

FIREBIRD ensemble 5 Plot in Fiction

METIER

Plot in Fiction

Italian music for ensemble

performed by

FIREBIRD

conductor-Barrie Webb

Enrico Correggia			
1. Già l'Eolia di Notte	7:18		
Luca Francesconi			
2. Viaggiatore Insonne Alison Wells – soprano	10:05		
Giacinto Scelsi Roger Heaton – clarinet			
3. Kya I	5:09		
4. II	7:04		
5. III	3:05		
Ada Gentile			
6. In un Silenzio Ordinato	7:49		
Dario Maggi			
7. Im finsteren Wald Alison Wells – soprano	10:13		
Luca Francesconi			
8. Plot in Fiction			
Christopher Redgate - oboe & cor anglais			

ENRICO CORREGGIA Già l'Eolia di Notte...

The wind instruments represent all that is humid, sombre, tender, moon-like – in other words the feminine element, the *Yin*. The strings represent all that is dry, clear, hard, sun-like – in other words the masculine element, the *Yan*. At the end of the journey, or rather at the end of the piece since the journey never finishes, the strings assume the character of the wind instruments and take up a position midway between these two elements to effect a complete unification. *Già l'Eolia di Notte...* was commissioned by Harry Halbreich for Harry's Follies. Badio France 1985. (Enrico Correggia)

Enrico Correggia, pianist, conductor and composer, was born in La Spezia in 1933. He obtained a degree in law from the University of Torino, and subsequently studied piano and conducting for two years at the Mozarteum of Salzburg, respectively under Carlo Zecchi, Herbert von Karajan, Lovro von Matacic and Erich Leinsdorf. He is the founder and President of the Camerata Strumentale A.Casella, and founder and Artistic Director of Antidogma Musica. In 1973 he won the International Competition held by the Teatro Regio, Torino, to mark the inauguration of the Piccolo Regio. His winning work, the chamber opera AYL (text by Italo Calvino) was performed at the opening of the Piccolo Regio He following year.

Enrico Correggia taught composition at the Conservatorio di Torino, resigning his position in 1985 in order to devote himself principally to composition and concert organisation. Since that time he has received many commissions, for example in 1986 from the French Ministry of Culture; in 1989 from the Tage für Neue Musik, Zurich, and the Ile de France; in 1990 from the City of Genève and from Radio France; and 1991 from the Alicante Festival. More recently he has received further commissions from Radio France – the Cello Concerto, written for Alain Meunier, and Narcissus et Echo for children's choir and ensemble.

Enrico Correggia cites Scelsi and Ligeti among composers who have influenced his work, though he himself has never followed any particular musical trend. Massimo Mila writes about him: '...his pieces of these last years confirm his willingness to hack his independent and personal way through the jungle of contemporary languages neither following fashions nor giving way to post-modern temptations'. His music is published by Suvini-Zerboni (Milano), Tonos (Darmstadt), BMG-Ariola (Roma), Edi-Pan (Roma), Berben (Ancona) and Salabert (Paris).

LUCA FRANCESCONI Viaggiatore Insonne

I heard someone say that probably all music is in ABA form. Quite a sweeping statement. But if it were true?

Let's try to widen this idea; memory marks on the map of our memory, when we are listeners, a sort of trajectory of signals. We can embrace the whole form of a piece only if we grasp in real time the connectons between signals. If the information given by the composer is not too much, when the signals return we recognise them. So we might agree there is a little, subliminal ABA in every piece of music, either in the micro or macro dimensions.

Viaggiatore Insonne is in ternary form – that clearly defined and widely used structure. A

ENRICO CORREGGIA Già l'Eolia di Notte...

The wind instruments represent all that is humid, sombre, tender, moon-like — in other words the feminine element, the *Yin*. The strings represent all that is dry, clear, hard, sunlike — in other words the masculine element, the *Yan*. At the end of the journey, or rather at the end of the piece since the journey never finishes, the strings assume the character of the wind instruments and take up a position midway between these two elements to effect a complete unification. *Già l'Eolia di Notte...* was commissioned by Harry Halbreich for Harry's Follies, Radio France 1985. (Enrico Correggia)

Enrico Correggia, pianist, conductor and composer, was born in La Spezia in 1933. He obtained a degree in law from the University of Torino, and subsequently studied piano and conducting for two years at the Mozarteum of Salzburg, respectively under Carlo Zecchi, Herbert von Karajan, Lovro von Matacic and Erich Leinsdorf. He is the founder and President of the Camerata Strumentale A.Casella, and founder and Artistic Director of Antidogma Musica. In 1973 he won the International Competition held by the Teatro Regio, Torino, to mark the inauguration of the Piccolo Regio. His winning work, the chamber opera AYL (text by Italo Calvino) was performed at the opening of the Piccolo Regio He following year.

Enrico Correggia taught composition at the Conservatorio di Torino, resigning his position in 1985 in order to devote himself principally to composition and concert organisation. Since that time he has received many commissions, for example in 1986 from the French Ministry of Culture; in 1989 from the Tage für Neue Musik, Zurich, and the Ile de France; in 1990 from the City of Genève and from Radio France; and in 1991 from the Alicante Festival. More recently he has received further commissions from Radio France – the Cello Concerto, written for Alain Meunier, and Narcissus et Echo for children's choir and ensemble.

Enrico Correggia cites Scelsi and Ligeti among composers who have influenced his work, though he himself has never followed any particular musical trend. Massimo Mila writes about him: '...his pieces of these last years confirm his willingness to hack his independent and personal way through the jungle of contemporary languages neither following fashions nor giving way to post-modern temptations'. His music is published by Suvini-Zerboni (Milano), Tonos (Darmstadt), BMG-Ariola (Roma), Edi-Pan (Roma), Berben (Ancona) and Salabert (Paris).

LUCA FRANCESCONI Viaggiatore Insonne

I heard someone say that probably all music is in ABA form. Quite a sweeping statement. But if it were true?

Let's try to widen this idea; memory marks on the map of our memory, when we are listeners, a sort of trajectory of signals. We can embrace the whole form of a piece only if we grasp in real time the connectons between signals. If the information given by the composer is not too much, when the signals return we recognise them. So we might agree there is a little, subliminal ABA in every piece of music, either in the micro or macro dimensions.

Viaggiatore Insonne is in ternary form – that clearly defined and widely used structure. A

little challenge. The three parts are not constructed according to an external formula but upside down – I tried to build a process from inside in order to achieve this form as a consequence of an inner transformation of the material. The singer should avoid a melodramatic and operatic approach in favour of a more direct method of expression. The central section in particular requires a baroque, pre-bel canto technique of the sort appropriate to Monteverdi's music. The beauty of Sandro Penna's text seeks a new voice, one that would try to comprise the many voices we all have inside.

Viaggiatore Insonne was composed in 1983, and premiered at the 47th Maggio Musicale, Firenze, in 1984. (Luca Francesconi)

Viaggiatore Insonne - Sandro Penna

Il mare è tutto azzurro.
Il mare è tutto calmo.
Notte bella, riduci la mia pena.
Tormentami se vuoi, ma fammi forte.
Nel cuore è quasi un urlo di gioia.

E tutto è calmo

Sleepless Traveller

The sea is quite blue.
The sea is quite calm.
O beautiful night, lessen my pain.
Torment me if you will, but make me strong.
In my heart there is almost a scream of joy.
And all is calm

Luca Francesconi was born in Milano in 1956. He took his diploma in piano and composition at the Conservatorio di Milano under Azio Corghi. He also studied in Boston, in Roma with Stockhausen and at Tanglewood with Luciano Berio, to whom he worked as assistant from 1981 to 1984. In 1975 he opened his own electronic music studio, and in 1990 he founded AGON, a centre for computer-assisted musical production and research. He currently teaches composition at the Conservatorio di Como and is also active as an orchestral conductor.

Luca Francesconi has received various prizes in composition, among them Gaudeamus (1984), Guido d'Arezzo (1985), the Kranichsteiner Musikpreis (at the the 1990 Internationale Ferienkurse, Darmstadt) and, in 1994, the Siemens Prize and Prix Italia. His music has been performed throughout Europe, in the USA, Asia and in South America, and has been broadcast by major European networks.

Luca Francesconi has composed more than 50 works to date, including several for large orchestra – for example *Passacaglia* (1982), *Wanderer* (1998) commissioned by Riccardo Muti and La Scala Phillharmonic, and *Cobalt Scarlet* (2000), commissioned by the Oslo Philharmonic – *Les Barricades Mystérieuses* for flute and orchestra, and *Suite 1984* for orchestra, jazz quartet and African percussion ensemble. He has composed music to two radio plays for the RAI, and three operas to texts by Umberto Fiori, the most recent of which is *Ballata* (2002), based on Coleridge's *Rime of the Ancient Mariner*. His works are published by Ricordi (Milano) and are available on CD under the Ricordi, Attacca, Edipan and METIER labels.

GIACINTO SCELSI Kya

Giacinto Scelsi (1905-1988) was one of the most mysterious and enigmatic musical personalities of the twentieth century. Born into the aristocracy, Scelsi was able to lead the life of a wealthy dilettante, travelling extensively and writing not only music but poetry. Though his earlier works reflected recent tendencies in European composition, he was increasingly inclined to compose purely empirically, in terms

of sound not forms, without reference to mainstream European contemporary music.

Scelsi composed prolifically – far more than is actually published, though he neither liked to provide notes on his music nor to be interviewed. As he grew older, his existence became increasingly dominated by Eastern forms of meditation, and in the early 1950s a personal and creative crisis caused Scelsi to withdraw to his house overlooking the Roman forum. There, in almost total isolation, he refined his musical style, composing numerous pieces in which a single note is the main focus, concentrating on tiny variations in pitch, rhythm, dynamics, timbre so as to suggest a form of meditation. It is to this period that Kya (1959) for clarinet and 7 instruments (cor anglais, bass clarinet, horn, trumpet, trombone, viola and cello) belongs, as do the *Quattro Pezzi* for orchestra (also 1959) and many solo pieces. Later, however, Scelsi also experimented with microtones (in *Natura Renovatur*, 1967, for 11 strings), with musique concrète (in *Pranam I*, 1972, for voice, instruments and tape), and later still was to write extremely dense music, as in his *String Quartet No.4* (1984), which uses scordatura in all four string parts, or *Ohoi* (1986) for 16 strings, which in pitch terms superimposes four string quartets.

ADA GENTILE In un Silenzio Ordinato

At the beginning, which is characterised by extremely subtle dynamic levels, the material is exposed and then elaborated rhythmically and melodically. It is a rigorous work, organised around defined elements in continuous fluctuation which develop gradually towards areas of major rhythmic density. Tiny cells run to form melodic fragments or to create a rarefied transparent atmosphere – a rustling, whispering but subtly energised language which favours the development of the musical discourse. *In un Silenzio Ordinato* was composed in 1985. (Ada Gentile)

Ada Gentile was born in Avezzano (l'Aquila) in 1947. She took her diploma in piano and her diploma in composition at the Conservatorio di Santa Cecilia in Roma, then in 1975-76 followed the advanced composition course held by Goffredo Petrassi at the Accademia di S. Cecilia. She has won several international composition competitions (Gaudeamus 1982, ISCM Budapest 1986 and ISCM Essen 1995) and received numerous commissions, for example from the RAI Orchestras of Roma, Napoli and Milano, the Accademia Nazionale di S. Cecilia, the French Ministry of Culture and the 4th Münchener Biennale. She has been invited to most of the major European festivals of contemporary music, and her compositions performed in prestigious musical centres around the world, such as the Centre Pompidou in Paris, the Metropolitan Hall and Carnegie Hall in New York, the Teatro Real in Madrid, the Mozarteum in Salzburg, the Ferenc Liezt Academy in Budapest and the Teatro La Fenice in Venzia. Her Cantata per la Pace, commissioned by the Vatican, was premiered on the 31st December 2000 at the Basilica Santa Maria degli Angeli, Roma, to conclude the millennium series Concerti per il Grande Giubileo. Her works are published by Ricordi (Milano) and several of them recorded on CDs issued by BMG-Ariola, Edi-Pan, Ricordi, Gruppo Tirreno and the Canadian UNMUS.

Since 1978 Ada Gentile has been Artistic Director of the festival Nuovi Spazi Musicali. From 1986 until 1988 she was also Artistic Director of the Goffredo Petrassi Chamber Orchestra, from 1993 to 1997 a member of the Venezia Biennale organizing committee, and from August 1996 until December 1999 Artistic Director of the Teatro Lirico V.Basso in Ascoli Piceno. She currently teaches piano at the Conservatorio S.Cecilia (where she has been Deputy Director since December 1999) and collaborates with Italian radio presenting programmes on contemporary music.

DARIO MAGGI Im finsteren Wald

Im finsteren Wald, based on a text by Georg Trakl, was composed in 1993. Scored for soprano, bass clarinet, marimba and piano, the work is in three sections, each one progressively shorter, through which the voice and its double, the clarinet, rush toward the dramatic nucleus of the text: the allusion to sibling incest. The two keyboards support, contrast, deform this itinerary. (Dario Maggi)

Passion (1.Fassung, extracts) – Georg Trakl (Dichtungen und Briefe)

(I) Wenn silbern Orpheus die L\u00e4ute r\u00fchrt, Beklagend ein Totes im Abendgarten, Wer bist du Ruhendes unter hohen B\u00e4umen? Es rauscht die Klage das herbstliche Rohr, Der blaue Teich.

Weh, der schmalen Gestalt des Knaben, Die purpurn erglüht, Schmerzlicher Mutter, in blauem Mantel Verhüllend ihre heilige Schmach.

Weh, des Geborenen, dass er stürbe, Eh er die glühende Frucht, Die bittere der Schuld genossen.

Wen weinst du unter dämmernden Bäumen?
Die Schwester, dunkle Liebe
Eines wilden Geschlechts.

Was schweigst du unter schwarzen Bäumen?

Dem auf goldenen Rädern der Tag davonrauscht.

(II) O, dass frömmer die Nacht käme.

Blaue Monde

Versanken die Augen des Blinden. Ein Leichnam suchest du

Deine Braut,

Die silberne Rose.

(III) Zwei Wölfe im finsteren Wald Mischten wir unser Blut in steinerner Umarmung Und die Sterne fielen auf uns.

Passion

(I) When silver Orpheus caresses the lute, lamenting the dead in the evening garden, who are you, resting beneath tall trees? The rustling lament of autumn reeds, the blue pond.

Pain, the slim shape of the boy, the purple glows, sorrowful mother, in a blue cloak concealing her holy shame.

Pain of the newborn, should he die, before enjoying the glowing fruit, the bitterness of quilt.

For whom do you weep under twighlight trees? The sister, dark love of a wild race

from whom the day flees upon golden wheels.

(II) O, that the night should come more piously.
Why are you silent under black trees?

Blue moons sank the eyes of the blind.

You seek a corpse

as your bride, the silver rose.

(III) Two wolves in the darkest forest we mixed our blood in a stony embrace and the stars fell upon us.

Dario Maggi was born in Milano in 1944. He obtained his diploma in composition from the Conservatorio di Milano, where he studied with Franco Donatoni, in 1977, having previously attended the literature faculty in the same city. He subsequently followed seminars with Brian Ferneyhough, György Ligeti and Hans Werner Henze, studied electronic music with Angelo Paccagnini and attended courses in computer music at the CSC in Padova and at IRCAM. He was awarded First Prize at the Rimini Aterforum (1979)

and at the V.Bucchi Competition (Roma 1981). His works have also been selected for Venezia Opera Prima (1981) and for the ISCM World Music Days (Budapest 1986 and Hong Kong 1988).

Dario Maggi's compositions have been performed at the Centre Pompidou in Paris, in numerous European cities and at the major Italian festivals of contemporary music, with broadcasts by Italian, Spanish, French and German radio. His cycle for orchestra *Progetto Trakl* was begun in 1985 in response to a commission from the RAI and completed at the invitation of the Bavarian Radio Symphony Orchestra for the 1994 Münchener Biennale. In 1996, for the exhibition Musica Presente – Musica in Europa, he composed *Metafore della Risonanza*, performed in Italy and Spain by the City of Granada Orchestra. His works are published by Ricordi (Milano).

Dario Maggi teaches for the composition and musicology programmes at the Conservatorio di Milano, and from 1986 to 1994 taught at the Darmstadt Internationale Ferienkurse für Neue Musik. He takes an active part in critical reflection on the nature of composing today with articles published by the Civica Scuola di Musica, Musica/Realtà, and in the magazine Sonus – Materiali per la Musica Contemporanea.

LUCA FRANCESCONI Plot in Fiction

Why *Plot in Fiction*? Plot means weaving, or a thread, but it also means conspiracy or intrigue. In theatre the plot is the narrative thread itself, woven into a context as abstract and complex as contemporary language.

It seemed as if storytelling were no longer possible, as if we had been deprived of an inalienable faculty which seemed the most certain and secure of all: the ability to share our experiences. Our generation does not agree; as history moves forward a new and vital impulse makes the invention of a narrative thread as necessary as air. The recomposition of an inner unity which can speak to other individuals is indispensable. Our forest of daily symbols is very intricate, rich and stimulating; but it is also choatic and cruel, sometimes terrifying. A thread exists however, or we must invent one: it's indispensable to find the plot! (Luca Francesconi)

Plot in Fiction was written in 1986 and first performed at Musica Novecento, Trento, in 1988. It received an honourable mention at the New Music Composers Competition (New York 1987) and was also performed at the 1990 Darmstadt Internationale Ferienkurse für Neue Musik at which Luca Francesconi was awarded the Kranichsteiner Musikpreis. (The performers on that occasion included Christopher Redgate as soloist and Barrie Webb, conductor.)



Alison Wells was born in Yorkshire and originally trained as a pianist. She read mathematics and music at London University and then spent a year at the Royal Academy of Music before beginning her vocal studies. She made her South Bank debut in the Park Lane Group's January Series, and in the same year sang the role of the Governess in Britten's Turn of the Screw and took part in Elizabeth Schwarzkopf's masterclasses at the Wigmore Hall. Since then she has appeared in all the major London concert halls and in numerous festivals both at home and abroad.

A large part of Alison Wells' work is in the field of contemporary music, and she has sung with Matrix, Lontano, Music Projects / London, Firebird, the Composers' Ensemble, Psappha, Gemini, Ensemble Corrente, Apartment House, the French ensemble 2e2m. the Schoenberg Ensemble and ASKO in Amsterdam, and Champ d'Action in Antwerp. She broadcasts regularly for Radio 3 as soloist and as recitalist with her husband Martyn Parry.

Recent projects have included the premiere of Anthony Gilbert's Vers de Lune, a performance of Colin Riley's chamber opera Science Fictions, and BBC Radio 3 broadcasts of James Dillon's Come Live with Me and Alexander Goehr's The Deluge. Becent recordings include a well-reviewed CD of music by Philip Grange, Kajia Saarjaho's Grammaire des Rêves with Champ d'Action, Stravinsky's Les Noces with Robert Craft, and CDs of songs by Nicholas Marshall, Kenneth Leighton, Gerard Schurmann and Alan Rawsthorne.

In addition to her performing activities, Alison Wells teaches at the Royal College of Music, is on the board of the SPNM, and teaches singing to choral exhibitioners in Cambridge.

Roger Heaton, clarinettist and conductor, performs throughout Europe as a soloist. He appears with the Arditti and Kreutzer Quartets, and was a member of the London Sinfonietta and Ensemble Modern. He is a member of the Gavin Bryars Ensemble, with whom he records regularly for CD and radio.

Roger Heaton's multi-tracked solo CD of works by Reich, Bryars, Feldman and others, was voted one of the top 50 classical CDs of 1995 by BBC Music Magazine, whilst his recital CD. Hymnos, with pianist Stephen Pruslin, received outstanding reviews in the national press and was voted one of the Sunday Times critics' best CDs of 1998. His CD of music by Erhard Grosskopf was released in 2000, and his recording of Feldman's Clarinet and String Quartet is due for release in 2002. Recent solo concerts and radio broadcasts include the Warsaw Autumn, Vilnius, CDMC Madrid, Prague, Bruges and Bergen festivals in addition to performances in the UK. He recently



2001 S

conducted the Royal Ballet, and played with Jarvis Cocker, Pulp, and Terry Rilev at the Barbican as part of the American Pioneer series.

Roger Heaton was Music Director and Conductor of Rambert Dance Company, 1988-93, and taught clarinet at the Darmstadt Ferienkurse für Neue Musik, 1982-94. He is currently Professor of Music at Bath Spa University College.



Christopher Redgate studied at Chethams School of Music (1971-75) and at the Royal Academy of Music (1975-79) with Lady Evelyn Barbirolli and Richard Morgan. While a student at the Academy he won the Blake Prize for chamber music performance, Solomon Wind Prize for solo performance and the James Prize for performance. He was also a featured soloist in several concerto performances.

After leaving the Academy he quickly gained recognition for both his solo and chamber music performances, winning prizes in the Royal Overseas League Competition, the Gaudeamus International Competition and the Martigny International Chamber Music Competition (First Prize, with Trio Krosta). Since then, he has developed an international reputation as an interpreter of contemporary music, giving solo and chamber music concerts in many festivals and concert halls around the world, and, from 1986 to 1992, teaching oboe at the Darmstadt Internationale Ferienkurse für Neue Musik. A number

of composers have written works specially for him including Michael Finnissy, James Clarke and his brother Roger Redgate.

Christopher Redgate's current projects include a CD recording of 19th century virtuoso music, and two CDs for METIER, one featuring the solo oboe works of Michael Finnissy and another that includes first recordings of works specially dedicated to him.

Barrie Webb read Music at Cambridge University and studied trombone with Denis Wick and Vinko Globokar. His solo performances include numerous premieres and several concertos. He has also broadcast on major networks in Europe and beyond. His repertoire numbers over 100 works, most written specifically for him, and since 1995 he has begun to document these on CD, recording for Radio France/MFA, MPS (UK), METIER (UK), and Move (Australia). He also plays didgeridoo on the NMC CD of Michael Finnissy's Red Earth with the BBC Symphony Orchestra and on the MPS CD Big Steel Drum featuring the music of Ty Unwin.

Since 1988 Barrie Webb has pursued a parallel career as conductor, studying for some years with the

Since 1988 Barrie Webb has pursued a parallel career as conductor, scelebrated Romanian teacher Constantin Bugeanu (1917-98) and appearing with orchestras and ensembles in Europe, Australia, Asia and the USA. He frequently conducts symphonic concerts in Romania, broadcasting on national radio and television, and appears as far afield as Australia and Taiwan, where in 2000 he gave national premieres of orchestral works by Walton and Britten with the National Taiwan Symphony Orchestra. He has conducted the contemporary music ensembles Antidogma Musica, Firebird, Elision, the Chamber Group of Scotland, Rambert Dance Company, Apartment House and others. He has recorded for the BBC, and also on CD for MPS, BML (UK), Ricordi (Italy), UCMR and Editura Muzicalà (Romania). Director of the performance programme at the University of Huddersfield, Barrie Webb's many residencies include the Darmstadt Internationale Ferienkurse für Neue Musik (1984-94)



and, since 1993, the Dartington International Summer School. In 2001, he was Conductor in Residence at Melbourne University and a guest of the National Taiwan Symphony Orchestra Summer Music Camp.

Firebird was founded in 1988 as an ensemble dedicated to the performance of new works alongside established repertoire of the past century. Within this context the ensemble has tackled a variety of projects and themes without allediance to specific schools or styles of composition.

Firebird's debut season featured programmes for 11 piece ensemble in York and Edinburgh attracting positive critical response from the national press. Other highlights include well reviewed performances at several editions of the Huddersfield Contemporary Music Festival, a BBC Invitation Concert, featuring old and new Viennese music, broadcast in April 1997, and in October 1999 an open workshop/concert event for the SPNM. Strongly committed to the encouragement of young composers, Firebird has also been in residence at the University of Huddersfield every season since 1991, performing solo and ensemble music by composers of the University in workshops and in concert.

Many of Firebird's players have outstanding reputations as individual performers. Among those who currently appear regularly with the ensemble are soprano Alison Wells, violinist Mieko Kanno, violists Bridget Carey and Catherine Musker, cellist Zoe Martlew, flautist John Barrow, oboist Christopher Redgate, clarinettist Roger Heaton, percussionists Christopher Bradley, Damien Harron and Julian Warburton, and pianists Ian Buckle and Peter Lawson.

Plot in Fiction

Italian music for ensemble



performed by

FIREBIRD

conductor - Barrie Webb

Enrico Correggia

1. Già l'Eolia di Notte... 7:18

Luca Francesconi

2. Viaggiatore Insonne
Alison Wells – soprano

Giacinto Scelsi

Roger Heaton - clarinet

3.	Kya	1	5:09
4.		II	7:04
5.		III	3:05

Ada Gentile

6. In un Silenzio Ordinato 7:49

Dario Maggi

7. Im finsteren Wald
Alison Wells – soprano

Luca Francesconi

8. Plot in Fiction 8:47

Christopher Redgate - oboe & cor anglais

Total time 60:00

*

All tracks recorded live in concert at St.Paul's Hall, Huddersfield, June 1994 – June 1997. Recording engineers: Mark Bromwich and Paul Archbold. Mastering: David Lefeber. Cover artwork: *Musicians* by Daniela Naftanaila.

Booklet notes compiled and edited by Barrie Webb. Booklet design and layout: David Lefeber.





©2002. David Lefeber, Metier Sound & Vision

