

*Remote Together* features works for the oboe, oboe d'amore and English horn with field recordings, manipulated sounds and electronics by Canadian and American composers residing in the Pacific Northwest. As the recording progresses, we move from the familiar, a beautiful baroque-sounding spun melody, to the previously uncharted, as the solo line interacts with the unlikely but welcome partners of renaissance chant, falling rain, and zither, among others. We also journey into the world of microtonal shift and the lifecycle of the *bombyx mori* (domestic silk moth). Four of these works were composed for me, and I am a co-creator of another. The scores for each of these works include varying degrees of improvisation, which make each performance unique.

While the majority of this CD was recorded before the Covid-19 period, it is truly a project influenced by these times. I am grateful to the composers and sound engineers who have shared their ideas and sound worlds with me.

*Nocturne* (2013) by Jordan Nobles is an open score work for spatialized chamber ensemble. Each instrument is provided with self-paced melodic material. This performance is rendered for solo oboe.

*Chanson de Fleurs - Eleanor of Aquitaine* (2017) for oboe and soundscape by Dana Reason was composed for Catherine Lee and created through a collaborative process. This piece is a sonic story based on Eleanor of Aquitaine (d. 1204), wherein the oboe moves between foreground and background, sharing space with a pre-recorded soundscape of manipulated field recordings, vocal samples, and bird calls. The oscillation traces the struggle between public and private life and the embodiment of being, sounding, thinking and becoming. In this piece, the oboe presents remote and expressive qualities reminiscent of Renaissance vocal music without fixed text or timings.

*Alluvium* (2017) for oboe d'amore and electronics by Taylor Brook was composed for Catherine Lee. *Alluvium* is based around the concept of "microtonal drift," which occurs when modulating to different keys in an extended just intonation context, causing the tonic to diverge from equal temperament gradually. In this piece, a tape plays a series of precisely tuned microtonal modulations that slowly shift the harmony from one tonal center to another, spiralling through unfamiliar harmonic territory along the way.

*Red Eyes, Green Lion's Teeth, Golden Heads* (2017) for oboe d'amore and tape by Julian Snow was composed for Catherine Lee and is inspired by backyard flies and dandelions. The "lion's teeth" refer to the plant's distinctive leaves.

*Chiasmus* (2018) for English horn and synthesizer by Matt Carlson was composed for Catherine Lee. Named after a literary device in which a phrase is repeated in inverted form for artistic effect (e.g., "All for one, and one for all"), *Chiasmus* is a series of short duo melodies bracketed by silence with variations presented in reverse chronological order. "*Chiasmus* is an attempt to reduce the amount of information in my music," says the composer. "I wanted to see what could be done with two melodic voices, playing together in space. I wanted these moments to be sitting there gently in space, coming one after another without much continuity or development."

*Silky's* (2020) for oboe and manipulated field recordings is a collaboration between Catherine Lee and Juniana Lanning. In *Silky's*, a blended sound world is created by exploring sounds and movements of the *bombyx mori* (domestic silk moth) that highlights the beautiful, unexpected and often overlooked aspects of the organism through its developmental stages and eventual metamorphosis into an adult silkworm moth. Originally conceived as a live performance, *Silky's* evolved into a fixed media work from Lee and Lanning's respective isolations during Covid-19. Just as the *bombyx mori* cocoons and transforms, so too has our existence and work changed during this time of seclusion.

Catherine Lee