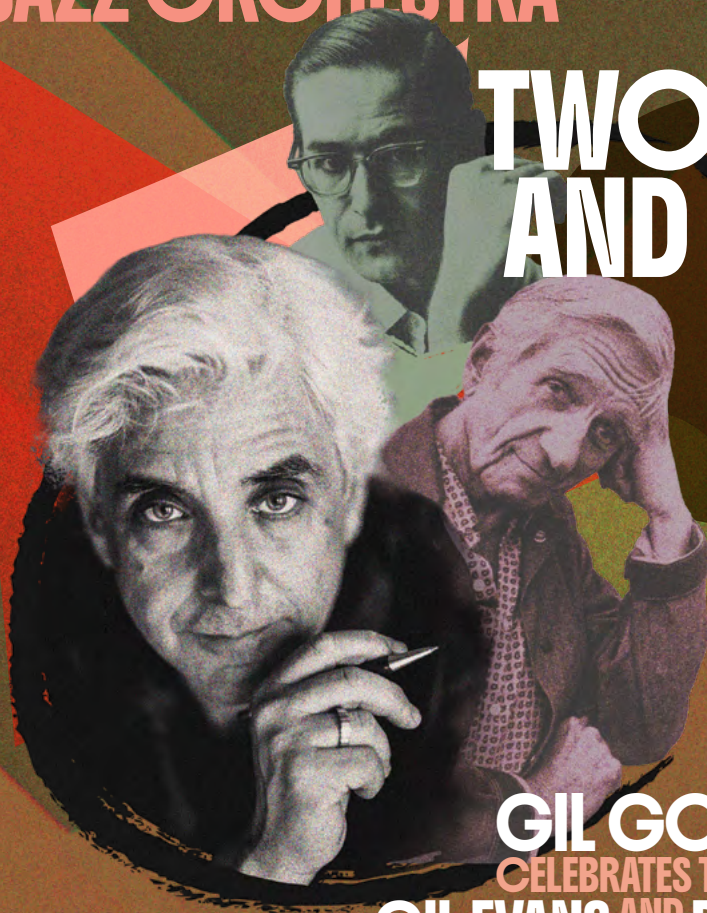


SCOTTISH NATIONAL JAZZ ORCHESTRA

TWO GILS AND A BILL



GIL GOLDSTEIN
CELEBRATES THE MUSIC OF
GIL EVANS AND BILL EVANS

CONCERT PROGRAMME
APRIL/MAY 2026



snjo.co.uk



ALBA | CHRUTHACHAIL

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To Friends of the Orchestra and to all those who have chosen to donate anonymously – your help has been hugely appreciated. We thank you sincerely for your continued support both financially, and as audience members.

We are also deeply indebted to Creative Scotland and the Royal Conservatoire of Scotland for their support, and are delighted to welcome independent video production company Wolfgang Studios as our new Digital Partner.



The SNJO (including the SNYJO) is a Scottish charity (SC028653) regulated by the Scottish Charity Regulator (OSCR).

The Scottish National Jazz Orchestra presents

Two Gils and a Bill: Gil Goldstein celebrates the music of Gil Evans and Bill Evans

Gil Goldstein is a 5-time Grammy-winning arranger, producer, pianist and accordionist. He has crossed paths with many important jazz musicians of our time, including Michael Brecker, Esperanza Spalding, Pat Metheny, Jim Hall, Gil Evans, Bobby McFerrin, and Steve Swallow.

On his journeys, he has met many of his idols, most notably Bill Evans, who remains a major influence on Goldstein's music and composition. He loved the pianist's music and the two musicians enjoyed a mutual admiration; Evans wrote the foreword to Goldstein's book, *The Jazz Composer's Companion*. Goldstein continues to honour his friend's compositions with orchestrations full of passion, grace and fire.

Goldstein also learned everything he knew about arranging from Gil Evans, with whom he played in Evans' orchestras from 1984 until Evans' death in 1988. Goldstein was asked by Quincy Jones to reconstruct Gil Evans' classic arrangements for Miles Davis, which were performed at Montreux Jazz in 1991, one of Miles's last performances.

This concert will connect Gil

Goldstein's experiences, which will be reflected in his arrangements and adaptations. Goldstein's work as a pianist is broad, having worked with James Moody, Stan Getz, Chet Baker, Joe Lovano, David Sanborn, Astrid Gilberto, Toninho Horta and Pat Martino. In addition, Goldstein has expanded the scope of the accordion as a jazz instrument: having played in so many bands and jazz venues he is now considered one of the leading voices on the instrument, which he began studying at age five.

Gil Goldstein has arranged for the Scottish National Jazz Orchestra on several occasions, but this is the first time he will join them on-stage; he looks forward to guiding the Orchestra and its audiences through a travelogue of musical experiences.

30 APRIL GLASGOW
ROYAL CONCERT HALL,
NEW AUDITORIUM

1 MAY EDINBURGH
THE QUEEN'S HALL

2 MAY DUNDEE
DUNDEE REP

Programme

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

Ella Speed

Lead Belly, arr. Gil Evans/Gil Goldstein

Kitten on the Keys / Jambangle

Zez Confrey / Gil Evans, orch. Gil Goldstein

Miles & Stuff

Gil Evans, orch. Gil Goldstein

Nobody's Heart / My Foolish Heart

Richard Rodgers and Lorenz Hart / Ned Washington and Victor Young, arr. Gil Evans/Gil Goldstein

Nothing Like You / Moonstruck

Bob Dorough / Robbie Robertson, arr. Gil Evans, orch. Gil Goldstein

Prelude to So What / Snowbound

Gil Evans / Jim Hall, arr. Gil Goldstein

Prologue / I Loves You, Porgy / Epilogue

Bill Evans / George Gershwin, arr. Gil Evans, orch. Gil Goldstein

Re: Person I Knew / Solar / We Will Meet Again

Bill Evans, arr. Gil Goldstein

September Fifteenth / The Past in Us

Pat Metheny and Lyle Mays, arr. Gil Goldstein

Spring Is Here

Richard Rodgers and Lorenz Hart, arr. Gil Evans and Bill Evans, adapt. Gil Goldstein

Very Early / Your Story

Bill Evans, arr. Gil Goldstein

Winter Song #3 / Peau Douce

Steve Swallow, orch. Gil Goldstein

All music arranged/orchestrated/adapted by Gil Goldstein and commissioned by the SNJO with support from Creative Scotland.

The Orchestra

Reeds

Martin Kershaw
Rosalind Orr
Harben Kay
Konrad Wiszniewski
Bill Fleming

Trumpets

Mike Lovatt
Sean Gibbs
Tom MacNiven

Trombones

Kieran McLeod
Phil O'Malley
Aaron Singh
Michael Owers

Drums

Alyn Cosker

Upright Bass

Calum Gourlay

Piano/Rhodes

Gil Goldstein
Pete Johnstone

Accordion

Gil Goldstein

The SNJO

The Scottish National Jazz Orchestra (SNJO) is considered by many to be one of Europe's foremost contemporary big bands. The SNJO was established by Tommy Smith in 1995 as a not-for-profit organisation with a crystal-clear artistic vision and core values of versatility, discipline and expression. The SNJO is dedicated to promoting jazz as a pre-eminent art form through performances, original compositions, recordings, and educational outreach programmes. This commitment extends to the task of developing promising young jazz musicians through the ranks of Scottish

National Youth Jazz Orchestra. The SNJO repertoire has included re-imaginings of works by the great, the good and the gigantic, including Weather Report, Herman, Rich, Carter, Strayhorn, Goodman, Kenton, Basie, Gillespie, Mingus, Jaco, Corea, Monk, Metheny, Shorter, Miles and Coltrane. They have also recorded vivid interpretations of Mozart, Prokofiev, Piazzolla, Gershwin and Ellington to rave reviews. The SNJO has built a growing library of original compositions underpinned by a deep understanding and appreciation of improvisation.

We are recruiting new Board Members!

At this crucial time in the SNJO's development, we are looking for committed individuals to join our dedicated board of trustees.

As a Trustee, you will play a pivotal role in shaping the future of jazz in Scotland and beyond. We are not only seeking someone with a passion for the Arts, but individuals who possess the skills and enthusiasm to help us continue to build a resilient and innovative future. You do not need to have previous Board experience to apply and relevant training will be offered to new Trustees, along with a full Board induction.

For more information on how to apply, please visit snjo.co.uk/board-recruitment, or scan the QR Code.



Behind the Music

Notes by Gil Goldstein

Ella Speed

“**Ella Speed**” is a Gil Evans reinvention of a Lead Belly song from 1935. Originally structured as a 16-bar blues, Gil transcribes Lead Belly’s guitar solo in his arrangement so that it becomes the core of the work, while also making the pace much faster. In this arrangement, I chose to begin at Lead Belly’s tempo, at least until the recapitulation, where the tempo returns to match Gil’s.

Kitten On The Keys / Jambangle

I heard Gil speak reverently about Zez Confrey’s 1921 song, “**Kitten On The Keys**” when I was working with him and his orchestra at the New York jazz club *Sweet Basil* in 1984. Largely a composer of novelty works, “Kitten On The Keys” was Confrey’s biggest selling song, at least in terms of sheet music sales, which was what determined a hit in those days. (I had the sheet music as a child and remember its clever artwork. It made a big impression on me.)

It seemed Gil’s admiration for the piece matched mine: I had always thought there was such serenity to it that I knew I would do something with it in the future. On the famous *Piano Jazz*, a radio show Marian McPartland hosted for many years, Bill mentioned to Marian that as a young man, he was the fastest boogie-woogie piano player in all of New Jersey. In tribute to that, the arrangement you will hear tonight is very close in spirit to boogie-woogie. I sent the arrangement to Ryan Truesdell, a Gil Evans scholar, and he mentioned to me that Gil’s composition, “**Jambangle**”, which appears on Gil’s first album *Gil Evans + 10*, is very much in the spirit of “Kitten on the Keys”, which is why I’ve paired them here.

Miles & Stuff

“**Miles & Stuff**” pairs two of my favourite (and uncredited) pieces by Gil. The first used “**Miles’s 5/4**” as a working title; the second, “**Stuff**”, is from the 1968 record *Miles in the Sky* – which, funnily enough, was the first Miles Davis record I ever heard. The two pieces seemed joined at the hip to me: uneven harmonic rhythms, and a Brazilian funky feeling, are central to them both.

Nobody’s Heart / My Foolish Heart

Gil played “**Nobody’s Heart**” for me when I visited him at his home on the singular occasion of my receiving a lesson from him. I remember him saying it was a piece he was proud of, which I took as a sign that there was a lot I could learn from it. Consequently, I made it my business to discover everything I could about it. The touching lyrics about a heartsick narrator reminded me of Bill Evans’ “**My Foolish Heart**”, and so, with a little adjusting, I decided to join the two together here in both of their original keys: E major for “Nobody’s Heart”, and A major for “My Foolish Heart”.

Nothing Like You / Moonstruck

“**Nothing Like You**” is a great song by Bob Dorough, who, despite having worked with Miles Davis and Blossom Dearie, is most famous for composing the songs for the children’s television show, *Schoolhouse Rock*. In my opinion, Gil’s version of this piece, which he arranged for the 1967 Miles Davis album, *Sorcerer*, is nothing short of magnificent.

I’ve joined it together with a piece I played

many times with Gil, “**Moonstruck**”, which itself is based on the Robbie Robertson song, “The Moon Struck One”. “Moonstruck” was in fact the final arrangement Gil was working on before his death in 1988 in Cuernavaca, Mexico, and I remember playing the first page of the arrangement with his band several times before his passing. Sadly, he never finished it, but he left notes for its completion, so I have undertaken the task of finishing it by honouring his sketches as faithfully as possible.

Prelude To So What / Snowbound

“**Prelude To So What**” is of course taken from the intro to the opening of Miles Davis’ 1959 album, *Kind of Blue*, which Bill played piano on. However, as famous as that album is, very few people know that Bill was playing a small piece composed by Gil. (Indeed, it sounds very much like something Bill would improvise.)

This prelude reminded me of Jim Hall’s “**Snowbound**”, and so I’ve matched them here. Jim, of course, is indelibly connected with Bill, their duets having pretty much rewritten the history of jazz piano and guitar. I was working with Jim and at the time rediscovering my accordion roots (accordion was my first instrument at age five before I started piano at ten). I had just bought a bass accordion and told Jim, and he asked me to play it for him over the phone, which I did. The song “Snowbound” was the result, and I recorded it in duo with Jim on a record called *Dialogues*. It is mostly two lines: one played by me on accordion, and one played by Jim. When I started to orchestrate it, the musical possibilities of the piece revealed themselves. I composed a 6-bar section for solos and then an ending vamp which developed out of Jim’s material from “Snowbound”.

Prologue / I Loves You, Porgy / Epilogue

“**Prologue**” was a piece that Bill Evans recorded only once at a concert at Town Hall in New York. A part of a medley that he dedicated to his father after he passed, “Prologue” reminds me of so much of Bill’s other work, from “Flamenco Sketches” to “Peace Piece” to his arrangement of “Some Other Time”. There are undoubtedly also flavours of romantic, classical composition in there – spices of Ravel and Debussy, I think – but the result is quintessentially Bill. I’ve paired it with Gil’s arrangement of the classic Gershwin piece “**I Loves You, Porgy**”, which has many similarities to “Prologue”, and which I recently rediscovered when playing at SFJAZZ for a four-day Miles Davis Centennial celebration. After I had sent all the music to the SNJO, I was reminded of the Bill Evans piece “**Epilogue**”, which is actually just one short phrase; I decided to include that as well to conclude the trilogy.

Re: Person I Knew / Solar / We Will Meet Again

“**Re: Person I Knew**” was always a mystery to me. An anagram of the name Orrin Keepnews (who was a producer of many of Bill’s best records), there are many different versions of “Re: Person I Knew”. Interestingly, each time he played it, Bill introduced a slightly alternative shape to the melody, even as he kept the changes consistent.

I decided to join it with two other pieces, the first being his version of “**Solar**”, in which I made sure to retain the solo and the bass part played by Scott LaFaro. In my eyes, the counterpoint in this piece encapsulates everything that is great about jazz improvisation.

I had to include his piece “**We Will Meet Again**”, which Bill wrote after seeing his brother for the last time before he died by suicide, and after hearing the song “For All

We Know (We May Never Meet Again)” in his head. I include 16 bars of it here, before recapping briefly with that song again.

September Fifteenth / The Past In Us

A beautiful piece by Pat Metheny and Lyle Mays, “**September Fifteenth**” is taken from their duet record, *As Falls Wichita, So Falls Wichita Falls*. Lyle said that he had started composing the piece many years ago, but when Bill actually died on September 15 in 1980, Lyle realised it would be a fitting tribute to Bill’s playing and compositional style. I decided to join it with “**The Past In Us**”, a piece I arranged for Pat’s 2020 album, *From This Place*. I think it dovetails nicely in and out of “September Fifteenth”, which begins and concludes the medley.

Spring Is Here

Deciding what music to include in this programme involved many exciting discoveries, but my research for “**Spring Is Here**” proved to be among the most fascinating. I was always fond of Gil’s arrangement for Miles Davis, recorded at Carnegie Hall in 1961, but it was only when I returned to Bill’s own recording that I realised that Gil had essentially orchestrated Bill’s own arrangement from his *Portrait in Jazz* album released one year earlier.

I’ve included it here because I believe “Spring Is Here” encapsulates one of the key aspects that makes Gil’s arranging style so unique – his ability to take a single piano performance and create an entirely new sound from it. Indeed, this facet of Gil’s style is not unique to this particular record: he achieved the same feat with pianist Ahmad Jamal’s song, “New Rhumba”, as he did with his orchestration and arrangement of “I Don’t Wanna be Kissed (By Anyone But You)” for Miles Davis (both pieces were for the 1957 album, *Miles Ahead*).

Very Early / Your Story

“**Very Early**” is the first song Bill composed. Similarly to “Waltz for Debby” – which also came early in his output – it has that ambiguous quality that crops up in a lot of Bill’s music: making 3/4 sound like 4/4 and vice versa.

As a bookend, I’ve joined it with the last piece Bill composed: “**Your Story**”. I discovered “Your Story” when a friend gave me a tape that Bill had made for someone to write lyrics to, and “Your Story” was on there. Incredibly, on the cassette’s other side was a recording of Bill practising at home. Listening to it, I heard him play the opening theme of “Your Story” as single notes before gradually developing them over ten minutes into what I consider to be a true gem of compositional improvisation. In my opinion, “Very Early” and “Your Story” constitute a fitting prologue and epilogue to an incredible life in music, which is why I’ve joined them here.

Winter Song #3 / Peau Douce

I recently had the chance to record Steve Swallow’s “**Winter Song #3**” for a forthcoming record he has written in the wake of the passing of his long-time partner and wife, Carla Bley. Steve was one of the chosen few with whom Bill recorded many works, including “Falling Grace”, “Hullo Bolinas”, “Eiderdown”, and my favourite, “**Peau Douce**”, which is heard here. In this arrangement, I have tried to mirror Bill’s own unique, specific performance. Combined, I believe the two songs go as effortlessly together as did the shining couple that was Steve and Carla.

Gil Goldstein

Over the last half-century, Gil Goldstein has drawn the musical blueprint for some of the most prominent artists in jazz, and in so doing, has become a highly influential figure in his own right. Gifted with an innate sense of compositional structure and harmonic balance, he has forged a diverse career that extends well beyond his own body of recorded work to include alternating turns as an insightful producer, a brilliant arranger and a prolific composer of over a dozen film scores.

Born in Baltimore in 1950, Goldstein began playing the accordion at age five and made the switch to piano a few years later. After high school, his quest to further his musical knowledge took him to no less than five universities throughout the US. Goldstein’s year at the University of Miami, from 1972 to 1973, proved to be the most important of his early years. “Pat Metheny was a student when I was there,” he says, “and there was also this incredible group of people playing in the Miami area, including Jaco Pastorius and the legendary Ira Sullivan. I had walked into his great jazz scene, completely by accident.”

After Miami, Goldstein moved to New York, and spent the remainder of the decade gigging with a variety of musicians: Pat Martino, Pat Metheny, Billy Cobham, Ray Barretto, Lee Konitz and others. His recording career began in the winter of 1976 when he appeared on three of Martino’s records back to back – *Starbright* (Martino’s Warner Brothers debut), *We’ll Be Together Again* and *Exit*.

These three projects proved to be the genesis of his work as an arranger and producer. Shortly after finishing Martino’s projects, Goldstein cut his first solo record, *Pure As Rain*, in 1978. Seven more albums would follow, generally following his fascination and association with musicians around



the world such as Brazilian masters Toninho Horta and Romero Lubambo, resulting in the album, *Infinite Love*, and the great flamenco musicians Carles Benavente and Jorge Pardo, who together recorded the album, *Zebra Coast*.

The turning point in Goldstein’s career was when he met Gil Evans in 1982 and began playing with the maestro until his death, six years later. The association with Evans changed everything about Goldstein’s musical perspective and his approach to arranging. “Gil Evans was a philosopher,” he says. “He possessed cultural secrets which I have tried to absorb and pass on further.”

The list of musicians for whom Goldstein has worked with is as impressive as it is lengthy: Wayne Shorter, Jim Hall, Steve Swallow, Michel Petrucciani, Bobby McFerrin, Esperanza Spalding, James Moody, Randy Brecker, and Al Jarreau, among many others. He reconstructed orchestrations for *Miles Davis’ Miles Davis and Quincy Jones Play the Music of Gil Evans*, which won a Grammy in 1993. He also produced and arranged Michael Brecker’s final recordings – *Wide Angles* (2003) and *Pilgrimage* (2007); both of which were also awarded Grammys.

In addition to his work as a producer and arranger, Goldstein has also been a teacher since the mid-1980s – at the Mead School for Human Development, the New School, and New York University. He authored *The Jazz Composer’s Companion*, a collection of interviews with 15 notable jazz composers, a foreword by Bill Evans, and an overview of the musical materials that—as Evans wrote—“impose no style and thus can be used to extend a musician’s vocabulary.”

Gil Evans

As an arranger, Gil Evans has few peers in jazz history. His style is instantly recognisable, often using unusual brass colourations for jazz, such as combinations of tuba and French horn. Arranging started early for Evans, leading his own band when he was 16 and taking piano gigs at local hotels. In junior college, he and Ned Briggs joined forces to lead a 10-piece band modelled after the popular Casa Loma Orchestra. The band was in residence as the house band at the Rendezvous Ballroom in Balboa Beach, California, for two years.

In 1937, singer Skinny Ennis took over leadership of the band, retaining Evans as pianist and arranger as they moved to Hollywood, where they were regularly featured on the Bob Hope radio show. In 1941, Claude Thornhill, who had been associated with the Hope show, hired Evans as an arranger for his first orchestra, which lasted for seven years. Evans was influenced by Thornhill's unusual voicings, particularly for brass and woodwinds.

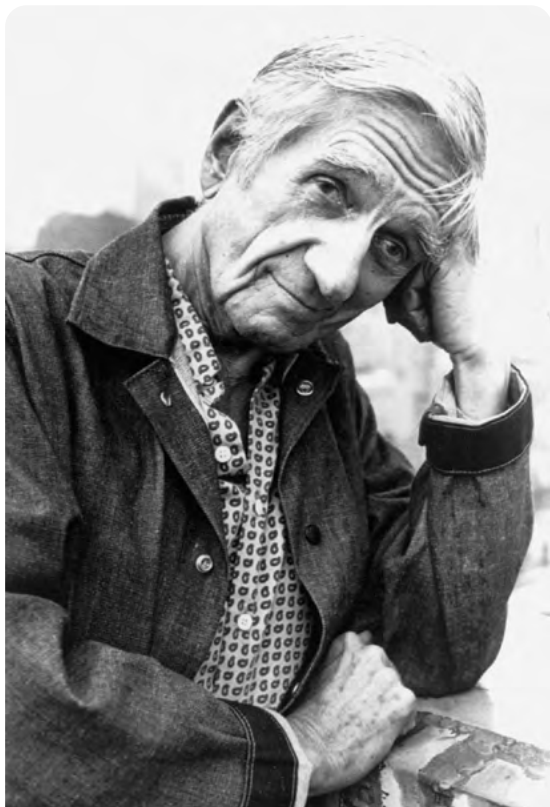
Evans settled permanently in New York in 1947 and his arrangements began to attract the attention of some of the nascent beboppers of the time, including Miles Davis, John Lewis, and Gerry Mulligan. It was around this time that Evans' apartment became a meeting ground for these (and other) musicians' conversational exchanges, eventually leading to the recording of Miles Davis' *Birth of the Cool* session for Capitol Records.

Evans spent much of the 1950s as a freelance arranger, until 1957 when he began working with Davis on the first of their four collaborations, *Miles Ahead*, featuring Davis on flugelhorn as the only soloist, an unusual

arrangement in jazz at the time. Over the next few years, Evans and Davis worked together on *Porgy and Bess*, *Sketches of Spain*, and *Quiet Nights*.

In the 1960s, Evans began making his own recordings, displaying his unusual voicings and distinctive settings for some of the best soloists of the time, such as Steve Lacy, Wayne Shorter, and Eric Dolphy. Throughout his career, Evans continued to explore new sounds and styles, collaborating with rock musicians in the 1970s and experimenting with electronic instruments.

Gil Evans passed away in 1988 in Cuernavaca, Mexico, leaving behind a legacy as one of the most innovative and forward-thinking arrangers and composers in jazz history.



Bill Evans

Few musicians seemed less likely to make an impact on the New York jazz scene in the late Fifties than Bill Evans (1929-80), whose introspective solos and delicate touch were far removed from what was commonly considered "hard bop". Yet Evans was indeed heard, and quickly became one of the most influential musicians on any instrument of the last half century.

Evans was born in Plainfield, New Jersey and attended Southeastern Louisiana University. After a period in the Army, he returned to New York in 1955 and began working and recording with Tony Scott and George Russell. His subtly swinging, lucidly constructed solos with these leaders quickly attracted attention, and provided Evans with an opportunity to begin recording under his own name; but he was modest regarding his gifts, and for a time was reluctant to push himself into the limelight. All this changed after he spent several months during 1958 in Miles Davis' band, where he played alongside John Coltrane and Cannonball Adderley, and became a central figure in Davis' shift to modal improvisation.

The period with Davis allowed Evans to organize his own trio, which featured bassist Scott LaFaro and drummer Paul Motian by the end of 1959. These three players developed a new and more interactive approach to trio playing, one in which all instruments carried melodic responsibilities and functioned as equal voices. LaFaro's tragic death in a July 1961 highway accident ended the existence of this seminal unit; but not before it had recorded four albums, two in the studio and two at a Village Vanguard performance shortly before the bassist's death, that influenced several generations of pianists, bassists, and drummers.

While Evans excelled in even more intimate playing situations—he made memorable duet music with guitarist Jim Hall, singer Tony Bennett, and bassist Eddie Gomez, and on more than one occasion created

fascinating studio recitals of multi-tracked piano—for the remaining two decades of his life, he continued to work in the trio format he had established with LaFaro and Motian. Personnel rarely changed in the Evans trio, and the unit's repertoire slowly grew to include evocative new originals and worthy standards, as well as the tunes that led to Evans' initial fame.

Despite this consistency of format and



material, Evans remained uncommonly inspired, able to reach stunning emotional depths with a quiet lucidity that was unmatched. His lyrical melodic inventions, intricate phrasing, complex voicings, and beautiful touch remain as unmistakable influences on pianists more than 40 years after his death.



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Future dates for your diary

Scottish National Youth Jazz Orchestra

16 May	Greenock	Beacon Arts Centre
17 May	Pitlochry	Pitlochry Theatre
7 June	Kirkcaldy	The Old Kirk (Langtoun Jazz Proms 2026)

SNJO audience survey

We would love to understand our audience better and to hear your feedback about tonight's concert and beyond. To take part in our short survey, visit snjo.co.uk/survey or scan the QR code. It takes less than 5 minutes.

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