

Recordings to celebrate the world of the oboe

Oboe classics

New Ground

Paul Goodey (oboe and cor anglais) and friends

This cover shows an interaction between a man and a mechanism, as in Paul Goodey and Michael Oliva's *Xas-Orion* (with computer) and Edwin Roxburgh's multi-tracked *At the Still Point of the Turning World...* Other tracks are resolutely acoustic, and demonstrate the creativity and variety of contemporary English oboe music.

David Sutton-Anderson's *New Ground* is derived from a Ground Bass by Henry Purcell, and Michael Oliva's *Into the Light* is neo-Romantic. Graham Fitkin's *Ostrich on the Plain* is as humorous as Timothy Salter's *Diptych (Abstractions IV)* is serious.

Especially written for this CD is Cecilia MacDowall's dramatic *Fox Woman*, spoken and sung by Linda Hirst.

The download version has an introduction to each piece. The CD version has a 24-page booklet with details of each piece, the composers and the performers in English, French and German, with many photos. More details are at www.oboeclassics.com/NewGround.htm



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"Paul Goodey is a persuasive advocate for an engaging selection of contemporary music, including Edwin Roxburgh's 1979 *At the Still Point of the Turning World...*, which uses electronic delay and treatment to create an entire grazing flock of oboes, and Cecilia MacDowall's *Fox Woman*, a sinister little scena for voice and oboe especially written for the disc." *Anthony Burton, BBC Music Magazine*

"There is a satisfying range of moods, styles and sounds ... and a good deal of accomplished playing and singing. The most immediately attractive pieces are *Into the Light* (where the cor anglais conducts us from death to the afterlife, then entrusts us to the oboe, like Virgil handing Dante over to Beatrice) and the engaging *Ostrich on the Plain*. *New Ground* ingeniously develops variations on the lovely melody of Purcell's *A New Ground*. The tightly-argued *Diptych* nods to Bach's use of woodwind. *Xas-Orion* achieves an intriguing synthesis of two worlds, electronically transforming the sound of the oboe live, and deriving most of the computer's output from the oboe." *Barry Witherden, Gramophone*



oboe image
courtesy
Howarth
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