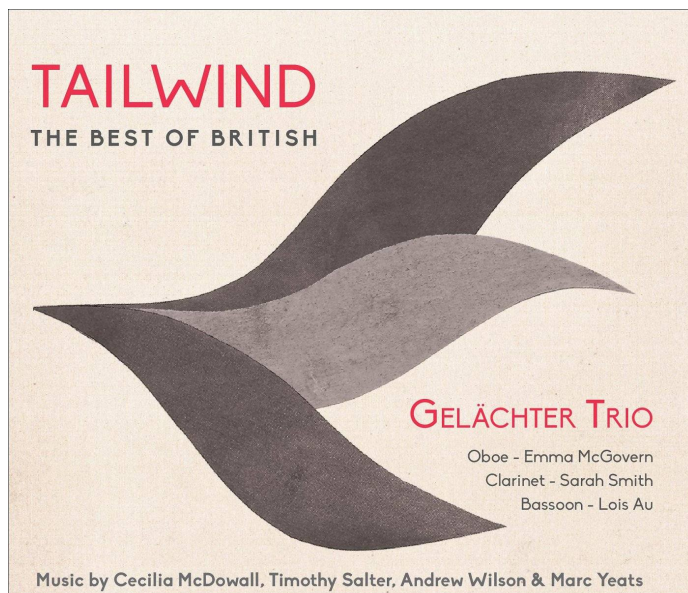


TAILWIND



TAILWIND - GELÄCHTER TRIO

Emma McGovern (oboe)
Sarah Smith (clarinet)
Lois Au (bassoon)

Oboe
classics

1-5	Cecilia McDowall: Century Dances (2005) Allemande - Menuet (Ghost Dance) - Mazurka - Tango - Last Dance	[11:42]
6-11	Timothy Salter: Dovetail (2014) Mobile - Tightrope - Confluence - Aria - Ceremonial - Chase	[12:39]
12-16	Andrew Wilson: Suite of Sweets (Op. 115, 2007) Lemon Parfait - Caramelita - Hazelnut Clusters - Giandujotti - Fudge Fugue	[14:22]
17	Marc Yeats: Dark Gravity (2014) with Caleb Herron (percussion)	[16:12]
Total Time 55:00		

More details of the music, the composers and the performers can be found at: www.gelachtertrio.com
www.oboeclassics.com/Tailwind.htm
and the composers' websites

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PROGRAMME NOTES

Tracks 1-5, Cecilia McDowall: Century Dances (2005)

Allemande - Menuet (Ghost Dance) - Mazurka - Tango - Last Dance

Five dances stretch a time-line from the 18th Century to the present day, each very different in character. The Allemande, which was often an introductory movement to the Baroque dance suite, ushers in Century Dances with flourishes and trills, using the conventional form of the period. This is followed by Menuet, subtitled 'ghost dance', distant and fragmented. Mazurka, a Polish dance form much favoured by Chopin, expansive and stately, is succeeded by the dark intensity of the Tango. The Last Dance rocks the suite to an exuberant conclusion.



www.ceciliamcdowall.co.uk

Tracks 6-11, Timothy Salter: Dovetail (2014)

Mobile - Tightrope - Confluence - Aria - Ceremonial - Chase

Timothy Salter writes: A trio of oboe, clarinet and bassoon is one of those instrumental groupings that seem to suggest the appropriate dimensions of a composition before a note has been written. In the case of *Dovetail* this resulted in six short pieces in which I aimed for as much contrast as possible between movements whilst maintaining a consistent musical language.

To expand the musical textures, two of the movements call for small percussion instruments to be played by the trio. They are jingles, a pair of tingsha cymbals, two-tone wood blocks and a shaker such as a caxixi



www.timothysalter.com

Tracks 12-16, Andrew Wilson: Suite of Sweets (Op. 115, 2007)

LemonParfait - Caramelita - Hazelnut Clusters - Giandujotti - Fudge Fugue

Andrew Wilson writes: A Suite of Sweets was inspired by a particularly delicious box of chocolates I was given as a present. Having consumed the contents, by way of research, I wondered how I could translate the diversity of flavours into musical equivalents using the resources of the Canteloube Trio, who had asked me for a new work for oboe, clarinet and bassoon.

The first movement, Lemon Parfait portrays the tingling citrus flavour mixed with sweet chocolate. Caramelita has a rich soft toffee melody announced first by the clarinet: the other instruments wrap it in rich chocolate harmonies.

The third movement is a spiky picture of Hazelnut Clusters. Fragments of nutty melody poke through the closely spaced clusters of notes that accompany them. Giandujotti are a traditional speciality from Italy, originally sold at Carnival time in Turin but now internationally famous. They take their name from a masked character in the *Commedia D'ell Arte* pantomime that represents a typical peasant from the region.

The concluding Fudge Fugue is a boisterous, contrapuntal mixture of sugar, milk, butter and vanilla whipped up together until all the flavours join together in the final bars.



www.andrew-m-wilson.com

17 Marc Yeats: Dark Gravity (2014)

with Caleb Herron, percussion

Marc Yeats writes: The instrumentalists play independently of each other. The ensemble is cued by the bassoon. There is no 'fixed' synchronisation between the instrumentalists. Whilst the relationship of each instrument is flexibly placed against its neighbour, care has been taken to calculate potential outcomes of coincidence and variability.

To this end it is vital that metronome markings are adhered to as accurately as possible although the composer appreciates that it is the various interpretations and practicalities inherent in the realisation of tempi that contribute to the richly unique nature and interplay of each performance.

Compositional material is derived from a series of distant variations that unify all sections with thematic landmarks, bringing cohesion and structure to the work. All the instrumental roles are written to a high degree of virtuosity and most contain extended techniques and quarter-tones. The music itself forms dense, highly complex and constantly changing relationships that are frequently wild and sometimes beautiful.



www.marc-yeats.co.uk