

Frozen River Flows

New Noise

Oboe
classics
CC2021



Journey to the End of the Night (2001)

Nigel Osborne

oboe; marimba, vibraphone, glockenspiel, temple blocks, wood blocks, cymbals, gong, tam tam and tape



'Journey to the End of the Night' is the title of the celebrated novel of 1932 by Louis-Ferdinand Céline - the extraordinary French poet, physician and fascist. Osborne's *Journey to the End of the Night* imagines Céline on a nihilistic, debauched voyage through Paris from the dead of night to dawn, to the musical accompaniment of footsteps, arcades, sounds of the *métro*, machines, broken glass and bells. Currently Reid Professor at the University of Edinburgh and advisor to the charity *War Child*, we first met Nigel Osborne in 1999 when we performed together music by the late Paul Keenan.

Peace for Vayu (2006)

Adrian Lee

oboe d'amore; Egyptian tabla, djembe, tambourine and tape



Inspired by the Karnatic music and Nagaswaram of Southern India, *Peace for Vayu* (Hindu god of wind) is an original composition employing traditional forms. Adrian Lee is a composer and multi-instrumentalist whose work is suffused with his interest in the music of non-Western cultures. He has worked extensively in theatre, and we first met him as a music director at the Royal Shakespeare Company.

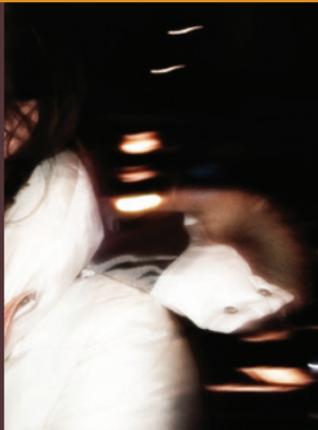
Random Girl (2003)

Howard Skempton

oboe and vibraphone



Howard Skempton's studies with Cornelius Cardew in the late 1960s helped him to discover a musical language of great simplicity, which he has since continued to follow, his writing being undeflected by compositional trends. *Random Girl* is a silvery, starry miniature that twists and turns with the usual Skempton charm; the title comes from his son's description of a chance encounter in a local pub.



Dmaathen (1976)

Iannis Xenakis

oboe; bongos, congas, bass drum, tam tam, vibraphone and marimba

As with many of the works of Iannis Xenakis, *Dmaathen* takes its inspiration from his love of architectural and mathematical structures. Pushing the two soloists to the edge of physical and technical possibilities, *Dmaathen* includes two contrasting musical textures. The opening section - comprising sustained multiphonics against characteristic drumming - has a distinct archaic quality which slowly fragments to make way for more melodic material, often with three lines moving in a close and complex counterpoint.



Sphinx (2000)

Simon Holt

cor anglais; Thai gongs and crotale

Taking influences from Messiaen, Xenakis and Feldman alongside visual artists such as Goya, Giacometti and Brancusi, the music of British composer Simon Holt is complex, dramatic and extremely vivid. Exploring 'still centres' - Feldmanesque moments of calm - *Sphinx* takes the form of an extended riddle, the answer to which may be the one and only appearance of the cor anglais' quietest, highest and possibly longest note, at the conclusion of the work.



Frozen River Flows (2005)

Dobrinka Tabakova

oboe; crotales and vibraphone

Inspired by the beautiful phenomenon of a flowing river with a frozen 'crust', this delicate meditation aims to portray the two performers as a whole. The sinuous lines of the oboe are blurred with hazy vibraphone drones and crystalline morse code from the crotales. A contemporary of ours at the Guildhall School of Music & Drama, the work of British/Bulgarian composer Dobrinka Tabakova has been described by John Adams as '...extremely original and rare music...'



Bagatelles (2007)

George Nicholson

oboe, oboe d'amore, cor anglais; rainstick, marimba, cymbals, vibraslap, cabassa, vibraphone, Thai gongs, almglocken, log drums, bongos, gong drum, bass drum, spring drum and wind gong

After meeting George Nicholson through trombonist John Kenny in early 2004, the seven *Bagatelles* were premièred at the Firth Hall, Sheffield. Nicholson wanted to build a rapprochement between the characteristic sound worlds of oboe and percussion, and so incorporated multiphonics, key clicks and 'colour' pitches that are noisier than usual for the oboe, whilst often asking the percussionist to play more lyrically. An extensive range of instruments is used, including a spring drum in the final *Bagatelle*, and traces of John Coltrane and Ginger Baker can be heard in varying disguises.



New Noise

Fusing together an eclectic mix of classical, electronic, jazz and contemporary music, the British duo New Noise was formed at the turn of the millennium by oboist Janey Miller and percussionist Joby Burgess.

New Noise has to date commissioned more than fifty pieces, working with a diverse range of artists including David Bedford, Donnacha Dennehy, Sam Hayden, Simon Holt, Katharine Norman, Nigel Osborne, Howard Skempton and Andy Sheppard. They regularly collaborate with sound designer Matthew Fairclough and trombonist John Kenny, and in 2008 brought together a host of international talent to perform 'Cross Talk', originally programmed to celebrate the 80th birthday of Karlheinz Stockhausen.

New Noise has performed throughout the UK including many of the country's leading festivals and venues. Further afield they have performed in the United States and Australia, and their recordings are regularly broadcast around the world. Many of New Noise's performances are supported by education events, and the duo regularly lead composition and performance workshops; from 2001 to 2005 New Noise was ensemble in residence at the Goldsmiths College University of London Electronic Music Studios.

Recorded at Holy Trinity, Weston, Hertfordshire January 2007 and June - September 2009

Tracks 1, 2, 5 and 7-13 engineered and mixed by David Lefeber

Additional recording for track 2 engineered and mixed by Adrian Lee

Tracks 3, 4 and 6 engineered and mixed by Matthew Fairclough and David Lefeber

Mastered by David Lefeber

Produced by New Noise and David Lefeber

Janey plays a Marigaux 901 oboe, Howarth S3 oboe d'amore and a Howarth XL cor anglais (english horn)

Joby plays Sabian cymbals, Adams artist classic marimba and vibraphone, Remo drumheads, Protection Racket cases and Meinl percussion

Booklet notes by Joby Burgess; Designed by Steam

Music publishers: Chester (Holt); Composers (Lee, Tabakova); OUP (Skempton);

SACEM, Ricordi (Xenakis); UYMP (Nicholson, Osborne)

Portrait photography, front cover and boots by Nick White

Additional photography by David Turner; images of random girl and ice from iStockphoto.com

Further information on New Noise can be found at www.newnoiselondon.com

Many thanks are due to the RVW Trust and the PRS for Music Foundation, without whom the recording and commissioning of much of this music would not have been possible. To David and Matthew for your time and care in recording us, to Jeremy Polmear for giving us another way, to Noah and Rebekah and all who help us in caring for them whilst we follow this dream. For Essie and George, you are much missed.

Oboe
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The web site also contains an article by Janey Miller on commissioning new works; links to biographies of the composers; links to photos of the percussion instruments; and details of other Oboe Classics titles.

