

1. **A World Within** 13.04
Featuring Helen Williams & John Barber
2. **Space Invaders** 3.31
3. **My Mountain Top** 8.14
Euphonium Soloist Glyn Williams
4. **Battle of Barossa** 15.36
5. **Fujiko** 4.59
Cornet Soloist Mark Wilkinson
6. **Paquito** 2.56
7. **And Everything is Still** 3.28
Tenor Horn Soloist Lesley Howie
8. **Roar!** 2.58
9. **Big Red** 3.55
10. **Salt of the Earth Finale** 3.25

Total CD Playing Time 63.06

All music composed by Andy Scott
Tracks 5-9 arranged by Jim Fieldhouse
My Mountain Top lyrics and narration by Lemn Sissay
Battle of Barossa narration by Ivor Stevenson

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DOY CD276

A World Within
The music of Andy Scott

Foden's Band
Conducted by Michael Fowles

Foden's Band is a household name in the world of brass bands and has been for over 100 years. This virtuoso group of brass and percussion players, based in Sandbach in Cheshire, England, thrills audiences year in, year out with its astonishing flexibility in a huge range of styles. The band has won so many titles and awards, it feels superfluous to even allude to them.

Now, in alliance with composer Andy Scott, Foden's is breaking new ground. Within a very short period of time Andy has grown to love the medium and has completely mastered the considerable complexities of brass band scoring to produce a wonderful album of original music.

A saxophonist with a background in jazz and big bands, Andy has brought to his brass band writing the substantial influence of his jazz background with its reliance on improvisation and spontaneous creativity, while understanding that sophisticated orchestration and notation lead to the magical emotional core of the brass band sound. It's as if Stan Kenton and Harry Mortimer had discovered they were separated at birth!

Foden's' soloists are all on top form. Listen to John Barber's searing trombone in *A World Within*, or Glyn Williams extraordinary solo euphonium in *My Mountain Top*, or the silky sound of Mark Wilkinson, the band's esteemed Principal Cornet as he sings the gorgeous pentatonic lines of the beautiful *Fujiko*, my personal favourite.

The images conjured up in this work (beautifully arranged by Jim Fieldhouse), and in *Battle of Barossa* are from a hugely talented composer using his artistry to communicate fresh ideas through a traditional sound. The language is richly tonal, yet never predictable, always leading the listener with haunting melodic lines, extraordinary ensemble work of great rhythmic drive and an expressive centre which feels completely organic territory for brass bands.

As for Foden's Band, well, they continue to amaze as they embark on a second century of music-making.

The combination of Foden's and the creative sound world of Andy Scott, is simply irresistible.

Bramwell Tovey

Thanks

The collaboration between Foden's Band, Bramwell Tovey, Mike Fowles and myself has been a true team effort. Joining us in this project is my great friend Jim Fieldhouse, an exceptionally versatile musician, who has produced five stunning new arrangements specifically for this recording. Well established and respected Foden's soloists are featured on the *A World Within* recording, and the reality is that everyone in the band is featured, you will hear stunning playing from every seat in the band!

Bram is an inspiration to huge numbers of musicians, myself included, and I thank him for his support of my music. I've had the pleasure of working with Mike both on this recording and also on the *Double Trouble* and *Salt of the Earth* CDs. His enthusiasm, attention to detail and drive is second to none.

I feel honoured to be a part of the Foden's family, grateful to be asked to be Composer in Residence with this great band, and proud that the music that I've composed for Foden's in the first two years of this exciting collaboration is all documented on this recording. I hope that you enjoy listening to the fruits of our team effort!

*Andy Scott
June 2010*

Andy would also like to thank all of Foden's Band, Peter Fletcher, Jimmie Charles, Paul Hindmarsh, Ivor Stevenson, Lemn Sissay, John Barber, Brian Hillson, Adam Goldsmith, Nicki Seager, World of Brass, Will Upton, Astute Music and especially Lauren.

Executive Producer: Trevor Caffull

Producer: Brian Hillson

Engineer: Adam Goldsmith

Post-Production: Jonathan Corry
& Alistair Barker

Mixing & Mastering: Adam Goldsmith

Production Manager: Nicki Seager

Project Co-ordinator: Alison Childs

Design & Artwork: Andrew Wainwright

Cover image courtesy of dreamstime.com

Photograph on Page 3 courtesy of Ian Clowes

Recorded by World of Sound
on 20 & 21 February 2010
at Peel Hall, Salford University.

Foden's Band Personnel

Soprano Cornet Alan Wycherley	Flugel Horn Helen Williams	Solo Trombone John Barber
Principal Cornet Mark Wilkinson	Solo Horn Lesley Howie	2nd Trombone Gareth Westwood
Solo Cornet Richard Poole Dave Morton Nick Jackson	1st Horn Chris Haigh	Bass Trombone Shaun Farrington
Repiano Cornet Anita Dale	2nd Horn Andrew Howard-Smith	E♭ Bass Les Neish Stewart Baglin
2nd Cornet Andy Rolfe Fumika Kimura	Solo Baritone Natsumi Inaba	B♭ Bass Matt Wade Gary Proctor
3rd Cornet Colin Moody Lucy Chivers	2nd Baritone Mike Warriner	Percussion Mark Landon Liz Haygarth Chris Bastock Dave Wycherley Danny Baldwin
	Solo Euphonium Glyn Williams	
	2nd Euphonium Mark Bousie	

In 2008 Foden's Band were fortunate enough to enjoy first hand the fresh, engaging and creative music that Andy Scott has for many years been writing for a seemingly limitless spectrum of musical ensembles and styles. Following on from the world premiere of *Salt of the Earth*, it was our good fortune and pleasure to secure the services of one of the leading compositional voices in the UK today. The resulting collaboration has enriched not

only our concert programmes but also developed our appreciation of the wider musical world that Andy has brought to us through his writing. We very much hope that this is just the first of many such recordings the band are able to collaborate with Andy upon.

*John Barber
Chairman, Foden's Band*



Programme Notes

The music on this album charts new territory for both Foden's Band and their Composer in Residence Andy Scott. Their association began in 2007 when Foden's Principal Tuba player Les Neish commissioned Andy to write *Salt of the Earth*, a 15-minute concerto for tuba and brass band, subsequently premièred at the 2008 RNCM Festival of Brass. The success of this initial collaboration and what could be described as the Sandbach Connection (Andy lives within walking distance of Foden's rehearsal space in the historic market town) led to Andy's appointment as Foden's first ever Composer in Residence. This CD chronicles the first two years of this mutually inspiring partnership and the exciting new music that has resulted.

Andy Scott, an original and intuitive composer, has a playing background that covers a vast array of styles, although his time with Foden's has been his first foray into the uniquely specialised (or equally diverse?) world of brass banding.

The result is a melding of elements as diverse as the formalism of Western classical music, the sparsity of Japanese minimalism, the evocative sounds of

rural British folk tunes and the rhythms of jazz, all pulled together by Foden's characteristic warm ensemble sound and dazzling virtuoso playing, taking composer and band into new and richly rewarding areas.

A World Within was the first of Andy's pieces as Composer in Residence and is dedicated to Peter Fletcher, president of Foden's Band. Peter has been involved with Foden's for nearly 60 years and this idea of an inner world refers to all of the memories, images and nostalgic sentiments stemming from decades of dedication to the band. The title is also a reference to the process of composition – the worlds within a composer's imagination from which ideas and sounds spring and proliferate. Following a short reflective opening the music blossoms into a brooding 6/8 ostinato. Stylistically this music sets new challenges for the band. Andy's eclectic style of composition takes the players into unfamiliar territory and there are fiendish solos for both Helen Williams on flugel horn, a vivaciously executed darting melody, and later for John Barber on trombone. The insistent West African-themed ostinato is followed by a gospel tinged big band section, which gradually builds and

Since then Foden's became the North West Regional Champions in 1999, 2000, 2002, 2003 and in consecutive years from 2006 to 2010. They were crowned International Masters Champions in 2002, 2006 and 2008, USA Open Champions in 2003, English National Champions in 2006, British Open Champions in 2004 and 2008, Tameside Whit Friday Champions in consecutive years from 2002 to 2009, National Finals runners up in 2007, 2008 and 2009 and Brass in Concert Champions in 2009.

As well as being extremely successful on the contest field, Foden's are in great demand for concerts in the UK and abroad due to their diversity and entertaining choice of programmes. Recent tours abroad have included Italy, Switzerland, the USA, Ireland, France, Norway and Israel.

More information on the band can be found at www.fodensband.co.uk



Foden's Band

The origins of the band go back to 1900 when the village of Elworth, near Sandbach in Cheshire, formed its own band having been let down by its attempt to secure the services of the nearby town band to feature in the celebrations marking the relief of Mafeking in the Boer War.

After a couple of years the village band was wound up, but from that base local industrialist Edwin Foden formed the Foden's Motor Works Band. For a few years the new band had modest ambitions, but in 1908 a fundamental reorganisation took place and, by the following year, it had achieved Championship Section status, a prestigious position that has been maintained ever since.

The band has been a prize winner at the coveted British Open Championship 32 times, winning nine times outright, including a hat-trick in 1926, '27 and '28. The band has also been a prize winner 37 times at the National Championships of Great Britain, 12 times as winner, including an unparalleled double hat trick in 1932, '33 and '34 and 1936, '37 and '38.

Under its former title, the band was ordered to play by Royal Command on three occasions: in 1913 for King George V and Queen Mary, in 1938 at Windsor Castle for King George VI and Queen

Elizabeth, and most recently in 1983 where the band had the honour of playing for Her Majesty Queen Elizabeth II at Buckingham Palace.

In wartime, the band toured Europe for ENSA and in peacetime it toured Canada, South Africa and Israel.

In July 1986 the band accepted sponsorship from Britannia Building Society. The band maintained its position as one of the country's leading bands, becoming BBC Band of the Year in 1990 and 1992, European Champions in 1992 and French Open Champions in 1998.

Becoming All England Masters Champions in 1990, 1991, 1994 and 1995, the band emerged as the most consistent band in this field, and in 1993 it became the first British band to win the Swiss Open Championships.

In 1997 the band accepted new sponsorship from the French instrument manufacturer Antoine Courtois that also allowed the band to go back to its original name of Foden's. With this fresh impetus the band again experienced major Championship success, winning the coveted title Champion Band of Great Britain in October 1999.

evolves allowing the unleashing of Foden's full rich and powerful sound. These larger sections are split up by nostalgic hymn-like interjections hinting at Peter Fletcher's fervent dedication to the group. The hymn returns at the end of the piece, rounded off with a flourish by a breathtaking exposition of brass band virtuosity and the ebullient return and reworking of the original 6/8 ostinato.

Foden's commissioned *Space Invaders* as the title track for its winning 2009 programme in the prestigious Brass in Concert Championship. The 22-minute programme took space as its theme and featured a video of Sir Patrick Moore introducing the pieces in concert - surely a first for the brass band world! *Space Invaders* blasts off with a rhythmically intricate opening fanfare before settling into a groove based passage powered by the bass section with bass trombone. This second section is a throwback to the 1970s and the original arcade game, *Space Invaders*, and may induce flashbacks in listeners of that generation. During the contest the catchy music was accompanied by a video of a live game of *Space Invaders*; the band reverting to the role of an arcade attraction!

My Mountain Top was written for the Apollo Sax Quartet in 1998 following a commission by ISCM World Music Days in Manchester. Andy wrote

this arrangement for *The World Within* and features euphonium star Glyn Williams accompanied by a quartet of flugel horn, tenor horn, euphonium and Eb bass combining to create a spacious, glowing sound. These instruments provide the perfect backdrop for Lemn Sissay's powerful words and live narration, as the euphonium weaves around and shadows the text.

Lemn's words echo the style of evangelist preachers but could not be more different in sentiment. Lemn describes *My Mountain Top* as 'possibly, but not exclusively, an answer to the religious texts that were forced upon me as a child into a search for something that I neither needed nor asked for. As an empty vessel I was filled with as much fear, foreboding and blame as was humanly possible. The unrelenting wrath in childhood needed no heaven and hell metaphor such as it was. But I am left believing in a universal spirit and man's inherent goodness, poisoned only by the desperate ruthlessness of religion. And here My Mountain Top is the simple place where I can say 'isn't the view beautiful. I do not sully it with my presence. I am part of it.'

Every year Foden's Band is invited to Armagh by their own Old Boys' Silver Band to take part in concerts, participate in workshops with local

youngsters, and develop ties and long-lasting friendships with their counterparts. February 2010 marked the 10th anniversary of this very special collaboration and in celebration Andy was commissioned to write a piece for brass band with live narrator. Andy visited Armagh in search of inspiration and found that the locals shared a particular pride in the events that took place during the 'Battle of Barossa' on March 5th, 1811. This was one of the most infamous battles of the Peninsular War in which the British defeated a French force over twice its size. On this day, the 87th Royal Irish Fusiliers became renowned for routing two French battalions, bursting through their lines with the cry 'Fagh a Ballagh' ('clear the way'), and capturing the first French Imperial Eagle Standard, to this day housed in the Royal Irish Fusiliers Museum in Armagh.

Following a strident opening that features the cornet section at their ebullient best, the piece introduces quotes from 'Barossa', a lyrical piper's tune, which goes through various guises culminating in a searing euphonium duet.

A dark trombone chorale describes the regiment's exhausting journey to Cadiz and we are introduced to many of the individual and colourful characters

within the regiment through solo features for Eb bass, tenor horn, euphonium and cornet. Disorientating changes of mood and texture reflect the soldiers' encounter with the readily available supplies of local port, echoed by the clinking of bottles.

An urgent timpani solo and erratic martial stabs accompany the British Army's advance up Barossa Hill towards the looming French ranks, giving way to the unrelenting heartbeat of a bass drum and the eerie cries of muted cornets. Dissonance and jarring rhythms signal the battle on Barossa Hill; the band is scored in two major keys a tritone apart, representing the blue French and red British at bloody odds, driving the piece to its violent climax.

The music that follows is a hymn of exhaustion and reflection with a solo cornet alluding to the 'Last Post'. The subsequent development of previous themes and introduction of new material celebrates the resilience of human nature and the knowledge that although tragedies occur, life carries on. The piece concludes with the following elegy from Lord Byron's *The Curse of Minerva*:

*'Bear witness, bright Barossa, thou canst tell,
Whose were the sons that bravely fought and fell.'*

This highly successful start to his career led to him being much in demand with bands all over the country. Further relationships have seen him work with BT Band and Ratby Co-Operative Band. As Professional Conductor he has worked with both Flowers Band and Tredegar and as Associate Conductor with Leyland Band. Indeed he has enjoyed contest success with every band he has worked with on a regular basis!

Michael also has a reputation for high quality entertaining concert programming and has worked with bands such as Fairey and Carlton Main Frickley Colliery.

Educational work also forms an important part of Michael's musical life. He has been Trombone Tutor to the Wessex Band Summer School since 1990 and a member of the conducting team since 1994. This has culminated with him being appointed to the position of Musical Director in 2010. He has been a regular visitor to the ensembles of the Barnsley Performing Arts Department and has also delivered staff training on conducting for that service. He is also a regular guest conductor for school projects in both Staffordshire and Leicestershire and undertakes much training work

with bands of all levels from championship section to youth.

Once described as 'One of the leading young interpreters of modern brass styles' (Brass Band World magazine) Michael has packed much experience into his career so far, having conducted at International Festivals, recorded for both BBC Radio 2 and 3, recorded many commercial CDs, directed premieres and conducted concerto appearances of eminent soloists. His skills of accompaniment are held in high regard and in 2007 he conducted the Concerto Final of the Soloist Competition of the European Brass Band Championships to critical acclaim.

In addition to his work with Ratby Co-Operative Band, 2009 saw Michael delighted to accept two major appointments. Firstly, following a win at the 2008 Scottish Open as guest conductor, to become Professional Musical Director of the Co-operative Funeralecare Band, a relationship that has already enjoyed further success by becoming the 2010 All England International Masters Champions and secondly, in somewhat of a musical full circle, to become Associate Conductor of Foden's Band.

Michael Fowles - Conductor



Widely regarded as one of the leading conductors of his generation, Michael's earliest musical education came from the peripatetic services of North Staffordshire. This led to honours degree studies at the Royal Northern College of Music in Manchester, during which time he undertook a post graduate course studying conducting with Howard Snell and was a member of the trombone section of Britannia Building Society (Foden's) Band.

Upon completion of his studies Michael was invited to work at the RNCM as a conductor and

administrator, working with the brass band, brass ensembles and within the Opera Department excerpt programme, which he did for five years.

Whilst working at the RNCM, Michael's conducting career took flight with the Point of Ayr Band from North Wales. During his five year tenure the band enjoyed what is arguably its most successful period, winning the Welsh Regional Championships twice, many entertainment contest victories and in 1998 representing Wales at the European Championships, gaining third prize.

In 2009 Andy approached his good friend and talented musician Jim Fieldhouse to arrange the following five works for this CD. The first of these is *Fujiko*, premièred and recorded by the British Clarinet Ensemble with funding from the Clarinet and Saxophone Society of Great Britain and Henri Selmer Paris. This arrangement features the cornet playing of Mark Wilkinson, Principal Cornet with Foden's for 18 years. Jim's atmospheric arrangement reflects the piece's Japanese roots where it was originally premièred in 2005.

Paquito was also commissioned by the British Clarinet Ensemble and is inspired by the great Cuban clarinetist and saxophonist Paquito D'Rivera. The piece is a breakneck salsa based around a 2/3 clave pulse with a compulsive rhythmic insistency.

Andy was commissioned by the Royal Northern College of Music to compose a work for a concert marking the retirement of RNCM Principal, Professor Edward Gregson in 2008. *And Everything is Still* was inspired by a poem by Lemn Sissay from his children's book, *The Emperor's Watch Maker*. A simple melody unravels alongside delicate harmonic statements, creating a calm and gentle atmosphere. This arrangement features Lesley Howie on tenor horn.

Roar! was commissioned by Sandbach School for their wind band during Andy's tenure as their Composer in Residence. The Lions Youth Brass Band subsequently commissioned Andy to write an arrangement and this has been expanded by Jim for performance by leading brass bands. The energy and vitality in Jim's arrangement surely lends itself to an opening or closing number at a concert.

The RNCM Saxophone Orchestra commissioned Andy to write *Big Red* for a performance in Cardiff in October 2002. The brevity of this piece belies its power and beauty, building up in waves of subtle ensemble layers. The hauntingly moving last few bars seem particularly heartfelt. The *Salt of the Earth Finale* brings us full circle in Andy's musical journey with Foden's Band. *Salt of the Earth* was Andy's first foray into the brass band world and this arrangement of the final movement was completed just weeks before the recording sessions in February. The Latin jazz denouement reflects the energy inherent in all of Andy's writing and encapsulates nearly two years of hard work and fruitful partnership. Both Foden's and their Composer in Residence are better for it.

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Andy Scott



Saxophonist and composer Andy Scott is dedicated to performing, composing, recording and commissioning new music. He is respected as a creative musician who instigates projects, ensembles and collaborations.

Andy's compositions embrace elements of classical, jazz and world music, creating a distinctive and individual style. His *Concerto for Two Saxophones, Dark Rain*, was recognised as the winning work at the British Composer Awards 2006 (Wind

Band & Brass Band Category). Andy is Composer in Residence with Foden's Band, and receives commissions from classical, contemporary and jazz soloists and ensembles worldwide. In 2010 alone Andy has had works commissioned by the prestigious Park Lane Group with a South Bank world premiere, works for brass recorded and released on the *Double Trouble* CD, Foden's Band giving the world premiere of *Battle of Barossa* at the RNCM Festival of Brass, with subsequent performances in Armagh and broadcast on BBC

Radio 3, *Space Invaders* featured on the DVD highlights of 'Brass in Concert 2009', the world premiere of *Seven Dances & No Looking Back*, a commission for the Aquarelle Guitar Quartet and Chandos CD release, a world premiere in Singapore of *Brass Explosion!*, a Desford Colliery Band commission, and is currently writing a commission for solo harp for premiere in New York City's Carnegie Hall in the autumn, before writing a euphonium concerto for Foden's star Glyn Williams.

Andy recently performed *Concerto for Stan Getz* by Sir Richard Rodney Bennett with the BBC Concert Orchestra at the Queen Elizabeth Hall, broadcast live on BBC Radio 3. Andy's commitment to expanding the repertoire for tenor saxophone has resulted in the recent release of the CD *My Mountain Top*, featuring world premiere recordings. In 2004 Andy formed the Worldwide Tenor Saxophone Consortium, and leads a tenor saxophone focus at the 16th World Saxophone Congress in July 2012.

Andy Scott's SaxAssault undertook a UK tour to promote its *Sax of Gold* CD. Featuring new works by Andy scored for the nine saxophone virtuosi

and rhythm section that is SaxAssault, the CD also includes special guest stars Gwilym Simcock and Bob Mintzer.

Percussionist Dave Hassell and Andy have worked as an experimental and daring duo since 1996, performing in Europe and USA, recording for Quartz, and touring and recording in 2010 with Mexican percussionist Evaristo Aguilar.

Since its formation in 1985, Andy has played tenor saxophone in the internationally acclaimed Apollo Saxophone Quartet, touring Europe and Asia, recording for Decca/Argo, Black Box, Quartz and broadcasting many times for BBC Radio. The ASQ has commissioned over 100 works to date, many of which are now 'standard repertoire' for quartets worldwide.

Andy is Tutor of Saxophone at the Royal Northern College of Music, Co-Artistic Director with Rob Buckland of the annual RNCM Saxophone Day, and leads an annual saxophone course in France. Andy is an endorsee of Henri Selmer Paris saxophones and Vandoren reeds, is published by Astute Music and is Co-Vice President of the International Saxophone Committee.

www.andyscott.org.uk