



**LIZ AMES** is a collaborative pianist who is passionate about performing and working with instrumentalists, vocalists, and composers. Her international appearances include performances in Belgium, UK, Spain, the 2012 World Saxophone Congress in St. Andrews, Scotland, the 2015 World Saxophone Congress in Strasbourg, France, the 2008 Contemporary Music Festival in Lima, Peru, and at the 2011 and 2016 International Double Reed Society Conferences. Liz has served as piano coordinator and staff pianist for the North American Saxophone Alliance Biennial Conferences in Tempe, AZ, Urbana-Champaign, IL, and Lubbock, TX, and has been the Navy

Saxophone Symposium staff pianist since 2016.

Alongside her work as a performer, Liz is devoted to creating piano reductions using extended and innovative techniques. She has written several published reductions 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, Don Grantham, David Biedenbender, and John Mackey.

Liz completed her doctorate in collaborative piano at Arizona State University and is currently living in Ann Arbor, Michigan. She performs with musicians throughout the Midwest and with her duo partner, three-time Grammy-winning saxophonist, Timothy McAllister.



# EDWARD GOODMAN

is the Assistant Professor of Saxophone at the University of Arizona Fred Fox School of Music. Edward serves regularly as principal saxophonist of the Tucson Symphony Orchestra, and has performed in the Detroit Symphony Orchestra, Music Academy of the West Orchestra, New World Symphony, and notable ensembles such as PRISM and the Donald Sinta Quartet. Goodman is the soprano saxophonist and a founding member of The Moanin' Frogs.

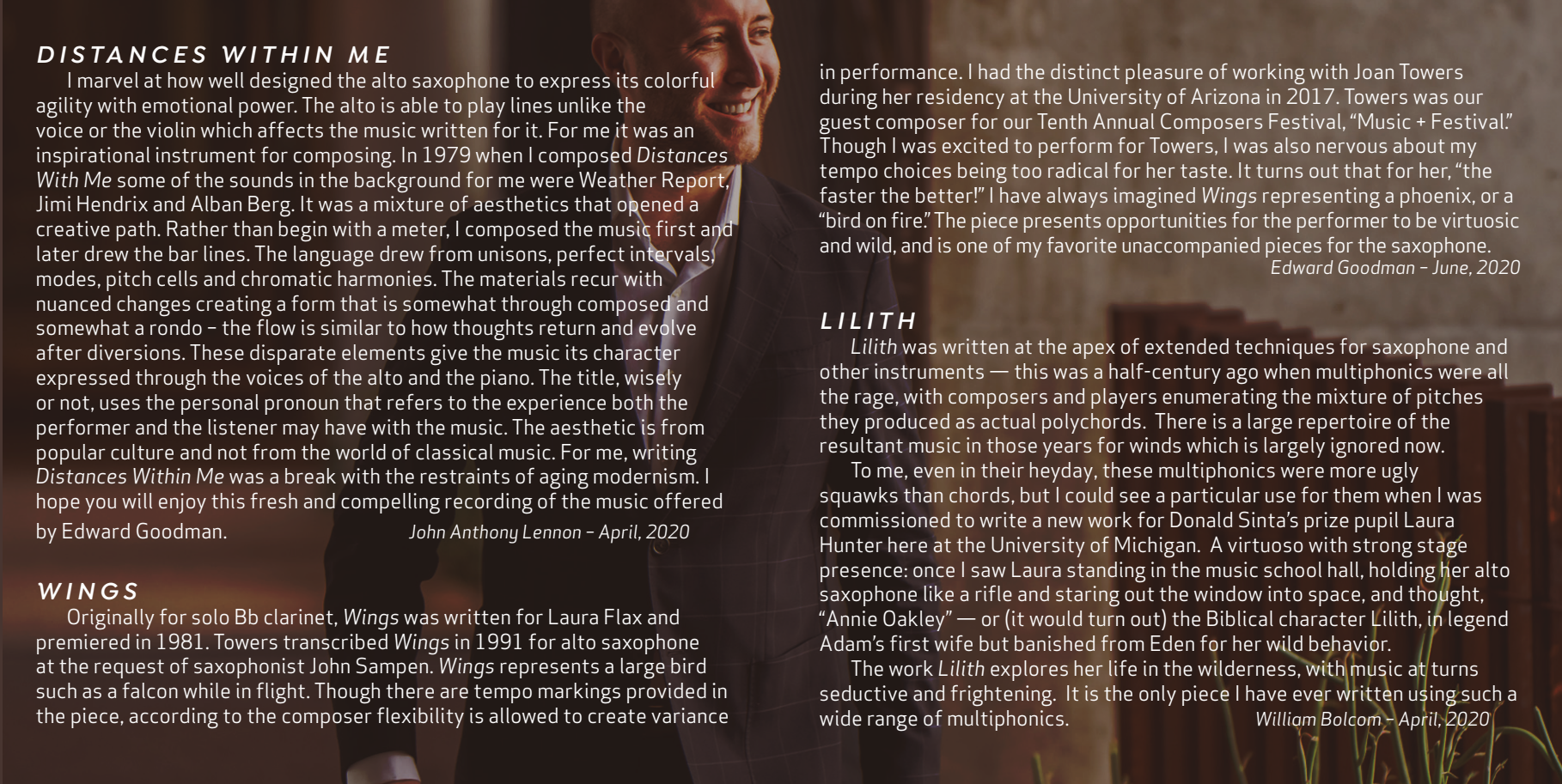
Edward has been invited as a guest artist across the country and internationally to institutions such as: Michigan State University, Oakland University, University of Nevada Las Vegas, New Mexico State University, University of Massachusetts Amherst, University of Michigan, University of Oklahoma, Oklahoma State University, Southwestern Oklahoma State University, University of Memphis, and the Conservatoire à rayonnement départemental d'Aulnay sous Bois, France.

Edward has served on the faculty at the Interlochen Center of the Arts and the Blue Lake Fine Arts Camp. He holds degrees from Michigan State University and the University of Michigan where his primary teachers were Joseph Lulloff, Diego Rivera, Donald Sinta, Andrew Bishop, and Timothy McAllister. Edward Goodman is a Yamaha Artist and plays Yamaha saxophones exclusively. He is also endorsed by D'Addario and plays exclusively on D'Addario saxophone reeds. For more information, please visit [www.edward-goodman.com](http://www.edward-goodman.com)

By definition, **liminal** is a state of transition. It is a season of waiting, knowing, and of transformation between what was and what is next. Within this place of in-between, we are encouraged to break away from expectation and to develop a mindset of freedom. The saxophone by nature is an instrument of balance, thriving within a multitude of genres while pushing the limits of musical expression. Each piece required different levels of self-reflection, personalization, and flexibility. Liminal encapsulates the boundaries we attempt to break to further understand the evolving relationship between the music and ourselves.

*Edward Goodman*





## DISTANCES WITHIN ME

I marvel at how well designed the alto saxophone to express its colorful agility with emotional power. The alto is able to play lines unlike the voice or the violin which affects the music written for it. For me it was an inspirational instrument for composing. In 1979 when I composed *Distances Within Me* some of the sounds in the background for me were Weather Report, Jimi Hendrix and Alban Berg. It was a mixture of aesthetics that opened a creative path. Rather than begin with a meter, I composed the music first and later drew the bar lines. The language drew from unisons, perfect intervals, modes, pitch cells and chromatic harmonies. The materials recur with nuanced changes creating a form that is somewhat through composed and somewhat a rondo – the flow is similar to how thoughts return and evolve after diversions. These disparate elements give the music its character expressed through the voices of the alto and the piano. The title, wisely or not, uses the personal pronoun that refers to the experience both the performer and the listener may have with the music. The aesthetic is from popular culture and not from the world of classical music. For me, writing *Distances Within Me* was a break with the restraints of aging modernism. I hope you will enjoy this fresh and compelling recording of the music offered by Edward Goodman.

John Anthony Lennon – April, 2020

## WINGS

Originally for solo Bb clarinet, *Wings* was written for Laura Flax and premiered in 1981. Towers transcribed *Wings* in 1991 for alto saxophone at the request of saxophonist John Sampen. *Wings* represents a large bird such as a falcon while in flight. Though there are tempo markings provided in the piece, according to the composer flexibility is allowed to create variance

in performance. I had the distinct pleasure of working with Joan Towers during her residency at the University of Arizona in 2017. Towers was our guest composer for our Tenth Annual Composers Festival, “Music + Festival.” Though I was excited to perform for Towers, I was also nervous about my tempo choices being too radical for her taste. It turns out that for her, “the faster the better!” I have always imagined *Wings* representing a phoenix, or a “bird on fire.” The piece presents opportunities for the performer to be virtuosic and wild, and is one of my favorite unaccompanied pieces for the saxophone.

Edward Goodman – June, 2020

## LILITH

*Lilith* was written at the apex of extended techniques for saxophone and other instruments — this was a half-century ago when multiphonics were all the rage, with composers and players enumerating the mixture of pitches they produced as actual polychords. There is a large repertoire of the resultant music in those years for winds which is largely ignored now.

To me, even in their heyday, these multiphonics were more ugly squawks than chords, but I could see a particular use for them when I was commissioned to write a new work for Donald Sinta’s prize pupil Laura Hunter here at the University of Michigan. A virtuoso with strong stage presence: once I saw Laura standing in the music school hall, holding her alto saxophone like a rifle and staring out the window into space, and thought, “Annie Oakley” — or (it would turn out) the Biblical character Lilith, in legend Adam’s first wife but banished from Eden for her wild behavior.

The work *Lilith* explores her life in the wilderness, with music at turns seductive and frightening. It is the only piece I have ever written using such a wide range of multiphonics.

William Bolcom – April, 2020

## THE JANE SET

*The Jane Set*, for solo clarinet or saxophone, is one of a series for solo instruments. Like its progenitor, *The Alex Set* (for solo oboe or saxophone), this work is evocative, idiomatic, virtuosic, and widely expressive. The four contrasting movements are marked Misterioso; Murmuring and ghostly; Vivace; and Misterioso. Playful, with the speed moving from slow, to moderato, to fast, and finally back to slow again, this presents a completed journey.

Why the name? With the first set, in my youthful ebullience, I figured, hmm, a name?- if not sonata or study, perhaps a real name. I chose Alex, which was propitious, as the work, in its final form, was commissioned by the great oboist Alex Klein. I have decided to continue this playful approach with this set as well as *The Jack Set* for solo bassoon.

Daniel Asia – 2012

## DIALOGUE DE L'OMBRE DOUBLE

*Dialogue de l'ombre double* (Dialogue of the Double Shadow), written originally for clarinet, is a dialogue between live and prerecorded performance. This piece was adapted by saxophonist Sylvain Malézieux for the saxophone at the request of Claude Delangle. *Dialogue de l'ombre double* explores spatialization, which is the projection and localization of sound sources in physical space. In live performance, several speakers are placed surrounding the audience playing back prerecorded material of the performer. This prerecorded material suggests the “double shadow” that is in dialogue with the performer on stage. This CD utilizes a panning effect, moving the sounds from left to right in the speakers or earpieces, in order to emulate the spatialization you would experience in a concert setting.

The logistical demands for this piece are immense, requiring a large venue, special lighting, multiple speakers, microphones, and an audio console controlled by a sound engineer who can follow a musical score of this

difficulty. I have been very fortunate to work alongside some brilliant individuals to make this recording possible. Sound engineer Dave Schall partnered with me for my initial performance of *Dialogue de l'ombre double* during my studies at the University of Michigan, and was responsible for recording my prerecorded material. My colleague Wiley Ross at the University of Arizona recorded the live portions of the piece and mixed it with the recordings I did with Dave Schall, resulting in this final product. *Dialogue de l'ombre double* serves as the centerpiece for the album, representing the relationship we have with ourselves through music.

Edward Goodman – June, 2020

## THANK YOU

I would like to thank all of those who helped to make this album possible. Thank you Liz Ames for your friendship, artistry, and time traveling to Arizona to spend a week with me recording and performing. Thank you to Dan Asia and Jackie Glazier for serving as producers for my album. I am grateful to have both of you as colleagues and friends here at the University of Arizona. Thank you, Dave Schall, for agreeing to collaborate with me, and for undertaking the demands of *Dialogue de l'ombre double*. Without your assistance, this piece would not have been possible. Thank you Wiley Ross for your time and assistance with editing the album, and to the University of Arizona Fred Fox School of Music for providing the Jeffrey Haskell Recording Studio for these recording sessions. Lastly, thank you to my wife Kristen Clough for your love, friendship, and support throughout this entire process. I love you.

