilized in 1946 and began playing gigs upon his return to the Philadelphia area. He featured in **Eddie "Cleanhead" Vinson's** band, with whom he gained valuable experience and insights into creative jazz. However, it was about this time that the drug and alcohol issues that dogged his life and affected his health began to manifest themselves.

By the early 1950's Coltrane was a member of **Dizzy Gillespie's** shifting personnel in an unsettled period of instability. However, in 1955 he joined **Miles Davis** in the "first great quintet" and flourished in that environment. During this productive time, he also worked with **Thelonious Monk** and made a successful solo album, the remarkably evergreen *Blue Trane* (1957). As a member of Davis' "second great quintet" he appeared on *Milestones* (1958) and *Kind of Blue* (1959). He later produced his own milestone with *Giant Steps* (1960) and soon broke away as an elite bandleader, an impressive composer, and a formidable improviser.

Although Coltrane's early groups were characterized by constantly changing configurations, his first quartet enjoyed commercial success with *My Favorite Things* (1961), while the more experimental quintet opened up new horizons in jazz with *Africa Brass* (1961) and *Live at the Village Vanguard* (1962). John Coltrane's vision gathered real momentum with the classic quartet that made *Ballads* (1962), *Impressions* (1963) and *A Love Supreme* (1964), and he left jazz with a lasting legacy of profoundly influential music. The release of *Ascension* and *Meditations* in 1966 underscored Coltrane's restless desire to seek out spiritual expressionism, and he subsequently adopted the freedoms of the avant-garde. His last recordings received a mixed reception from critics and narrowed his appeal as an artist.

Nevertheless, he remains a giant of jazz and a generally revered figure in music.

In 1963, Coltrane separated from his first wife, Naima, and moved in with Alice McLeod, a pianist he had met in 1960. They had three sons John, Ravi and Oran. On July 17, 1967, John Coltrane died from liver cancer.

He was posthumously awarded a Pulitzer Prize in 2007.



SNJO

Scottish National Jazz Orchestra

Acoustic Duke

A celebration of one of jazz's most enduringly influential figures, Duke Ellington, utilising the natural sound and dynamics of the orchestra.

4 December 2026

Paisley*
Town Hall

5 December 2026

St. Andrews
Laidlaw
Music Centre

6 December 2026

Edinburgh*
Queen's Hall

* Feat.

SNYJO
Scottish National Youth Jazz Orchestra

