All music published by Edition Peters Ltd., London

Ever since the formation of Ensemble Exposé in 1984 the music of the so-called New Complexity has formed a major part of its repertoire, not least because its founder directors included Michael Finnissy, Richard Barrett and myself, giving the ensemble a reputation almost synonymous with the music, but also because the ensemble has an international membership of specialist performers whose commitment to the music (also as soloists) is all too rare in the UK.

In particular the ensemble has developed a close association with the music of Brian Ferneyhough, with whom it has worked on many occasions, and whose works have featured in our concerts from the beginning. The ensemble has performed a wide range of Ferneyhough’s music from the early Coloratura (1966) and Prometheus (1967) to many of the more recent compositions to date, including several first British performances. Most of the works on this disc, however, were composed within a few years of each other, after the composer’s move to San Diego in 1987, during which period he was professor of composition at UCSD, and prior to his subsequent engagement at Stanford University in 2000.
The earliest work represented is *Coloratura* for oboe and piano, composed in 1966 (when the composer was only 23), one year before the remarkable 40 minute *Sonatas for String Quartet*. Despite being an early work, *Coloratura* already shows many elements of the composer’s mature music in terms of the approach to instrumental writing and formal considerations. In the case of *Coloratura*, the different nature of the two instruments provided a starting point in shaping the respective material, which initially is very clearly separated in terms of its gesturality and formal intention. However, there are further gestures aimed at uniting the two instruments, albeit temporarily, which allows for key moments of structural coincidence. The composer says that the form might be seen in two ways, ‘as the centrifugal divergence of two ultimately irreconcilable personalities or else as a problematic search for a provisional and transitory mutual accommodation.’

Ferneyhough’s solo works, of which there are many, expose something of the essence of the composer’s compositional thinking, where the structure of the music in terms of the forces of conflict and reconciliation between strata of information are most evident on the surface of the score. This can be already be seen in such early works as *Cassandra’s Dream Song* (1970) and *Unity Capsule* (1975–76) both for solo flute.

Chronologically, the next work on the disc is *Trittico per G.S.* for solo double-bass, composed in 1989. Along with *Flurries*, this work also reflects the composer’s interest in parallel forms of creative expression. Here the point of reference is a short extract from the lecture by Gertrude Stein on literary composition, *Literature as Composition*. In particular the composer cites the following ‘Continuous present is one thing, and beginning again and again is another. These are two things. And then there is the use of everything’. The composer says ‘in *Trittico per G.S.* I have attempted to make reference to combinatorial and formal devices paralleling, at least in part, those utilised by the poet herself’. Despite the title of the work, *Trittico* is in one continuous movement which is, however, defined by three types of musical material, in which the ‘succession and intersection of textures whose density and level of variability are constantly increasing’. The three types of material are double stops, glissandi and micro-tonal melodies. This tripartite formal principle is further
reflected in the notational strategies of the score itself, which makes use of two staves in the first part, one in the second and three in the third.

_Incipits_, scored for solo viola, obbligato percussion and ensemble, was composed in 1996 as a 90\textsuperscript{th} birthday present for the Swiss conductor and champion of new music, Paul Sacher, to whom it is dedicated. The title, from the Latin ‘it begins’, relates to the formal structure of the work, which consists of seven sections each of which functions like a new beginning, introducing a new set of materials, often before the previous ideas have been fully explored. The overall formal shape is further defined by alternating duo sections which feature the solo viola and percussion, with others utilising various combinations of instruments from the ensemble.

_In Nomine a 3_ was commissioned by Ensemble Recherche in 2001, as part of their ‘In Nomine Project’. Scored for piccolo, oboe and clarinet, this miniature is based on the renaissance practice of composing a fantasy around a plainchant fragment (heard at the beginning). In this work the overall formal structure is derived from a re-reading of a four-part _In Nomine_ by the English composer Christopher Tye (c. 1505 – 1572), who was perhaps the most prolific composer of _In Nomines_. The original material can be heard in various distorted forms, although small, registrally altered fragments from Tye’s original can be heard at various points. Ferneyhough has subsequently embarked on his own Tye project which includes such work as _Dum Transisset_ for string quartet and _O Lux_ for ensemble.

_Flurries_ was composed in 1997 as a 20\textsuperscript{th} anniversary tribute to _Ensemble Contrechamps_ and its director Philippe Albera. The title, once again, derives from literature and is taken from the poem of the same name by the American poet A. R. Ammons (1926-2001), which appears in his collection _Brink Road_, published in 1996 and consisting of 150 poems dating from 1973. More specifically, the composer cites the following phrase which concludes the poem: ‘...but motion undermines meaning with meaning’.
The work is scored for 6 instruments, which typically are divided up into smaller groups. Initially, there is a series of three successive duos, (violin and cello, clarinet and piano and piccolo and horn), each of which is based on a different formal model identified by the composer as: double cyclic re-readings, variations with quodlibet and march/fantasy. After a transitional set of ‘loosely canonic refractions’, these duos are later reformed as two texturally contrasted antiphonal trios consisting of the three wind instruments and strings/piano respectively.

Perhaps appropriately, the final composition on the disc is Allgebrah, for solo oboe and nine strings. Composed in 1996, this work seeks to redefine a number of the composer’s compositional concerns of the previous decade. The title derives from the work of the Swiss artist Adolf Wölfli (1864-1930) who created a monumental labyrinthine oeuvre of 25000 texts, drawings, collages and musical compositions as an imaginary autobiography. Allgebrah was Wölfli’s own term for the fundamental creative principle underlying his internal vision. Ferneyhough himself has observed how Wölfli’s work is in effect, ‘the obsessive record of a beleaguered psyche’s attempt to ritually enunciate the conditions of a universe annulling the one which his body was absurdly constrained to inhabit’. This vision of a ‘unique synaesthetic blending of aural, verbal and visual stimuli, into scarcely controlled chaos of layers of raging experience’, would seem to provide an appropriate model for the landscapes of Allgebrah.

In the work various contrasted strata of activity are layered and brought into conflict. Only occasionally does any single gestural or textural event come unambiguously into focus. The solo oboe does not function in a traditional soloistic fashion, but rather moves through this unstable landscape of independent textures and sudden outbursts seeking to find its own role: at times attempting to assimilate the string textures and sometimes having a direct effect on the surface of the ensemble activity, who unpredictably pick up, echo and amplify features of the oboe’s discourse.
Roger Redgate – conductor.

Roger Redgate was born in Bolton, Lancashire. He graduated at the Royal College of Music, where he won prizes for composition, violin performance, harmony and counterpoint. A DAAD scholarship enabled him to study with Brian Ferneyhough and Klaus Huber in Freiburg. From 1989 to 1992 he was Northern Arts Composer Fellow, he has lectured at Durham and Newcastle Universities. He was invited as guest composer and conductor at the Darmstädter Ferienkurse für Neue Musik in 1984, 1986, 1988, 1990, 1992 and 1994 where he received the Kranichsteiner Musikpreis for composition. He is conductor and artistic director of Ensemble Exposé, with whom he performs regularly at European festivals and on BBC Radio 3.

He has worked in the fields of jazz, improvised music, film and television (including programmes for the BBC and Channel 4), and performance art. His compositions have been performed extensively throughout Europe, Australia and the USA and he has received commissions from the BBC, the French Ministry of Culture, the Darmstädter Ferienkurse für Neue Musik, the Venice Biennale and Ensemble 21 New York. He has published articles on music and culture, the music of Brian Ferneyhough and Michael Finnissy, including a chapter in the book Uncommon Ground: The Music of Michael Finnissy. He has given lectures at UC Berkeley and Stanford University and is currently Head of Composition at Goldsmiths College University of London.

CD recordings of his works are available on the NMC, Oboe Classics and Edition Zeitklang labels and his complete piano music has been recorded by Nicolas Hodges on Covellio Classics. His compositions are published by Editions Henry Lemoine, Paris, United Music Publishers, London and the Associated Board of the Royal Schools of Music.
Christopher Redgate - oboe

For over thirty years Christopher Redgate has specialised in the performance of contemporary oboe repertoire and has performed throughout Europe as well as further afield. He has been described as having ‘extraordinary exploratory technical brilliance’ (Music and Vision) and of being a 'tireless champion' of extended techniques (Double Reed News). In his activities as a performer he has developed significantly several of aspects of oboe technique; leading him to a re-evaluation of a number of performance practices. His concerts usually include solo improvisations, which allow him to further explore the more extreme areas of the oboe and it’s potential. Many composers have written for him (including include Michael Finnissy, Roger Redgate, Christopher Fox, James Clarke, Paul Archbold, Michael Young, Fabrice Fitch, David Gorton, Rob Keeley, Joe Cutler and Gwyn Pritchard) As well as seeking out new works for the instrument he regularly includes the work of younger performers in his recitals.

He is active also as a teacher and gives regular composer workshops as well as oboe masterclasses at colleges and universities around the world. Other recordings can be found on the Oboe Classics label. He has recently contributed articles to Contemporary Music Review and to both British and US professional journals. He is currently writing a book – “Interpretation and Contemporary Oboe Performance” and is preparing a chapter for a new book on Michael Finnissy. Current performing interests include developing a repertoire of music for oboe and laptop computer as well as further exploration of the field of improvisation in the 'classical' concert hall.

Christopher Redgate studied at Chethams' School of Music and at the Royal Academy of Music where he was a prize-winner. His professional career began with several prizes at international competitions. He performs regularly with many contemporary music ensembles including Exposé, Suoraan, Kreutzer Quartet, Firebird Ensemble, Music Projects/London, Lontano, Ensemble Modern, the Pittsburgh New Music Ensemble, Ixion, Apartment House and Topologies.
Corrado Canonici - double bass

Corrado Canonici has been awarded the 1993, 1997 and 1999 New York INMC Award, the Darmstadt Prize and the "Xenakis" Prize for Interpretation, Paris 1992. He studied double bass - with Bruno Tommaso - and composition at the Conservatoire "G. Rossini" in Pesaro (Italy) and has attended both master classes for double bass held by Franco Petracchi, Luigi Milani and Gary Karr, and seminars of composition held by Hans Werner Henze and Brian Ferneyhough.

After several years of orchestral work, Corrado Canonici moved to a full solo career: in this vein he has given concerts in France, Italy, Great Britain, Ireland, Spain, Portugal, Luxembourg, Germany, Switzerland, Sweden, Holland and the USA. In the States he also held master classes at, amongst others, New York University (1996 Performer-in-Residence), Harvard University, Boston University, Arnold Schönberg Institute (University of Southern California) and the Manhattan School of Music.

He recorded two compact-discs for the Capstone Label (New York), one of them featuring the world première recording of a double bass work by Luciano Berio. Furthermore, a crossover CD is available, which he recorded as a duo with the former Charles Mingus' and Ray Charles' trumpeter, Jack Walrath. Corrado's most recent CD is "A Roaring Flame", the first bass recording entirely dedicated to British composers ever released in the UK - "showcase of Corrado Canonici’s startling virtuosity" (The Guardian).

His solo repertoire features more than 100 works, including amongst others: Ferneyhough, Dillon, Donatoni, Xenakis, Cage, Scelsi, Rota, Dvorak, Paganini. Corrado Canonici also plays with some of the leading UK ensembles: Lontano, Exposé, Apartment House, Almeida, Endymion, Music Projects/London and Matrix amongst others.

Nowadays Corrado is mainly involved in organisation: the director of World Concert Artists Ltd, an international booking agency representing musicians from a wide musical range.

Canonici was born in Italy and is currently living in London.
Bridget Carey - viola

Bridget Carey studied jointly at the Royal Academy of Music and London University, graduating with a Masters degree in Performance in 1987. Since this time she has pursued a varied freelance career based in London, encompassing genres from symphony orchestra to free improvisation.

She has developed a particular reputation in the field of new music, where she has premiered new opera with the Almeida ensemble, dance scores with Siobhan Davies Dance company and Ballet Rambert, contemporary classics with Music Projects/London and Opus 20, new complexity with Ensemble Exposé, experimental music with Apartment House, and new chamber repertoire with the Kreutzer Quartet and Okeanos, among others.

Julian Warburton - percussion

At the forefront of a new generation of percussionists, Julian Warburton is much sought after as a soloist, recitalist and ensemble player. In 2000/1 he gave a series of critically acclaimed recitals at the Wigmore Hall, Notting Hill Tabernacle, Harewood House and Flanders Festival. In addition he has performed the world premiere of Jody Talbot's Percussion Concerto which was written especially for him and was later recorded by BBC Radio 3.

Abroad, he has given duo recitals (as "Percussion Duo London") with Colin Currie and toured as a soloist throughout Brazil and India under the auspices of the British Council. He has also worked with the London Sinfonietta and has recorded for Metier with both Okeanos and Topologies.
Ensemble Exposé is a professional ensemble dedicated to the performance of new and experimental music.

It was formed in 1984 by the composers Richard Barrett, Roger Redgate and Michael Finnissy and has since established a reputation for its commitment to presenting the most challenging of contemporary music. The ensemble has assembled an international membership of virtuoso musicians and a repertoire whose power and directness is matched by its lack of intellectual compromise. The group has given extensive concerts and broadcasts throughout Europe and has appeared at many of the major festivals of new music in France, Germany, Holland, Hungary, Italy, Sweden and the USA.

The ensemble records regularly for the BBC and has broadcast on Radio France, Dutch Radio, Hessische Rundfunks, RAI (Italy) and Swedish Radio. It has been featured on BBC TV’s Omnibus and has been a resident ensemble at the Darmstädter Ferienkurse für Neue Musik and the International Bartok Festival and Seminar in Szombathely, Hungary. In 1995 the ensemble received a project grant from the London Arts Board for a series of concerts featuring the music of the American composer and improviser Anthony Braxton.

The ensemble is featured on CD recordings of the music of Michael Finnissy, Fabrice Fitch and Edwin Roxburgh. In 2003 Ensemble Exposé was nominated for a Royal Philharmonic Society Award.

*Allgebrah* and *Incipits* recorded at Holy Trinity Church Weston on 5 December 2003
Other tracks recorded at University of Oxford on 17 December 2003
Producer and Recording Engineer: David Lefeber
© 2008 Metier Sound & Vision Ltd. © 2008 Divine Art Ltd.
Photo of Brian Ferneyhough © Metier Sound & Vision Ltd
Design: Stephen Sutton (Divine Art)
Cover image: Adolf Wölfli: The St. Wandanna Cathedral in Band-Wand (1910)
Pencil and colored pencil on newsprint 99.4 x 71.8 cm
© Adolf Wölfli Foundation, Museum of Fine Arts, Bern, Switzerland. Used by kind permission
<table>
<thead>
<tr>
<th>Performers</th>
<th>Instrument</th>
</tr>
</thead>
<tbody>
<tr>
<td>Isabelle Carré</td>
<td>Flute</td>
</tr>
<tr>
<td>Christopher Redgate</td>
<td>Oboe</td>
</tr>
<tr>
<td>Andrew Sparling</td>
<td>Clarinet</td>
</tr>
<tr>
<td>Julian Faultless</td>
<td>Horn</td>
</tr>
<tr>
<td>Caroline Balding</td>
<td>Violin</td>
</tr>
<tr>
<td>Gordon Mackay</td>
<td>Violin</td>
</tr>
<tr>
<td>Bridget Carey</td>
<td>Viola</td>
</tr>
<tr>
<td>Robin Michael</td>
<td>Cello</td>
</tr>
<tr>
<td>Corrado Canonici</td>
<td>Bass</td>
</tr>
<tr>
<td>Julian Warburton</td>
<td>Percussion</td>
</tr>
<tr>
<td>Mark Knoop</td>
<td>Piano</td>
</tr>
</tbody>
</table>

Allgebrah:  
- Caroline Balding: Violin  
- Gordon Mackay: Violin  
- Hilary Sturt: Violin  
- Stephen Bingham: Violin  
- Bridget Carey: Viola  
- Rachel Stott: Viola  
- Robin Michael: Cello  
- Miriam Lowbury: Cello  
- Corrado Canonici: Bass  
- Ian Pace: Piano (Coloratura)

---

**DIVINE ART RECORDINGS GROUP**

Over 450 titles, with full track details, reviews, artist profiles and audio samples, can be browsed on our website. Available at any good dealer or direct from our online store.

UK: Divine Art Ltd.  
email: uksales@divineartrecords.com

USA: Diversions LLC  
email: sales@divineartrecords.com  
www.divineartrecords.com

Also available by digital download through iTunes, Primephonic, Qobuz and many other platforms  
find us on facebook, youtube and soundcloud

---

WARNING: Copyright subsists in all recordings issued under this label. Any unauthorised broadcasting, public performance, copying or re-recording thereof in any manner whatsoever will constitute an infringement of such copyright. In the United Kingdom, licences for the use of recordings for public performance may be obtained from Phonographic Performance Ltd, 1, Upper James Street, London W1R 3HG.
members of ensemble exposé

photo: Chris Schmidt  www.track5.co.uk

Ensemble Exposé also appear on these Metier CDs:

MSV 28508  Edwin Roxburgh Oboe Music
MSVCD 92042 'Wind-Up' music by Fitch and Archbold

Metier Records division
Divine Art Recordings Group

info@divineartrecords.com
www.divineartrecords.com

made and printed in the EU