



métier

## new music for a new oboe | vol. 2

the howarth-redgate 21st Century oboe

Slower Tempo

(3+8+2)

'Beat'  
Multiphonic

N

99

101

104

*p* *pp* *f* *sfz*

*ff* *sfz* *f* *sfz* *sfz* *sfz* *f*

multiphonic trill

molto vib.

gliss.

*mf* *< f* *sfz* *mf* *< f* *sfz* *ff* *sffz*

music by edward cowie, paul archbold, sam hayden,  
dorothy ker, christopher fox

performed by christopher redgate  
with stephen stephen robbings and coull quartet

## new music for a new oboe | vol. 2

**Edward Cowie (b. 1943)**

### **The Colours of Dark Light**

29:28

- |   |                               |      |
|---|-------------------------------|------|
| 1 | Michael Berry: Sonic Portrait | 7:34 |
| 2 | Random Ph(r)ases              | 7:09 |
| 3 | Tracking a Phase Singularity  | 6:39 |
| 4 | The Colours of Dark Light     | 8:04 |

**Christopher Redgate** (oboe, cor anglais, lupophon)  
**Coull Quartet**

**Paul Archbold (b. 1964)**

- |   |                  |      |
|---|------------------|------|
| 5 | <b>Zechstein</b> | 6:36 |
|---|------------------|------|

**Christopher Redgate** (oboe)

**Sam Hayden (b. 1968)**

### **surface/tension**

12:30

- |   |     |      |
|---|-----|------|
| 6 | I   | 4:56 |
| 7 | II  | 3:54 |
| 8 | III | 3:38 |

**Christopher Redgate** (oboe)  
**Stephen Robbins** (piano)

**Dorothy Ker (b. 1965)**

- |   |                  |       |
|---|------------------|-------|
| 9 | <b>Clepsydra</b> | 15:18 |
|---|------------------|-------|

**Christopher Redgate** (oboe)

**Christopher Fox (b. 1955)**

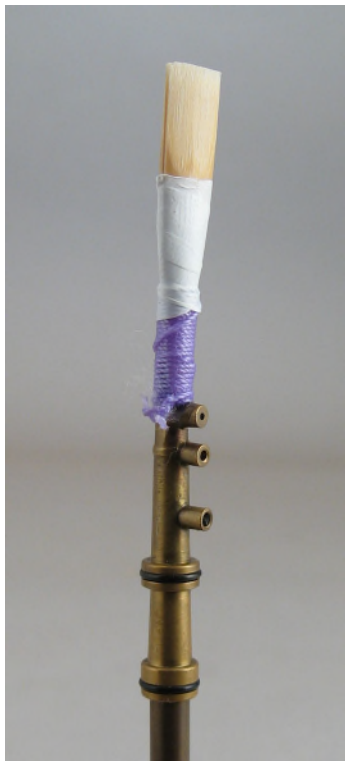
- |    |                           |       |
|----|---------------------------|-------|
| 10 | <b>Unlocking the Grid</b> | 16:27 |
|----|---------------------------|-------|

**Christopher Redgate** (oboe)

**Paul Archbold** (electronics)

**Total duration**

80:31



## new music for a new oboe – notes by Christopher Redgate

*New Music for a New Oboe* volume 2 presents a number of works written for the Howarth-Redgate oboe, adding to those already recorded on *New Music for a New Oboe* volume 1 (Métier msv 28529). In addition to the recently developed Howarth-Redgate oboe, both recordings also include the lupophon, a recently designed bass oboe. Information about the two new instruments can be found on my website [www.21stcenturyoboe.com](http://www.21stcenturyoboe.com).

Central to the development of a repertoire for the Howarth-Redgate oboe has been collaborative work with composers. The rather arcane knowledge the composer must deal with when writing for the contemporary oboe, and especially a new instrument, is best done in collaboration. Working in this way, however, benefits both composer and oboist, as the composers all contribute to the development of the knowledge of the instrument and challenge the oboist to develop both the sound world and their own technique. The areas explored here include the extreme high range, various microtonal divisions and multiphonics – a repertoire of sounds and techniques for which the new instrument was designed with the intention, not only of meeting today's demands, but also of building further potential into the instrument.

As a starting point collaborative activity takes the form of the sharing of information; what is technically possible on the instrument, what new sounds are available, etcetera. However, Archbold, Ker, and Hayden in particular have been involved in influencing the design of the new instrument. Ker and Hayden wrote their works alongside the development of the instrument, beginning their compositional activities before the instrument was complete and, therefore, influencing its development. Ker's work, *Clepsydra*, explores the microtonal potential in great depth, uses the altissimo range and some multiphonics as well as exploring some fingerings which suppress the sound, giving the work a very wide dynamic range. Hayden explores multiphonics, the microtonal potential and the altissimo range in the context of a very demanding virtuoso work.

Archbold has collaborated with me for many years; we have worked together as performers in the RedArchDuo (oboe and live electronics), co-authored articles and conference papers and share an ongoing research project concerning the nature of

multiphonics. Archbold has written two other works for me: *A Little Night Music* and *Fluxions* and we are currently in the early stages of a fourth work. Archbold made a significant contribution to the development of the instrument from the outset. *Zechstein* reflects not only a knowledge of the new instrument but also presents some of our extensive research on the multiphonics. Central to this work is the use of microtones and multiphonics, the microtones being the result of the pitches generated by the multiphonics.

The longest work in this collection is Cowie's *The Colours of Dark Light* for oboe (doubling cor anglais and lupophon) and string quartet and is the second work that Cowie has written for me; the first being *Kandinsky's Oboe* (for solo oboe). We have plans for a possible concerto. The collaborative activity for this work included conversations about the instruments, the sharing of ideas when drafts were complete and even some fine tuning in the recording sessions. The work includes multiphonics, microtones and some extended range writing.

Christopher Fox is a long time friend whose music I have performed and recorded over many years. The recorded works include the *Quintet* for oboe and string quartet (Métier msv 28513), *Headlong* for musette and square wave pulses and *Broadway Boogie* (both Métier msv 77204). *Unlocking the Grid* adds a different dimension to the CD as it lives in a wonderfully spacious environment, exploring a number of microtonal pitches at a slow pace, enjoying their relationships one to another.

## The music

### **The Colours of Dark Light – Edward Cowie (2013)**

*United Music Publishing Ltd.*

This work is the fourth in a series of pieces inspired by the thoughtful and experimental world of the physicist. I owe a tremendous debt of gratitude to Sir Michael Berry FRS, who has been a tireless and patient collaborator on first my solo piano cycle Rutherford's Lights, and now this piece, which is a personal testimony not only to his fabulous creative and analytical mind but also to a burgeoning and deepening friendship.



Edward Cowie (back, centre), Christopher Redgate (seated)  
and the Coull Quartet at the recording session

At first impression, the 'languages' of physics and music might seem far apart, but the fact is that inasmuch as physicists concern themselves with the behaviour of mass and energies in the known and unknown universe, music too explores the dynamics of energies and forms. Time and energy, in fact, are the fusion-models for the interplay between the two disciplines. It would be reasonably easy to simply translate the mathematical signs and symbols of the mathematician into those employed in the writing of music, but in seeking and gaining inspiration from physicists, I also seek a form of emotional, even sensual responses.

A visit to Michael Berry's private laboratory a few years ago was fascinating. Here was physical evidence that Michael theorises within a complimentary set of practical experimentation. This 'hands-on' method makes him as much an artist (to my mind) as it does a scientist. His discovery of a blush or blaze of patterned colours appearing between the fringes of phase singularities was a journey made from chaos to order. Movements 2-4 of this work trace that journey-towards, closing with a sonic evocation of 'the colours of dark light' - something Michael has also referred to as 'the heart of darkness'. Beginning with the string quartet and oboe (the latter appearing in very high registers where harmonics are few and thin), and descending movement by movement through the oboe, cor anglais and lupophon, the cycle of the three last movements slowly plummets not only into darkness but into colour.

Naturally, the cycle begins in the first movement with a sonic portrait of the scientist himself, a movement about time-order-chaos-randomness and forms of thinking which converge towards solutions through often troublesome and unpredictable ways of forming and acting in matter and energy. The work was commissioned by Warwick University and first performed on the 20th November 2013 at Warwick Arts Centre, University of Warwick. The performers were The Coull Quartet and Christopher Redgate.

*Edward Cowie*

## **Zechstein – Paul Archbold (2015)**

### *Copyright Control*

Near where I was born, the coastline of County Durham is marked by a series of narrow forested gorges that cut through a deep layer of Magnesian Limestone. Laid down some 250 million years ago, these rocks mark the Zechstein Sea, a large lagoon in the centre of the ancient Pangea super-continent that gradually evaporated during the last great global warming at the end of the Permian, when temperatures soared above 50°C.

*Zechstein* is a tranquil contemplative work that exploits the vast range of multiphonics discovered by Christopher Redgate on the new Howarth-Redgate oboe. The work is dedicated to Christopher Redgate.

*Paul Archbold*

## **surface/tension for oboe and piano – Sam Hayden (2012)**

*Composers Edition*

*surface/tension* for oboe and piano was composed in close collaboration with Christopher Redgate, as part of his AHRC funded project New Music for a New Oboe. The piece also exists in a version for solo oboe and ensemble, which was premiered at the 2012 Huddersfield Contemporary Music Festival with Cikada. The piece evolved from a dialectical relationship between the unique sonic possibilities inherent in the new Redgate-Howarth oboe and computer-generated notation using IRCAM's OpenMusic.

In particular, the underlying material was the product of two distinct pre-compositional strategies, yielding two different kinds of 'found objects', which became the starting points for the piece. The spectral analyses of multiphonics unique to the instrument were used to generate microtonal pitch fields. In addition, artificial inharmonic spectra and complex rhythmical structures were generated algorithmically by the computer, and then chosen by the composer. These strategies shaped directly both the notation of the material and the approach to form, taking the piece in directions unanticipated by the composer. As a result, the piece constantly oscillates between rapid, energetic and hyper-virtuosic gestural materials and moments of relative stasis (or various intermediate states), never entirely settling one way or the other. The oboe and piano are also in constant dialogue, at once asserting their individual autonomy and their inseparability, whilst constantly reassessing their roles, a tension that is never really resolved as the sonic surfaces ebb and flow, coalesce and decompose. There is the sense of an endless permutational revisiting of similar materials, although paradoxically there is no literal repetition in the piece.

*Sam Hayden*

## **Clepsydra for Howarth-Redgate Oboe – Dorothy Ker (2012)**

*Copyright Control*

There is perhaps nothing more invigorating to the act of composition than to be part of the bringing to life of a beautiful new instrument and having the privilege of working closely with its designer. The collaboration towards this piece started before the arrival of the new oboe when it was still an object of speculation. In imagining the new instrument through detailed technical descriptions and demonstrations I was drawn to consider the oboe's essential tactile and acoustical qualities.

This primordial investigation was brought to life through the fragmented writings of the Sicilian poet Empedocles (5<sup>th</sup> Century BC) who developed a theory of breathing and the vascular system around an apparatus called a clepsydra (a vessel with holes that was used to transfer water using air pressure) making a vivid account of the surging exchanges of breath and blood. Empedocles' theory, known as the simile of the clepsydra, resonated with the emerging notion of the oboe as an instrument for the crafting of timbre by fine control of its 'porosity' (through the multitude of new key combinations available), combined with the oboist's virtuosity in controlling the column of air to coax exquisite tones from the sweet-sounding cocobolo wood. The material and journey of the piece are informed by this image and related ideas of aggregation and transformation in fluid motion.

*Dorothy Ker*

### **Unlocking the Grid — Christopher Fox (2015)**

*Fox Edition*

*Unlocking the Grid* is a work for solo woodwind instrument, accompanied by three channels of playback and was written in August and September 2015 for Christopher Redgate and the tuning possibilities of his new oboe. The smallest intervals in the piece are third-tones, slightly smaller than the semitones of the usual equal tempered tuning system, and the new key work on Chris's oboe means that there are now reliable fingerings for these notes. Earlier in the summer of 2015 I had made a number of visits to Tate Modern to see the retrospective exhibition of the work of the artist Agnes Martin (1912-2004) and *Unlocking the Grid* is in part a homage to her. Her work is extraordinary in its scale, its reduction of materials and figures, and its recurrent use of grid composition. I realised that the process of trying to read any one of Martin's works, or of comparing one to another, inevitably 'unlocked' the works from their grid compositions; the totality of the work melted during the time it took to view it.

*Christopher Fox*





Christopher Fox



Edward Cowie



Dorothy Ker

## The performers

### Christopher Redgate (Howarth-Redgate oboe, cor anglais and lupophon)

For almost forty years Christopher Redgate has specialised in the performance of contemporary repertoire and has given concerts across Europe, the USA, China and Australia. He is the inventor of the Howarth-Redgate system oboe (the 'new oboe' referred to in the title of this CD) which was made possible by an Arts and Humanities Research Council Fellowship (2009-2012) based at the Royal Academy of Music and was undertaken in collaboration with the British oboe makers Howarth of London. He now performs exclusively on this instrument.

Many composers have written for him including Paul Archbold, Richard Barrett, James Clarke, Joe Cutler, Edward Cowie, Brian Ferneyhough, Michael Finnissy, Fabrice Fitch, Christopher Fox, David Gorton, Sam Hayden, Rob Keeley, Dorothy Ker, Gwyn Pritchard, Roger Redgate, Edwin Roxburgh, Matt Wright and Michael Young. His recordings can be found on the *Metier*, *Oboe Classics* and *NMC* labels.

He gives regular masterclasses for oboists and composer workshops at colleges and universities. He has contributed articles to *Contemporary Music Review* and to a number of the professional double reed journals. He is currently writing a book about contemporary oboe techniques and has contributed chapters to several academic books. His other musical interests include composition, conducting, improvisation and he is a keen pianist.

Redgate has a number of musical partnerships including the RedArch Duo with Paul Archbold, an ensemble which performs works for live electronics, and his long term pianist, Stephen Robbins. He is currently the Evelyn Barbirolli Research Fellow at the Royal Academy of Music and in 2015 was elected a Fellow of the Royal Academy of Music (FRAM). Christopher Redgate studied at Chethams' School of Music and at the Royal Academy of Music.

**[www.21stcenturyoboe.com](http://www.21stcenturyoboe.com)**

## **The Coull Quartet**

Roger Coull and Philip Gallaway (violins),  
Jonathan Barritt (viola), Nicholas Roberts (cello)

The Coull Quartet was formed in 1974 by students at the Royal Academy of Music, under the guidance of the renowned quartet leader Sidney Griller. They rapidly achieved national recognition, and were appointed Quartet-in-Residence by the University of Warwick in 1977, a post which they still hold today. The Quartet, which includes two of its founder members, has performed and broadcast extensively throughout the UK, and has made many tours of Western Europe, the Americas, Australia, China, India and the Far East.

Since the mid-1980s the Coull Quartet has made over 30 recordings featuring a wide selection of the repertoire closest to their hearts, from the complete Mendelssohn and Schubert quartets to 20<sup>th</sup> century and contemporary British chamber music. Their CD of quartets by Maw and Britten on the Somm label has received universal acclaim; in addition to being featured in 'Editor's Choice' in The Gramophone, it was also described as the 'Benchmark Recording' by BBC Music Magazine. Their recordings of music by Sibelius and Ian Venables have also received excellent reviews in the major musical publications.

An impressive and unusual list of commissions includes works by Sally Beamish, Edward Cowie, Joe Cutler, David Matthews, Nicholas Maw, Robert Simpson and Howard Skempton. These include string quartets, quintets with piano or wind instrument, works with solo voice or choir, and even a piece for quartet and table tennis players.

The rare combination of maturity and freshness which characterises the Quartet's performances is often singled out by reviewers: "Here the playing is so brimful with enthusiasm and commitment, and at the same time so infused with the accumulated wisdom of three decades, that the music simply reinvents itself as it should". (The Strad)

**[www.coullquartet.com](http://www.coullquartet.com)**

## **Stephen Robbins (piano)**

Stephen Robbins studied as an Associated Board scholar at the Royal Academy of Music with Patsy Toh and Hamish Milne. He graduated with first class honours and was awarded almost every prize for performance, culminating in rare distinction of being awarded for his Recital Diploma both the Chappell and MacFarren prizes, the Academy's highest award for pianists. Stephen has given concerto and recital performances in major venues throughout the UK, including Birmingham Symphony Hall, and the Queen Elizabeth Hall. He has played on BBC Radio and Television, has made recordings both as soloist, accompanist and chamber musician and has performed in Europe, the Far East and the USA. He has given many South Bank recitals with the violinist Christine Townsend to enthusiastic audiences and reviews and has also had a longstanding musical partnership with the oboist Christopher Redgate with whom he has frequently performed and recorded. He has an interest in contemporary music and has given first performances of a number of new pieces by prominent composers. Stephen is also an experienced recording engineer and producer.

## **The composers**

### **Edward Cowie**

Edward Cowie was born in Birmingham in 1943 though his childhood and adolescence were largely spent in rural Suffolk and the Cotswolds respectively. Early studies in the violin and piano led to private studies in composition with Alexander Goehr in London, and Witold Lutoslawski in Poland. Trained to PhD level as a physicist, Cowie also studied painting at The Slade as an external student! A parallel-life between science and art has been at the centre of a unique musical imagination. Many regard him as the greatest living composer inspired directly by the natural world. He has won many international awards including the Radcliffe Prize and a Gulbenkian Award as well as a Chopin Fellowship to study in Poland. In 1975, the BBC Proms commissioned his first major orchestral piece, Leviathan, which immediately brought him onto the national and international stage as a composer. Commissions followed from major festivals in Europe, the USA and Australia. In 1983, he was awarded the first Granada Composer/Conductor Fellowship with the RLPO, which he held for 3 years. Subsequently he conducted major orchestras and

ensembles in the UK, Germany and Australia. During the 70s, 80s and 90s, he also made TV films and commissioned Radio programmes. His BBCTV2 film Leonardo won The Prix Italia in 1986.

He has also had major exhibitions of his paintings and drawings all over the world and his works are in private and public collections in 14 countries world-wide. In 2002, Cowie was created the first Composer in Association with the BBC Singers and also the first Artist in Residence with the Royal Society for the Protection of Birds - posts he held for 3 years. Very much a classical 'polymath', Cowie sees no divisions between the ways the senses process and respond to form and the dynamics of nature. In fact recent reviews in the media have at last recognised his unique stance on ways of creating things. His music is recorded on Hyperion, ASV, Metier, NMC, UHR, Signum Classics and ABC Classics. The most recent CD releases have earned universal praise and 5\* ratings. Since 2002, Cowie has been exclusively published by United Music Publishing (UMP).

**[www.edward-cowie.com](http://www.edward-cowie.com)**

### **Paul Archbold (also electronics in *Unlocking the Grid*)**

Composer Paul Archbold was born in 1964 near Peterlee in the north-east of England and studied composition at the Royal Academy of Music, London with Richard Stoker and Malcolm Hill, at the University of Durham with John Casken and Peter Manning, and privately with Philip Grange. He also participated in several summer school composition courses with Sir Peter Maxwell Davies, Sir James MacMillan and Robert Saxton. His compositions have been performed by several of the leading exponents of contemporary music in the United Kingdom including Arditti Quartet, Exposé, Gemini, Kreutzer Quartet, Royal Scottish National Orchestra and have been broadcast in the UK and across the globe. The recording, *Wind-Up*: chamber music by Paul Archbold and Fabrice Fitch, was issued on the Métier label to enthusiastic critical review and nominated for a Gramophone Critics' Choice for 2000. He has realised the live electronics in computer software for several contemporary works by Ferneyhough, Roxburgh, Holliger and Harvey, and performs on laptop with the oboist Christopher Redgate in the RedArchDuo. In collaboration with the filmmakers Colin Still and David Lefeber, he has made several films exploring the collaborative process between composers and performers featuring the Arditti Quartet, Brian Ferneyhough, Jonathan Harvey, Wolfgang Rihm and Helmut

Lachenmann. He has held lectureships at the universities of Huddersfield, Durham and Kingston and was Director of the Institute of Musical Research, School of Advanced Study, University of London from 2011 to 2015. He is currently SAS Research Fellow at the University of London.

**<https://research.sas.ac.uk/institute-imlr/fellow/490/dr-paul-archbold/>**

## **Sam Hayden**

Sam Hayden studied composition with Martin Butler, Michael Finnissy and Jonathan Harvey at the University of Sussex, Joseph Dubiel and David Rakowski at Columbia University, and Louis Andriessen at the Royal Conservatory, The Hague. A Fulbright Chester Schirmer Fellowship enabled him to work with Brian Ferneyhough at Stanford University. He has also attended residencies at the Civitella Ranieri Center and the Akademie Schloss Solitude, and has worked at computer music institutes including IRCAM, CCRMA, NOTAM and the Centre Henri Pousseur. He has been the recipient of many awards including first prize in the 1995 Benjamin Britten International Competition and first prize in the 2003 Christoph Delz Foundation Competition for Composers. Hayden's commissions include works for Ensemble Catrall, ELISION Ensemble, Frode Haltli with Oslo Sinfonietta, Ictus, Mieko Kanno, José Menor, ensemble mosaik, Ensemble Musikfabrik, Quatuor Diotima, RepertorioZero, Christopher Redgate with Cikada Ensemble, Mats Scheidegger and Trio EKL.

His works have been performed at new music festivals including Ars Musica, Fundación BBVA, Bludenzter Tage für Zeitgemässer Musik, BIG Torino Biennale Arte Emergente, Gaida Festival, Gaudeamus New Music Week, Huddersfield Contemporary Music Festival, ISCM World Music Days (Hong Kong), Festival Images Sonores, London Ear Festival, MaerzMusik, 'Musik im 21. Jahrhundert' (Saarbrücken), Spitalfields Festival, NYXD Festival, Tage für Neue Musik (Zürich), 'Time of Music' (Viitasaari), Ultima Festival and Warsaw Autumn. The BBC Symphony Orchestra premiered his *Substratum* for orchestra, commissioned by BBC Radio 3, in the Royal Albert Hall during the 2007 BBC Proms. His works have also been recorded on the Divine Art, GROB, NMC, Oboe Classics, United Phoenix and UTS labels. He is Professor of Composition at Trinity Laban Conservatoire.

**[www.samhaydencomposer.com](http://www.samhaydencomposer.com)**

## **Dorothy Ker**

Dorothy Ker was born in New Zealand in 1965. She studied with John Rimmer at Auckland University and in 1992 emigrated to the UK where she studied with Nicola Lefanu and Harrison Birtwistle. Her music is performed and broadcast in both hemispheres and has been heard at international festivals in Auckland, Belfast, Darmstadt, Huddersfield, Perth, Taipei, Seoul, at the ISCM, in London and on BBC Radio 3.

She held an AHRC Research Fellowship at Reading University from 2001-2004 and from 2005-2010 was RCUK Fellow at Sheffield University, where she is currently a Senior Lecturer in Composition and Director of Research. In 2007 Lontano Records Ltd released the CD diffracted terrains: Chamber Music of Dorothy Ker to critical acclaim. Other close collaborations with solo performers include works for Mieko Kanno, Andrew Sparling, Nicolas Hodges and Lucas Fels.

**<http://sounz.org.nz/contributors/1060>**

## **Christopher Fox**

Christopher Fox was born on 10<sup>th</sup> March 1955 in York, the eldest child of Raymond Fox (1925-90), a lawyer who was also born in York, and Barbara Fox (geboren von Thadden, 1925-), who grew up in Pomerania (then in Germany, now in Poland). When he was nearly two his parents moved to the nearby village of Copmanthorpe; he went to junior school in the village and then to Tadcaster Grammar School. In 1973 he went to Liverpool University to read music, attracted both by the prospect of studying with Hugh Wood, the university's composer in residence, and of being in the same city as Liverpool Football Club. From Liverpool he went to Southampton, studying with Jonathan Harvey for a year, before returning to York to do a PhD in composition, supervised by Richard Orton.

In 1978 he married the singer Amanda Crawley. Both of them sang in a chamber choir formed to perform in that year's inaugural York Early Music Festival and during rehearsals Fox got to know a fellow tenor, Roger Heaton, rather better known as a clarinettist. They began a close collaboration and it was at Heaton's suggestion that Fox went to the Darmstadt Ferienkurse for the first time 1982. The succès de

scandale of his *Dance*, performed at Heaton's instigation during the Ferienkurse, led to many further opportunities in Germany, including a DAAD Berliner Künstlerprogramm residency in 1987, and elsewhere in continental Europe. Further close collaborations with soloists and ensembles have been a feature of Fox's life as a composer, most notably with the pianists Ian Pace, John Snijders and Philip Thomas, the cellist Anton Lukoszevieve, and the ensembles Apartment House, EXAUDI, The Clerks and the Ives Ensemble.

As well as composing, he has earned a living as a lecturer, teaching art and media history in the Art School of Bradford College for 10 years before joining the music departments of Huddersfield University and, more recently, Brunel University. He also writes about music, producing newspaper features, radio scripts, musicological journal articles and book chapters, and editing books on Michael Finnissy and the history of the Darmstadt Ferienkurse.

Recordings of his works are to be found on many different labels but publication of his music is exclusively with his own imprint, the Fox Edition; he was one of the first British composers to make a success as an independent publisher.

He is the father of two children from his first marriage, Ben and Anna, and step-father to Hannah and Scarlet, the daughters of his wife, Susan McNally, with whom he has lived in London since their marriage in 2006.

**<https://foxedition.wordpress.com/>**





Christopher Redgate  
with the Howarth-Redgate oboe



Coull Quartet



Paul Archbold



Stephen Robbins



Sam Hayden

**Recording venues, dates and engineers:**

Cowie—recorded at St John the Evangelist Church, Oxford, 15th and 16th February 2016.

Engineer: Andrew Post

Archbold—recorded at St John the Evangelist Church, Oxford, 4th July 2017

Engineer: David Lefeber

Hayden—Recorded in the Concert Room of the Royal Academy of Music, 2nd August 2012

Engineer: Kirsten Cowie

Ker—Recorded in the Concert Room of the Royal Academy of Music, London, 26th January 2013

Engineer: Kirsten Cowie

Fox—Recorded in St John the Evangelist Church, Oxford, 14th July 2017

Engineer: David Lefeber

**Photo credits:**

Front cover: Image by William Ring of Howarth of London.

Music from Sam Hayden's *surface/tension* used with permission.

Edward Cowie by Heather Cowie

Paul Archbold by Colin Still

Sam Hayden by Simone Tarsitani

Dorothy Ker by Richard Lamplough

Christopher Fox by Sally Trussler

Christopher Redgate (with Howarth-Redgate oboe) by Colin Still

Christopher Redgate (with the lupophon) by Graham Low

Coull Quartet by Coull Quartet

Stephen Robbins by Colin Still

All photographs of the oboes courtesy of Howarth of London

Booklet and packaging design by Stephen Sutton (Divine Art)

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**With Thanks**

Many people have been involved in this project but I would like to say a special thanks to all those at Howarth of London who worked so hard on this project and especially Jeremy Walsworth, Will Ring and Eva Ries.

Many thanks also to the composers for their wonderful music and friendship over many years and also to my performing companions, Stephen Robbins, Paul Archbold and the Coull Quartet for this recording and for many happy performances together.

The album is dedicated to my wife Celia for all of her support during the project!

*Christopher Redgate*

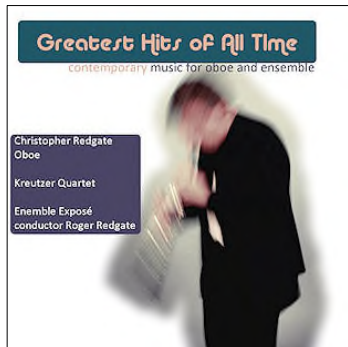
## More trailblazing oboe music from Christopher Redgate on Métier

Edwin Roxburgh : Oboe Music

with Stephen Robbins (piano)  
and Ensemble Exposé  
**MSV 28508**

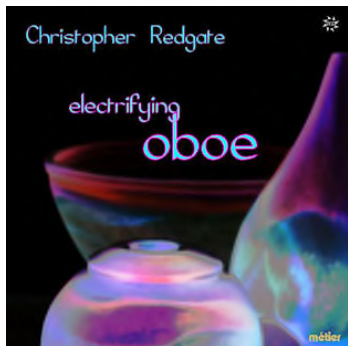
Christopher Redgate also performs on  
**MSV 28532** James Weeks: TIDE

**MSV 28550** David Gorton: Orfordness



Greatest Hits of All Time  
Music by Michael Finnissy, Christopher Fox,  
Howard Skempton, Roger Redgate and  
James Clarke

With Kreutzer Quartet & Ensemble Exposé  
**MSV 28513**



**Electrifying Oboe**  
 Music for oboe and electronics  
**MSV 77204 (2CD set)**

Christopher Redgate also performs on  
 Howard Skempton: The Man, Hurdy-Gurdy and Me  
**MSV 28580**

Archbold & Fitch: 'Wind-Up' **MSVCD 92042**  
 Richard Emsley: Flowforms **MSVCD 92044**

**New Music for a New Oboe, vol. 1**  
 Music by Edwin Roxburgh  
 and Michael Finnissy

With Stephen Robbins (piano)  
**MSV 28529**





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Christopher Redgate with the Lupophon