

## **Nicholas Daniel, oboe**

*with Oliver Boekhoorn & Jean-Pierre Arnaud (oboes)  
and Nicolas Miribel (violin)*

### **St Andrew's Cathedral, Aberdeen**

Saturday 2 November 2019

#### **Programme**

Thea Musgrave	<i>Take 2 Oboes</i>
Tansy Davies	<i>Forgotten Game for solo oboe</i>
Emma-Ruth Richards	<i>De Stamparare</i>
Joanna Lee	<i>Proserpina</i>
Alasdair Nicolson	<i>Magnus III</i>
James MacMillan	<i>Intercession</i>

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#### **Thea Musgrave *Take 2 Oboes***

Take Two Oboes is one of a series of light-hearted pieces written with advice from performers who are also experienced teachers. Many of these pieces explore some specific opportunities and challenges inherent in the technique of each instrument.

#### **Tansy Davies *Forgotten Game for solo oboe***

Composed for Nicholas Daniel in 2008, my *Forgotten Game* for solo oboe is a kind of meditation on nature, in a pagan or spiritual sense. Here the oboist plays the role of a faun accompanying the growth of a tree. The faun weaves the 'power web' from the roots to the canopy of the tree. The web precedes the tree's growth: the faun chooses the direction of the growth and thus the shape of the tree. (Tansy Davies)

#### **Emma-Ruth Richards *De Stâmpare***

*de Stâmpare* translates into English as 'soul cry' and its piece is based on a Romanian folk song called *Hora Spoitorilor*; the theme can be heard in full right at the end of the piece. In writing this piece I was particularly interested in how I could use a single line to create space through its gestural activity and in doing so give the impression of straining, stretching out towards something. The sustained notes develop out of gestural activity and in the higher register of the oboe have a quasi-vocal, strained

sonority similar to an expressive, high note sustained by a soprano voice or trumpet in the clarino register. When listening to these sustained tones on the oboe they really do seem to have more of a presence than just the pitch being played. In order to emphasise this I sometimes combined the single tone with a pitch-bend to enhance the emotional effect of this 'imperfect', human quality: a cry from the soul. (© Emma-Ruth Richards)

### **Joanna Lee *Proserpina***

*Proserpina* is based on *The Rape of Proserpina* from Ted Hughes' *Tales from Ovid*. The piece depicts sunrise on the waters of Lake Pergusa, beside which there sits a shaded glade 'where it is always spring, with spring's flowers.' Proserpina, the virgin daughter of Ceres and Jupiter, is excitedly playing on this glade with her friends when Pluto, the Lord of Hell, sees her, falls in love and abducts her. Terrified, she screams for her mother while 'her ravisher leaps with her', pulling her into his chariot and hurriedly racing away. They travel across deep lakes, fumaroles and sulphuric pools, until they dive 'straight into hell.'

The fate and nature of Proserpina is one of duality. Her mother Ceres desperately searches for her, ultimately begging Jupiter, highest of the Gods, to return Proserpina to earth. However, whilst in the Underworld, Proserpina eats a pomegranate, fruit of the dead, the punishment of which is to stay in hell and thus, her fate is to divide her year between her husband in hell and her mother on earth. (Joanna Lee)

### **Alasdair Nicolson *Magnus III***

The piece is part of a series of works based on the Hymn to St Magnus written for Max. There's a guitar piece written for his 80th Birthday, the piano piece for Rolf Hind in memoriam and the work for oboe and violin which was written for the memorial concert held in St Magnus Cathedral in the September after he died. The ancient medieval hymn is unique for its period both because of the contours of the melody but also because it is harmonised at the interval of the third. (Alasdair Nicolson)

### **James MacMillan *Intercession***

The piece begins with a slowly falling scale of seven notes, thrown from one player to another, repeated nine times and embellished with ornamental flurries which outline a gradually evolving harmonic pattern. The repetitive nature of the music is like a peal of bells or some other kind of evocation. Eventually the music breaks out of this cyclic inevitability and heads into a faster dance-like material which in turn develops its own ritualistic recurrences.

## **Biographies**

**Nicholas Daniel** has long been acknowledged as one of the world's great oboists, and is one of Britain's best known musicians. He has significantly

enlarged the repertoire for his instrument with the commissioning of hundreds of new works.

Nicholas has been Music Director of the Leicester International Music Festival for many years. He is Professor at the Trossingen Musikhochschule in Germany and at the Guildhall School of Music in London, and he records and broadcasts widely. He was honoured in 2012 by Her Majesty Queen Elizabeth II with the prestigious Queen's Medal for Music, for having made "an outstanding contribution to the musical life of the nation".

Nicholas was put into the spotlight at the age of 18 when he won the BBC Young Musician competition, after which he quickly established his career with debuts at the BBC Proms and on disc. He made his conducting debut at the BBC Proms in 2004.

He has been a soloist with many of the world's leading orchestras, performing a huge range of repertoire and premiering works written for him by composers including Harrison Birtwistle, Henri Dutilleux, James MacMillan, Thea Musgrave, John Tavener and Michael Tippett. His recording of concertos by Vaughan Williams and MacMillan was awarded the BBC Music Magazine Premiere Award in 2016.

Nicholas is a founder member of the Britten Sinfonia, the Haffner Wind Ensemble and the Britten Oboe Quartet, whose debut disc was released to great acclaim on the Harmonia Mundi label in 2017. He also works regularly with the pianists Charles Owen and Julius Drake, and with many leading string quartets. He is principal oboist of Camerata Pacifica, California's leading chamber music ensemble.

[www.nicholasdaniel.co.uk](http://www.nicholasdaniel.co.uk)

**Oliver Boekhoorn** (1970) is the oboist and youngest member of Calefax Reed Quintet. He followed his musical studies at the Royal Conservatory of The Hague and the Dutch academy of music located in Amsterdam (Conservatorium van Amsterdam – CvA). He is also a member of Cobla Amsterdam where he plays the 'tenora' and regularly plays as a guest for the larger orchestras and ensembles in the Netherlands. While Oliver plays the Marigaux oboe, he prefers the Bulgheroni for alto oboe and oboe d'amore. He also has a preference for Irish music and has, for some time now, played the Duduk, a double-reed woodwind flute indigenous to Armenia. In his spare time, Oliver enjoys paragliding above the dunes and the Alps or foraging about the woods with his camera.

**Jean-Pierre Arnaud** is an award-winning oboist and graduate of the Paris Conservatoire National Supérieur de Musique et Dance. He has combined orchestral playing on the oboe and cor anglais, as well as performing in chamber music and as a soloist. He has been involved in much organological research into the oboe and cor anglais, intervening in seminars and recording unpublished works of the 17th and 18th century as well as Mozart concertos. In 1993, he founded the Ensemble Carpe Diem.

His belief that creative and activist connections enliven the musical landscape led him to join TM+ and Archimusic, the latter founded by a jazz musician, Jean Rémy Guédon.

His passion for Berlioz resulted in the Ensemble Carpe Diem taking up residence at the Côte-Saint-André (between Lyon and Grenoble) where Berlioz was born and where the Festival Berlioz takes place annually. He wants to use this new home to create a musical centre open to all art forms and to continue to promote music generally and Berlioz and his music in particular.

**Nicolas Miribel**, violin, studied in the Music Academy of Besançon, then he joined the CNSM in Paris, to study with Gérard Jarry and Jean Mouillère. He won several main prizes, in Paris, Darmstadt and Graz. He was a member of the Diotima quartet until 2005. He has played in various festivals and recorded several albums. He is now the first violin in *Itinéraire* and the *Ensemble Court-circuit*. He teaches violin in the Music Academy of Bourg-la-Reine / Sceaux. He plays a Mattéo Goffriller violin of 1720.

Today's concert is kindly supported by  
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