



Andy
SCOTT
(b. 1966)

WESTLAND
Works for Saxophone and Piano

Timothy McAllister, Saxophone • Liz Ames, Piano



Andy Scott

Saxophonist-composer Andy Scott initiates creative projects and collaborations, writing to commission and performing worldwide. He embraces elements of classical music, jazz, funk and Latin styles that blend to create an individual voice. Scott is a multi-nominated and British Composer Award winner (now The Ivors Composer Awards), a founder member of the Apollo Saxophone Quartet (established 1985) and a tutor of saxophone at the Royal Northern College of Music. He is equally at home free improvising with duo partner percussionist Dave Hassell, leading and writing for his ensemble Group S, and performing and arranging for John Helliwell's Super Big Tramp Band. Dedicated to composing, performing, commissioning and releasing new music, Scott has recorded with Decca (Argo), Basho Records, Chandos and NMC Recordings. His works have received premieres at Carnegie Hall, Southbank Centre, Royal Albert Hall and Wigmore Hall, with an enviable catalogue of compositions that are published by Astute Music. Scott is an endorsee of Selmer Paris Saxophones and Vandoren Paris.

www.andyscott.org.uk



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My compositions are a result of my experiences as a saxophonist of 40 plus years. I was brought up in an environment where there weren't musical barriers with regards to style or genre – one day a gig with a big band, the next a contemporary classical recital, then horn section work in funk and Latin bands. Working closely alongside hundreds of composers with the Apollo Saxophone Quartet from 1985 to date has been my compositional education. I am very thankful to have been given these musical opportunities, whether compositionally or performing.

Collaboration is at the heart of my musical life, with so many new projects and works having developed organically. In this case, Tim McAllister and I were both featured at the FISP International Saxophone Festival in Portugal in 2016, when a conversation between us led to this recording. We had met in passing before, Tim knew my music and of course I knew his outstanding work both as a soloist and with the Prism Saxophone Quartet. I was delighted, and as a saxophonist myself I fully appreciate his journey to becoming one of the most respected and admired classical saxophonists worldwide. Musical recognition has come in many forms for Tim, not least the GRAMMY Awards for projects as a soloist with Kenneth Fuchs (Naxos) and John Adams.

We recorded at Potton Hall, set in the countryside of England, with Tim's regular duo partner, pianist Liz Ames, and producer Rachel Smith. Tim recorded two solo pieces at the University of Michigan, America, with producer David Schall, thus completing *Westland*.

I find that more people (than ever before) appreciate the skills required of a musician that enables them to move effortlessly across styles and genres, with a deep understanding of feel and groove alongside the equal demands of classical and contemporary music. Feel,

groove and style simply cannot be notated, and a respect of the style of music from both composer and performer (via years of listening) leads to an emotionally rewarding experience for all.

Three Letter Word is dedicated to the music and memory of the Swedish composer and pianist Esbjörn Svensson. Virtuoso and jazz-influenced, the piece utilises the extended range of the saxophone over increasingly rhythmic piano riffs. A brief piano chorale is a moment of reflection, before an outpouring of emotion to close.

The simplicity of the opening melody of *Fujiko* allowed me to explore harmonically as the journey unfolded. *Fujiko* aims to present a subtle shifting sands effect of tension and release, always progressing with a sense of lyricism and defined melody.

The three-movement *Sonata for Alto Saxophone and Piano* was developed from my *Sonata for Flute and Piano*. The character of the music seemed very well suited to the saxophone, with sudden dynamic changes from a whisper to full force. A robust body of sound in the first movement, coupled with a rhythmic heartbeat, leads to a gentle sounding solo saxophone announcing movement two. The third and final movement pays homage to the wonderful 20th-century French composers that have written for flute and saxophone. With an initial lightness of articulation and clarity of sound the music becomes more dense, careering towards a full on finale!

And Everything is Still ... is a musical response to the poem of the same name from Lemn Sissay. The aim was to create an oasis of tranquillity, an arching slow melody either side of an almost improvised-sounding development.

Raw energy is the main characteristic of *MHP*. Shifting timings and rhythms challenge both players, with a Bulgarian folk-like riff developing from a mid-piece

groove. The incredible performance from Tim and Liz captures all these elements and more.

Respectfully Yours is dedicated to the late Sir Richard Rodney Bennett. I was fortunate to perform his *Concerto for Stan Getz* at his 70th birthday concert in London in 2006, and to also edit with him his beautiful *Ballad in memory of Shirley Horn* – all after he wrote the Apollo Saxophone Quartet a wonderful quartet in 1994.

The great Paquito D’Rivera has always inspired me musically. Born in Cuba and an adopted American, he fuses styles from both countries to create his own musical voice, a master of both saxophone and clarinet. *Paquito* is a fast ride with a sense of urgency, joyously respecting the master himself.

To conclude this recording are two works written for solo saxophone. Firstly *Westland*, a work that develops harmonically from carefully chosen multiphonics, while also exploring a ‘sheets of sound’ approach where note choices outline both melody and harmony.

My Mountain Top is scored for saxophone with a backing track that comprises a sampled 1950’s vinyl crackle, keyboard washes and narration from Lemn Sissay (the writer of this poem). I created a saxophone part that sets an eerie scene (via timbral trills and overblown pitches) before warm keyboards emerge, repeating three chords, over which Lemn’s magical words appear with the saxophone supporting and responding, without ever overpowering.

Thank you to Tim and Liz for their incredible musicianship, dedication, rapport and energy that has made this recording a reality!

Also thank you Rachel and David for your brilliant production, Astute Music for publishing my music, Selmer Paris Saxophones, Vandoren, Emma McPhilemy (page turning) and Jamie Sharp (photography and videos) at the Potton Hall recording sessions, and most of all Lauren.

Andy Scott

For more information including full commissioning credits please visit www.astute-music.com

Rarely does an artist in my field have the opportunity to present a recorded anthology of works by a single composer – there simply aren’t enough multiple compositions for saxophone by any one composer out there! I am grateful to Andy Scott for all he does for the saxophone – as a pioneering performer and composer – and this project represents our shared labor of love. I couldn’t ask for a better partner and collaborator in Liz Ames, and this recording represents some of our best work to date. Andy has challenged us with not only virtuosic works, but also great shifts in style, rhythm,

and genre. It is thrilling to hear the works in such a recital format and to discover the different worlds of sound each piece inhabits from one to the next. The works exude a deep sense of humility and love, and the project as a whole – wonderfully engineered – is a landmark in my own discography. On behalf of Liz and myself, we hope you enjoy this special collection by such a remarkable composer.

Tim McAllister

Timothy McAllister

Timothy McAllister is one of today's premier wind soloists, a member of the renowned Prism Quartet, and a champion of contemporary music credited with more than 40 recordings and 200 premieres of new compositions by eminent and emerging composers worldwide. McAllister has appeared with more than 40 of the world's top orchestras and ensembles in 20 countries, and he has the distinction of being only the second saxophone soloist to appear in the 120-year history of the BBC Proms concerts. He is featured on three GRAMMY Award-winning recordings, released on Naxos, Nonesuch and ECM, and also appears on the AuR, Albany, Berliner Philharmoniker Recordings, Centaur, Deutsche Grammophon, Equilibrium, Innova, New Focus, New Dynamic, Parma, Soundset, Stradivarius, Summit, and XAS labels. A revered teacher of his instrument, McAllister is professor of saxophone at the University of Michigan School of Music, Theatre and Dance, following renowned American pedagogues Larry Teal and Donald Sinta.

www.timothymcallister.com



Liz Ames

Liz Ames is a celebrated collaborative pianist who is passionate about performing and working with instrumentalists, vocalists and composers. Her international appearances include performances in Belgium, the UK, Spain, Peru and France. Ames has served as piano coordinator and staff pianist at the North American Saxophone Alliance Biennial Conferences and the United States Navy Band International Saxophone Symposium. Her publications and projects include piano reductions of large-scale works including Henry Brant's *Concerto for Saxophone and Orchestra*, Peter Schickele's *Concerto for Simply Grand Piano*, and multiple concertos and oratorios by Steven Bryant, Joel Puckett, Donald Grantham, David Biedenbender, and John Mackey. Ames completed her doctorate in collaborative piano at Arizona State University and is currently living in Ann Arbor, Michigan, performing with musicians throughout the Midwest and serving on the piano staff at the University of Michigan School of Music, Theatre and Dance.



Lemn Sissay

www.lemnssissay.com



Timothy McAllister and Liz Ames

The cover artwork, painted by Rebekkah Lycett, is a synesthetic response from Joe Spinoza to the track '*Westland*'. The process of the work is a collaboration between Joe, a musician who has a form of synesthesia called 'chromesthesia' (hearing music to colour) and Rebekkah, a musician who is fascinated by the condition, and has wanted to understand it further. The duo have formed to create a visual response to music, and create a wider understanding of the condition, synesthesia.

Joe's process entails listening to the piece alone with a pen and paper. He draws a timeline of the music, using pitch and texture to mark out the most exciting and

interesting moments which trigger unique synesthetic responses. He then uses this timeline to give a detailed written description of his experience to the artist. They then work together to find the most accurate balance of synesthesia-based colour and textural elements that can be put onto the canvas in a creative and original style without losing sight of the original piece or the unique identity of the music given his synesthesia. After working together to sketch as accurate a depiction to the music, Rebekkah then interprets these elements as a visual reflection, a painting, attempting to bring to life the imagery Joe can see.

Andy Scott is a British Composer Award winner and a founder member of the Apollo Saxophone Quartet. As a saxophonist for over 40 years, Scott's virtuosic yet harmonically subtle music is open to a wide variety of influences. His works are performed on this album by the world-famous virtuoso Timothy McAllister, and the admired English author Lemn Sissay narrates his own poem on *My Mountain Top*.



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|-----------|--|--------------|
| 1 | Three Letter Word (2010) * | 6:32 |
| 2 | Fujiko (2005) (version for saxophone and piano, arr. 2009) * | 4:16 |
| | Sonata for Alto Saxophone and Piano (2015) | 12:04 |
| | (arranged from Sonata for Flute and Piano, 2002–03) * | |
| 3 | I. – | 3:38 |
| 4 | II. – | 4:44 |
| 5 | III. – | 3:31 |
| 6 | And Everything is Still ... (2008) (version for saxophone and piano, arr. 2008) * | 3:18 |
| 7 | MHP (2007) (version for saxophone and piano, arr. 2008) * | 3:14 |
| 8 | Respectfully Yours (2015) (version for saxophone and piano, arr. 2017) * | 4:01 |
| 9 | Paquito (2004) (version for saxophone and piano, arr. 2018) * | 2:26 |
| 10 | Westland (2016) * | 5:03 |
| 11 | My Mountain Top (1998) (version for saxophone and electronics, arr. 2001) | 8:32 |
| | <i>Electronics: Steve Williams and Andy Scott</i> | |

*** WORLD PREMIERE RECORDINGS**

Timothy McAllister, Soprano Saxophone **2 6 11**, **Alto Saxophone** **1 3–5 7–9**,
Tenor Saxophone **10** • **Liz Ames, Piano** **1–9**
Lemn Sissay, Narrator **11**

Recorded: 9–11 March 2018 at Potton Hall, Suffolk, UK **1–9** and 23 May 2018 at Stamps Auditorium,
University of Michigan, USA **10–11** • Producers and editors: Rachel Smith **1–9** and David Schall **10–11**
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