CD1 (total duration 75.34)
1  Roger Redgate (b. 1958)  
   Concerto for Improvising Soloist and Two Ensembles *  
   20.55
2  David Gorton (b. 1978)  
   Erinnerungsspiel ****  
   16.39
3  Christopher Fox (b. 1955)  
   Headlong  
   10.32
4  Michael Young (b. 1968)  
   oboe_prosthesis  
   12.15
5  Edwin Roxburgh (b. 1937)  
   “... at the still point of the turning world...” ***  
   15.13

CD2 (total duration 74:16)
1  David Gorton (b. 1978)  
   Schmetterlingsspiel *  
   16.40
2  Christopher Fox (b.1955)  
   Broadway Boogie  
   8.07
3  Matthew Wright (b. 1977)  
   English Landscape Painting **  
   12.03
4  Michael Young (b. 1968)  
   oboe_prosthesis  
   11.35
5  Roger Redgate (b. 1958)  
   Concerto for Improvising Soloist and Two Ensembles *  
   25:27

Christopher Redgate – oboe, cor anglais, musette  
Ensemble Exposé *:  
Roger Redgate (conductor); Caroline Balding (violin); Bridget Carey (viola); Clare O’Connell (cello);  
Isabelle Carré (flute); Vicki Wright (clarinet); Mark Knoop (piano, electric keyboard)  
Matthew Wright *, ** (turntable/laptop); Paul Archbold *** (electronics); Milton Mermikides **** (electronics)
Two themes unite the works on these CDs: the first is the use of electronics and the second, the performer’s input into the compositional process. All of the works save one, Gorton’s *Schmetterlingsspiel*, employ electronics as part of the performance but in each work the electronics are used in very different ways. The performer’s input into the works also varies considerably.

Many of the works have included collaborative activity between the composer and performer; examples of these collaborative activities include demonstrating the musette to Christopher Fox through to an in-depth study of multiphonic resources with David Gorton and Matt Wright. However, the performer’s input is also involved at the performance level itself. Gorton gives the performer structural choices in each of his pieces while in Redgate’s work the soloist’s “score simply outlines the overall structure of the work and is otherwise fully improvised.” Only the works of Christopher Fox do not ask the performer for this kind of interpretive activity.

Two of the works have been presented twice on the CDs: Redgate’s *Concerto for Improvising Soloist and Two Ensembles* and Young’s *oboe_prosthesis*. Each of these works involves very significant levels of improvisation from the soloist, and, in the case of the Redgate, from one of the ensembles as well. The results of such extensive improvisational input, (and in the case of the Young, remarkably varied responses from the electronics) are that the recordings offer significantly different performances and fascinating comparisons.
Christopher Redgate

Roger Redgate
Roger Redgate *Concerto for Improvising Soloist and Two Ensembles (2009)*
(CD1 track 1, CD2 track 5)

“My musical activities over recent years can be divided into two separate, but related
strands. On the one hand, notated compositions involving complex notational strategies and
extended instrumental techniques, on the other, free improvised music which nevertheless
engages with similarly complex material. My *Concerto for Improvising Soloist and Two
Ensembles* is the first of my works to explore the potential relationships between the two.
The aim was to explore the boundaries between what can and can’t be notated and how the
psychological relationship to the material might change, from the viewpoints of both the
performer and the listener.

The work has three layers; ensemble one (vln, vla, vc, flt, clt, pno), which consists of complex
notated material; ensemble two (any instruments), which has no notated material but with
specific instructions for interaction with ensemble one and the soloist; and the solo part
(which can be any instrument), whose score simply outlines the overall structure of the work
and is otherwise fully improvised.” (Roger Redgate)

Redgate’s *Concerto* offers a very interesting, and unusual, example of collaboration between
composer and performer. The solo part in this work is entirely improvised but, as Roger and I
have historically shared a great deal of music making, performing, improvising and listening
from our early teens onward, the collaborative work was not as formal as with some of the
other composers; Roger has a good idea of the kind of music I will create as an improviser.
The opening section is a case in point. He asked me to use the instrument without the reed,
creating breath sounds, and while these were inspired by my responses to Matt’s input on
the turntables, Roger would have a good idea of what I would produce (Roger and Matt also
improvise together). He is also very aware of and conversant with the extended techniques
and sounds that form my repertoire, having written for me using these sounds in several
other works. In the *Concerto* I am able to use many of the most exciting new sounds. I also,
therefore, know the musical territory that will interest and inspire him. This close musical
relationship makes for exciting music making and gives me, as an improviser, room for
experimentation and the exploration of new territory. The electronics in the concerto are ‘live’, created by Matt Wright as he improvises live with the turntables and his laptop. The conductor, in this case also the composer, also contributes to the improvisational quality of the work. The notated ensemble sections can be performed in different orders. The changes of section for the notated ensemble are dictated by the conductor who holds up cards stating which section will come next and when to start/end a section.

The work was first performed by Christopher Redgate and Ensemble Exposé, conducted by the composer at the Huddersfield Festival in November 2009.

David Gorton *Erinnerungsspiel* (2007)  
(CD1 track 2)

“*Erinnerungsspiel* explores an interactive and creative negotiation between a solo performer and a live computer algorithm in the creation of a malleable musical structure. While the piece consists of a collection of strictly pre-composed materials, the order, surface, and surrounding contexts of these materials are freely interpreted by the performer who arranges them in the moment into an unfolding dramatic narrative that yields a new version of the ‘work’ with each performance. The live algorithm, SoundSpotter (developed by Michael Casey), has at its disposal an accumulating memory of what the performer has played up to each moment, and responds with these accumulating resources by a scale of similarity/dissimilarity that is determined by the performer’s foot controller. The result is a two-way dialogue between the performer and SoundSpotter, with the computer acting in response to the performer, and conversely, the performer acting in response to the computer.” (David Gorton)

Gorton in this work employs a wide range of resources including microtones, often at very high speed, multiphonics, a range up to C7 and the use of some unusual harmonics; The writing is staggeringly virtuoso in style. A number of the resources formed the focus of our collaborative work. (I have collaborated with Gorton on three works for oboe of which this was the first; the third is still being written). The focus of our collaborative activity in this work was the development of the beat multiphonics, the potential of the trilled multiphonics and some harmonics that are not used elsewhere in the oboe repertoire. Several of the
multiphonics in this work are the result of our work together, discovered as we explored a range of options.

The work was first performed by Christopher Redgate and Michael Casey at the Coombehurst Studio, Kingston University, January 2007.

**Christopher Fox Headlong for musette and square wave pulses (2007-9) (CD1 track 3)**

“Music has two measures of frequency, the pitch of individual notes and the speed at which they follow one another, and in Headlong they are connected by a set of simple ratios. There are four different speeds which, going from the fastest to the slowest, are related by the ratios 5:4, 9:8 and 5:3, and these three ratios are also heard throughout the piece as pitch intervals, the major third, the major second and the major sixth. This set of ratios is the ‘head’ motive out of which all the music grows. The electronic sounds [on a CD] which accompany the live instrument are deliberately simple, suggesting some sort of scientific measurement (or computer games from the early 1980s?), and impose a grid on the music through which the musette’s music grows, like weeds around paving stones perhaps. Headlong was written for the best oboe player I have ever heard, Christopher Redgate, to whom it is most cordially dedicated.” (Christopher Fox)

Headlong uses a CD accompaniment that consists of square wave pulses. The pitches of these pulses raise an interesting question for the performer. In Fox’s comments in the performing score he points out that there are “varying discrepancies between these tunings [of the square wave pulses] and equal temperament [that] are intended, but it is left to the performer to decide whether or not to make any accommodation with these discrepancies.”

The musette is something of a rarity and is the smallest instrument in the oboe family. Small oboes have been in existence since the early 19th century but have not been used a great deal in concert music. They were often referred to ‘pastoral’ oboes and were frequently used by amateurs and in military bands. The modern instrument exists in two forms, one pitched in E flat, as used on this recording, and one in F. In effect it is a piccolo oboe, a high pitched instrument with a distinctive voice.

*Headlong* was first performed at Dartmouth College, USA, May 5 2009.
Michael Young *oboe_prosthesis* (2008)  
*(CD1 track 4, CD2 track 4)*

“This performance is a collaboration between improviser and machine. The system, NN Music, is a real-time application for neural networks that aspires to be a live algorithm; an autonomous system able to perform with abilities analogous, if not identical, to a human musician. The improviser's performance is encoded continuously as statistical ‘musical states’ to which the computer adapts on-the-fly, training a multiperceptron neural network. Re-training occurs when improvised characteristics are sufficiently different from those previously learnt, and the number of output nodes increases each time a new state is classified. The network outputs are mapped to a generative system that uses a library of oboe materials and real-time processing. In addition, a filtered stream of pitches – taken from the player – engender harmonic fields that the system uses to obtain new notes. Mappings between the network and music system are assigned intermittently, and covertly, by the machine, so the player is invited to adapt to the system as its behaviour develops in complexity. The title refers to the metaphor of prosthetic – rather than conversation – for user-computer interaction. Even small actions from the oboist can produce large effects in the shared sonic space, and the system can readily provoke as well as respond.

There are sister versions, *piano_prosthesis* (ICMC 2007), *cello_prosthesis*, and version for solo player and disklavier, *au(or)a*, which share the same basic approach but differ in musical behaviour. *Oboe_prosthesis* was first performed at the Live Electronics ‘Experts Meeting’, Conservatorium van Amsterdam 2008.” (Michael Young)

This work stands in marked contrast to the other works in these recordings as it is very reliant not only on the improvising of the performer, but also on the responses made by the computer, which in turn will mold the responses of the performer. As such any two performances of this work will sound very different – even to the extent of, in the traditional sense in which a work is defined, sounding like two different works.
Edwin Roxburgh “…at the still point of the turning world…” (1976)  
(CD1 track 5)

“At the still point of the turning world was completed in 1976 and first performed in St. John's Smith Square with the West Square Electronic Music Ensemble, under the direction of Barry Anderson. The sound of the oboe is fed through a system of six delays, ranging from 4.2 to 60 seconds, with filtering and modulation. The whole system is controlled by a graphic score. The first performance, played by the composer was done using an analogue system which required a conductor and twelve technicians to operate Barry Anderson's "delay table" (first designed to perform Stockhausen's Solo). The delay, sound treatment structure and the score were implemented on the IRCAM Workstation in 1993 by Lawrence Casserley who has up-dated the programme recently.

The title is a quotation from T.S.Elliott's 'Four Quartets’, illustrated in the piece by the solo oboe acting as a centrifugal point (sound source) which all other sounds circumnavigate. A wide range of multiphonics is deployed with the expressive intention of creating a dramatic sound would of colour and sensation.” (Edwin Roxburgh)

Roxburgh’s ‘...at the still point of the turning world…’ is the oldest of the works on these CDs and is one of the classics of the genre. Roxburgh is not only a fine composer but also an exceptional oboist and through both his compositional works and his performing career has contributed significantly to the development of the oboe in the second half of the twentieth-century.

Roxburgh allows a limited level of improvisation through the choice of the order of some of the phrases. This is particularly significant at the end of the work, the climax, where passages can be used in various orders building up a dense texture before settling on a final high D. The work also uses a wide range of extended techniques: multiphonics, flutter tonguing, the altissimo range, double trills and a very effective use of key clicks.
David Gorton Schmetterlingsspiel (2009)  
(CD2, track 1)

“Schmetterlingsspiel, roughly translatable as ‘butterfly game’, describes a chaotic relationship between solo oboe and the ensemble. Performance decisions made by the soloist elicit responses from the ensemble in the presentation of their own materials; ultimately affecting the outcome of the piece in each performance in unpredictable ways.” (David Gorton)

First performed by Ensemble Exposé, Christopher Redgate oboe, Roger Redgate conductor at the Huddersfield Contemporary Music Festival, November, 2009.

In Schmetterlingsspiel, Gorton uses extended techniques similar to those employed in Erinnerungsspiel. Of particular interest is the opening note played on the oboe, a high harmonic produced from a bottom Bb fingering.

Christopher Fox Broadway Boogie (1983-4)  
(CD 2 track 2)

“Broadway Boogie takes its name from Mondrian's 1943 painting, Broadway Boogie-Woogie. Despite his advancing years Mondrian became a keen boogie-woogie dancer after his emigration to New York and extolled it for its dynamic rhythm as well as for its 'destruction of melody', which he saw as equivalent to 'the destruction of natural appearances' in his own work. My piece attempts to recreate these qualities, not by borrowing from popular music of the 1930s and '40s but instead through a reworking of material from another European immigrant's salute to New York, Varèse's Octandre. Broadway Boogie was written in the winter of 1983-4 and is dedicated to the American oboist Nora Post who gave the work its first performance at the 1984 Darmstädter Ferienkurse für neue Musik on 20th July 1984.” (Christopher Fox)

This work is written for three cor anglais (the first performance was on bass oboe) one solo live instrument and two pre-recorded instruments. On this recording I have recorded all
three of the instrumental parts. The three parts have independent tempi: The live instrument is crochet 60, tape 1 is crochet 63 and tape 2 is crochet 54.

Matthew Wright *English Landscape Painting* for oboe, laptop and turntable (2010) (CD 2 track 3)

“I first thought about this music whilst stuck in a ridiculous traffic jam on one of England’s major motorways. Sitting on the burning hot tarmac as cars raced past at hyperspeed on the other side of the barrier, I saw at close hand how the modernist concrete of the road was slowly being eaten away and reclaimed by natural forces. The sound of that experience could be best described as a nostalgic hybrid between two of my favourite English ‘pastoral’ composers – Vaughan Williams and Squarepusher.” (Matthew Wright)

Wright's *English Landscape Painting* involves two performers, one performing on turntables and laptop (in this recording, the composer) and solo oboe. This work offers a very different performing experience from the other works recorded here. There was a significant level of collaborative work during the writing process including extensive work developing the multiphonic section towards the end of the piece. The work includes a marked contrast between the first and second sections: the first section involves the oboe in very rapid improvised passages while the second section, also including very rapid passage work is notated.

Notes © 2012 Christopher Redgate
Christopher Redgate (oboe, cor anglais, musette)

“Redgate is one of a tiny band of oboists across the world who have made a life’s work of taking the instrument into the farthest reaches of technical virtuosity and physical capability, and in doing so inspired a generation of composers to create a virtuoso repertoire characterised by blazing compositional audacity and extremity.” James Weeks, Tempo Magazine

For over thirty years Christopher Redgate has specialised in contemporary repertoire and has performed across Europe as well as the USA, China and Australia. A three year Arts and Humanities Research Council Fellowship (2009-2012) at the Royal Academy of Music enabled him to re-think the key-work of the oboe and, in collaboration with Howarth of London a new instrument was developed: the Howarth-Redgate 21st Century Oboe. He now performs exclusively on this instrument. As a performer he has developed significantly several 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. Many composers have written for him including Michael Finnissy, Brian Ferneyhough, Richard Barrett, Sam Hayden, Roger Redgate, Edwin Roxburgh, Christopher Fox, James Clarke, Paul Archbold, Dorothy Ker, Michael Young, Fabrice Fitch, David Gorton, Rob Keeley, Joe Cutler, Edward Cowie, James Weeks and Gwyn Pritchard.

Christopher is also active as a teacher and gives regular composer workshops and oboe masterclasses at colleges and universities around the world. He has contributed articles to Contemporary Music Review and to many of the professional double reed journals. He is currently writing a book – 21st Century Oboe and contributing chapters to several others.
His current performing interests include developing repertoire for the new instrument, exploring improvisation in a variety of performance settings and developing a repertoire of music for oboe and laptop computer.

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 in international competitions.

**The Composers (In CD order)**

**Roger Redgate** is a composer, conductor and improviser. He graduated at the Royal College of Music, where he won prizes for composition, violin performance, harmony and counterpoint, studying composition with Edwin Roxburgh. He continued his studies in Freiberg with Brian Ferneyhough and Klaus Huber. He was invited as a guest composer and conductor at the Darmstädter Ferienkurse für Neue Musik from 1984-1994 where he received the *Kranichsteiner Musikpreis* for composition. 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 Huddersfield Festival, the Venice Biennale and Ensemble 21 New York. He is professor of Composition at Goldsmiths, University of London. His compositions are published by Editions Henry Lemoine, Paris, United Music Publishers, London and the Associated Board of the Royal Schools of Music.

The music of **David Gorton** combines a fascination with alternative tuning systems and virtuosic gestures with moments of simple tranquility. It has been described as “intricately atmospheric” (The Observer) with an “acute imagination for delicate timbral invention” (The Independent); “lyrical without being soft, complex without being threatening, cool without being cold” (The Rambler).

He first came to public attention in 2001 when awarded the Royal Philharmonic Society Composition Prize. Commissions followed for the London Sinfonietta, the BBC Symphony Orchestra, Ensemble Exposé, Jane’s Minstrels, the Kreutzer Quartet, the Sacconi Quartet,
and the Lawson Trio. In 2010 a CD of his chamber music was released on the Metier label.

Much of Gorton’s output comprises series of works for solo performers with whom he has built a collaborative relationship over a period of years. These include the violinist Peter Sheppard Skærved, cellist Neil Heyde, oboist Christopher Redgate, and pianist Zubin Kanga. Current projects include a collection of works inspired by East Anglian landscapes, a series of pieces for the Swedish guitar player Stefan Östersjö, and an oboe quintet for Christopher Redgate and the new Howarth-Redgate system oboe.

David Gorton studied composition with Harrison Birtwistle and Simon Bainbridge. He lives in Cambridgeshire and is a lecturer at the Royal Academy of Music in London.

**Christopher Fox** (b.1955) is a musician who sometimes writes about music too. He has established an international reputation as one of the most original British composers of his generation, creating music which draws on elements of the experimental, spectral and minimalist traditions. Innately independent, he has chosen to conduct his compositional career at a tangent to the mainstream music industry, basing it instead around close collaborations with a number of performers, most notably the clarinettist Roger Heaton, the Ives Ensemble, Apartment House and their director Anton Lukoszevieze and EXAUDI. He lives in London with his wife Susan McNally and is Professor in Music at Brunel University.

**Michael Young** is a composer and senior lecturer at Goldsmiths, University of London. He was Head of Music at Goldsmiths before his recent appointment as Pro-Warden for Students and Learning Development. He was born in South Shields, in the North East of England in 1968 and studied at the Universities of Oxford and Durham, completing a PhD in Composition in 1995. He is co-founder of the Live Algorithms for Music network, an organisation created in 2004 bringing together researchers in music, cognition and software engineering to investigate autonomous systems for live performance. His own work for interactive systems includes “Argrophylax” (2006) and “ebbs–“ (2007); score-based compositions with real-time interaction between performer and computer. The “_prosthesis” series (2007–present) are improvisation systems in which a solo player interacts with a quasi-autonomous computer improviser, based on mutual listening and learning. “Trio for Two Players” (2012) develops this approach. He’s also collaborated with
jazz musicians and improvisers as a pianist, laptop musician and composer, and has created electroacoustic music for theatrical productions and gallery exhibitions (e.g. his surround-sound-scape for *John Goto’s New World Circus*, 2006). He has collaborated in various cross-art, science collaborations including with RCUK support, including two installations for National Science and Engineering Week: *Groundbreaking* (2007) and *Exposure* (2008/10), described in a recent edition of Leonardo. www.michaelyoung.info

The diverse activities of instrumental performing, conducting and teaching have been constant motivations to Edwin Roxburgh’s principle profession, composing. His music has been performed, broadcast and televised in many countries, most recently his *Concerto for Orchestra* with the BBC Symphony Orchestra under Sir Andrew Davis.

He was born in Liverpool in 1937 and began his musical training as a chorister at the Anglican Cathedral. He won a scholarship to the Royal College of Music where he studied composition with Herbert Howells, oboe with Terence MacDonagh and piano with Lamar Crowson. Further awards enabled him to study with Nadia Boulanger in Paris and Luigi Dallapiccola in Florence. He subsequently studied in Cambridge, and was awarded the Royal Philharmonic Society Prize in 1960, and the Lili Boulanger Trust award in 1962. In 1978 he was awarded a Collard Fellowship and in 1980 the Cobbett Medal for services to chamber music. As a conductor he has worked constantly in presenting a vast range of contemporary music. His work as Ralph Vaughan Williams Fellow in Composition at the Royal College of Music provided scope to perpetuate this in his teaching, with works such as Boulez’s *Pli selon pli* in his wide repertoire of performances, which were regularly broadcast by the BBC.

As an oboist he has premiered many works in recitals and BBC recordings in which he pioneered the extended techniques associated with his own and Holliger’s music. He was Principal Oboe of Sadlers Wells Opera from 1964 to 67 and whilst a member of the Menuhin Festival Orchestra was co-author with Goossens of the Menuhin Music Guide *The Oboe*.

Roxburgh has composed an impressive stream of music including two works commissioned by Menuhin and filmed for the television arts programme Aquarius. Commissions include the orchestral work *Montage* for the Proms in 1977, the oratorio *The Rock* for the Three Choirs Festival in 1980 and several films in BBC – TV’s *The World About Us* series. He is the
Associate Composer of the London Festival Orchestra. The RLPO, CBSO and the Philharmonia are amongst the many orchestras he has conducted and he is currently the conductor of the Warehouse Ensemble.

Apart from publications in journals and symposia his research is reflected in presentations at conferences. One was recently published in Aspects of British Music of the 1990s (Ashgate). A Leverhulme Emeritus Fellowship funded the UMP publication of his opera *Abelard* in 2004. Recordings of his music are on NMC, Warehouse and other labels.

**Matthew Wright** works as a composer, improviser and sound artist at the edges of concert and club culture, his output stretching from scores for early music ensembles and contemporary chamber groups to digital improvisation, experimental hip hop and turntablism, surround sound and website installations to large events combining DJs, new music performers and digital media. He works closely with Evan Parker (including the CD ‘Trance Map’ and performances in New York, London and Paris) with Ensemble Klang in The Hague (including the CD ‘Music at the Edge of Collapse’), with Bl!ndman in Brussels, with Ensemble Offspring in Sydney, and with his own ensemble Splinter Cell, a flexible collective of musicians based in London and Canterbury who work with the connections between notation, technology and improvisation. His work has been presented at venues such as the Sydney Opera House, Le Poisson Rouge (New York), the Muziekcentrum an ‘t IJ (Amsterdam) and Abbey Road Studios, Tate Britain and Tate Modern (London).

Matt is a Reader in Composition and Sonic Art at Canterbury Christ Church University, where he leads the BA (Hons) Creative Music Technology course. He studied Composition with Richard Steinitz and with Christopher Fox at the University of Huddersfield, with Louis Andriessen, Martijn Padding and Richard Ayres at The Royal Conservatory of the Netherlands, and with Roger Redgate at Goldsmiths College, London. He also had invaluable workshop experience with Steve Reich, Steve Martland, Howard Skempton and Wajahat Kahn.
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. 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. In 2003 Ensemble Exposé was nominated for a Royal Philharmonic Society Award.

The ensemble’s most recent recording was Greatest Hits of all Time which received critical press acclaim. It is also featured on CD recordings of the music of Michael Finnissy, Brian Ferneyhough, Edwin Roxburgh and Fabrice Fitch.

The following were recorded at Coombhurst Studio, Kingston University: Roger Redgate Concerto for Improvising Soloist and Two Ensembles (both versions): David Gorton Erinnerungsspiel: Christopher Fox Headlong: Michael Young oboe_prosthesis (both Versions): Edwin Roxburgh “...at the still point of the turning world...”: Christopher Fox Broadway Boogie: Matthew Wright English Landscape Painting.

David Lefeber recording engineer

David Gorton’s Schmetterlingsspiel was recorded at the Royal Academy of Music

Kirsten Cowey recording engineer.

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You, Us, Me – music for voice and piano **MSVCD 92031**  *Amanda Crawley, Ian Pace*  
Inner – music for solo cello **MSVCD92059**  *Anton Lukoszevieze*  
Straight Lines in Broken Times **MSVCD92081**  *Ives Ensemble*  
Clarinet Quintet (with Feldman Quintet) **MSVCD92082**  *Roger Heaton*  
Catalogue Irraisoné - an entertainment **MSVCD92103**  *Exaudi*  
Natural Science – vocal and chamber music **MSV 28526**  *Trio Scordatura*

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Roxburgh’s “…at the still point of the turning world…” is published by United Music Publishers Ltd. All the other works (copyright control) can be obtained by contacting the composers.

Christopher Redgate

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