
Sing
Seven
Seas
Callum Au
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Volume 1:

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All tracks composed, arranged & conducted by Callum Au.
jazz.ai (script written by Katie Emmerton).

Recorded at Lady Eleanor Holles, August 17th-23rd 2025

Producer: Chris Traves & Callum Au

The Orchestra:

Saxophones:
Simon Marsh, Jon Shenoy, Martin Williams, Emma Rawicz, Adrian Revell, Gemma Moore, Jay Craig & Nadim Teimoori

Guest Solo Tenor Sax:
Chad Lefkowitz-Brown

Woodwinds:
Karen Jones, Fiona Kelly & Simon Marsh, Lauren Weavers, Jessamy Breakspear, Gemma Moore, Peter Long, Duncan Hemstock & Gareth Lockrane

Horns:
Andrew Littlemore, Zoë Tweed, Phillippa Slack & Elise Campbell

Trombones:
Andy Wood, Callum Au, Mark Nightingale, Robbie Harvey, Daniel Higham, Jon Stokes, Matthew Lewis, Barry Clements & Chris Traves

Tuba:
Oren Marshall

Trumpets:
Tom Walsh, Tom Rees Roberts, James Davison, Mike Davis, Louis Dowdeswell, Tom Dennis, Alex Maynard, Freddie Gavita & Ryan Quigley

Violins:
John Mills (leader), Jeremy Isaac, Thom Gould, Charles Mutter, Helena Wood, Nicole Wilson, Ben Buckton, Jordan Earnshaw, Natalia Bonner, Julian Azkoul, Charis Jenson, Tom Kemp, Marianne Haynes & Matt Elston

Violas:
Kate Musker, Daisy Spiers, Anna Cooper, Matt Maguire & Dorothea Vogel

Cellos:
Bozidar Vukotic, Ben Rogerson, Magda Pietraszewska & Kirsten Jenson

Harp:
Hugh Webb

Bass:
Laurence Ungless, Conor Chaplin & Laurence Cottle

Piano & Celesta:
Chris Eldred, Rob Barron & Sam Watts

Guitar:
Tommy Emmerton, Jake Willson & Nico Sabatini

Drums:
Luke Tomlinson & Douglas Marriner

Percussion:
James Turner, Dave Elliott & Anthony Kerr

Trad Band:
Karen Street (Accordion), Jessie Grimes (Whistle) & Kay Stephen (Violin & Viola)

Voice:
Matt Forbes, Danny Traves & Callum Au

Production Team:

Chris Traves (recording engineer, mix engineer)
Hannah Hutton (orchestral manager)
Phil Knights (music preparation)
Ollie Hayward (album art & graphic design)
Carlo Haltrich (videographer/photographer)
Claire Middleton, Joseph Oates (recording assistants)
Miranda Ashe (studio manager)

This project brings together almost all of my favourite musicians in one place. I'm fortunate to live and work in London at the centre of one of the world's great studio music hubs, and I am beyond privileged to work with many of the finest musicians on the planet on a day to day basis, as both arranger and instrumentalist (and occasionally, reluctantly, as conductor). I've been gradually writing more original music over the last four years or so, always with these musicians in mind and the incredible things that they can do. I hope you enjoy it!

Volume 1 is simply me writing the music I want to write - which can lead anywhere from carnyxes and a folk trio to out-of-control jazz AI broomsticks!

Swipe Right! (ft. Sam Watts - pno, Duncan Hemstock - cl)

I wrote this piece for the age of Instagram & TikTok. It's a series of short self-contained musical statements featuring the different sections of the band, each with the excitement level turned up to maximum. My Australian friend Duncan Hemstock's clarinet solo contains the only 21 bar phrase I've ever heard!

Galt's Motor (ft. Jake Willson - guitar, Nadim Teimoori - t. Sax)

When putting this album together, I knew I had to feature my guitar/lunch buddy Jake Willson. I wrote this piece to showcase his melodic and harmonic virtuosity. Galt's Motor is a fictional perpetual motion machine that symbolises human potential.

Si vis pacem para Carnyx (ft. Andy Wood & Callum Au - Carnyxes, Gareth Lockrane - picc, Kay Au - Violin/viola)

Towards the end of a session with rather too many tacets for the low brass, Andy Wood and I decided to order a pair of Carnyxes (carnyces?!) on eBay. I came up with the idea for a piece that pits two opposing sides in a clash of cultures - on the one hand, the might of the carnyx-led Roman army, on the other, the nimble Celtic tribesfolk led by Gareth Lockrane's piccolo and the folk band of Kay Au (violin), Jessie Grimes (whistle) and Karen Street (accordion). The title is a paraphrase of Vegetius' famous paradox: if you seek peace, prepare the Carnyx.

Tethys (ft. Tom Walsh - flg, Andy Wood - Tbn, Lauren Weavers - Ob/Cor)

I first met Tom Walsh way back in 2007 in the National Youth Jazz Orchestra, and he has been one of my closest colleagues ever since. Over the years we have worked together on hundreds of projects, and since we met he has become one of the world's finest trumpet players. This tune features him as jazz soloist alongside Lauren Weavers and Andy Wood as melodists. Tethys is the name of the ancient Ocean from which our ancestors came onto land for the first time.

Murmurations (ft. Chad Lefkowitz-Brown - t.sax, Callum Au - Tbn)

Chad Lefkowitz-Brown is a phenomenal sax player who does a huge amount to popularise jazz music for today's audience. When looking at possible soloists for this record I couldn't think of anyone better, and happily for me he agreed to be involved. "Murmurations" are aerial ballets performed by large flocks of starlings - a common sight in my old hometown of Blackpool. This tune is a sort of pas de deux between my trombone and Chad's mercurial tenor sax.

The Weaver (ft. Nadim Teimoori - t.sax, Anthony Kerr - vibes, John Mills - violin)

To conclude the record, I've included a piece that has become one of my signature tunes. I originally wrote The Weaver for the Brussels Jazz Orchestra Composition Competition, and released a big band version on a previous album. This expanded and extended edition of the piece for symphonic forces is how I have always imagined it would sound with access to a larger budget! I have featured the tenor sax wizardry of Nadim Teimoori on this track, which tells the story of the Odyssey's Penelope and her patient wait for her husband's νόστοι.

jazz.ai (Music by Callum Au, words by Katie Emmerton, ft. Matt Forbes - narrator, Emma Rawicz - t.sax, James Davison - flg, Callum Au - tbn)

I have two young children (aged 4 and 2), and I was desperate to include something on the album that they could enjoy. As they are young fans of Disney's 'Fantasia' I decided to include a retelling of *The Sorcerer's Apprentice*, set at an ambiguously located jazz college, complete with script written by the marvellous Katie Emmerton. LA-based Canadian singer Matt Forbes tells us the story of Sonny Fontaine (James Davison), a jazz student who programmes an LLM called sweep (Emma Rawicz) that ends up taking over the world with bebop and harmony, much to the chagrin of the Sorcerer (me). The moral of the story - don't build a machine you can't control - one day *it* might be calling the tune! As my kids now ask me to play them the 'Saxophone storytape' and talk about Charlie Parker, I consider this one a resounding success.



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