

Nexus

Oscar Whight
trumpet

Zeynep Özsuca
piano

Martin Butler

Gary Carpenter

Ashley John Long

David Mitcham

Deborah Pritchard

David John Roche

Mark Anthony Turnage



VAUGHAN
WILLIAMS
FOUNDATION





The concept of recording this CD was born during the uncertain times of the pandemic in 2020, when musicians were facing a great deal of instability and personal connections became restricted. As live music came to a halt in the UK and Europe, I found myself taking on the role of Principal Trumpet in the Cairo Symphony Orchestra for a period of 10 months. This unexpected journey became the backdrop for the first piece commissioned for this recording, *Winter Journeys* by Martin Butler. On my return to the UK I collaborated with other renowned British composers and these exciting new works for trumpet and piano are now showcased in this album.

This project provided a wonderful opportunity to bring together a diverse programme of fresh and exhilarating music which is uncompromising in its ambition, yet can connect immediately with the listener. The programme encompasses a wide range of styles and techniques, showcasing the trumpet's versatility. From technically demanding passages that push the instrument to its limits, to simple melodies that highlight its inherent vocal qualities, each piece requires a unique approach.

The title *Nexus* not only symbolises the desire to present music that connects, but is also representative of the various connections that brought this CD to fruition. Artistic working relationships create friendships and I was fortunate to collaborate with the talented pianist Zeynep Özsuca for this recording, who also happens to be a neighbour. Two of the composers featured on this recording are contemporaries of my father Michael: Martin Butler was a member of the Hampshire County Youth Orchestra with him, and Mark Anthony Turnage studied at the Royal College of Music at the same time as Michael. The artwork for this disc, titled *Pathways*, was created by Stuart Hartley, a family friend whose work perfectly complements the theme of connections explored in this album.

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Gary Carpenter: Speakeasy

Speakeasy was commissioned by Michael Whight for his son, Oscar and is a sequence of five linked movements, each one being a loose variant or continuance of the one before and each named after a cocktail.

During lockdown, and in order to retain a vestige of sanity, a group of us met every Thursday for virtual 'cocktails' via Zoom. **Speakeasy** is a little momento for those friends.

Gary Carpenter studied composition at the Royal College of Music, London with John Lambert and participated in master classes with Nadia Boulanger. He has lived in Holland and Germany and has written operas, musicals (including *The Streets Of London* (Her Majesty's Theatre, 1981) and *Goodnight Mister Tom – (The Musical)*), ballets (mainly for Nederlands Dans Theater), a radio music-drama (*The One Alone* with Dame Iris Murdoch) and much concert music. Musical director and/or arranger-orchestrator on many stage shows and films including *The Wicker Man* (1972). His *Azaleas* for harp trio received a 2006 British Composer Award in the chamber category. CDs include *SET* (orchestral works) and *Die Flimmerkiste* (chamber works). Orchestral works include *Fred and Ginger*, *SET* (tenor sax concerto), *Dadaville*, *Willie Stock* and *Ghost Songs* (with junior choir). Mahan Esfahani and Ensemble 10/10 premiered *Mondrian* (concerto for harpsichord and ensemble) in Liverpool (March 2019) and subsequently in Cologne (May 2023). His works have been played by the London Symphony, Royal Liverpool Philharmonic, BBC Symphony, BBC Philharmonic, BBC Concert, Hallé, City of Birmingham Symphony, Royal Scottish National, Aalborg Symphony, Basque National, Frankfurt Radio Symphony, Dutch Radio Philharmonic orchestras. Conductors include Daniel Harding, Vasily Petrenko, Sakari Oramo, Duncan Ward, Oliver Knussen, Andrew Manze, Harry Christophers, Clark Rundell, Giancarlo Guerrero, Roberto Forés, Thomas Søndergård, Edward Gardner, Michael Seal and HK Gruber amongst others.



Gary holds a professorship at the Royal Northern College of Music and lectures at the Royal Academy of Music.

Martin Butler: Two Winter Journeys

Two Winter Journeys for flugelhorn and piano are short, contrasting studies in mood and motion. The first is a slightly melancholic stroll with long, lyrical lines for the flugelhorn and an ambling, looping accompaniment. The second is a dynamic canter, with repetitive, syncopated rhythms and flashing scalic figures. A brief fanfare-like motto bookends and separates the two pieces.

Martin Butler was born in 1960 and studied composition and piano at the Royal Northern College of Music, the University of Manchester and at Princeton University, USA. From 1988 until 2020 he taught at Sussex University, where he is currently Emeritus Professor.

His music is widely performed and broadcast internationally. It has been commissioned by, amongst others, the BBC Proms (*O Rio*), English National Opera (*A Better Place*), the Cheltenham Festival (*American Rounds, Rondes d'Automne*) and the London Sinfonietta (*Jazz Machines*). His work has featured at the Aldeburgh, Vale of Glamorgan and Presteigne Festivals and has been the subject of portrait programmes on national radio as well as at the Guildhall and RNCM. In 1998/99 Butler was the first ever composer-in-residence at Princeton's Institute for Advanced Study, and in 2008/9 he was composer-in-association with the Brighton & Hove Philharmonic.



In 2011, with Peter Wiegold, he founded Club Inégales in London which has played host to musicians from all backgrounds and cultures across 10 years and 120+ club nights, also acting as pianist with its house band, notes inégales. He has collaborated with various artists in recent years as a result, notably the folk singer Chris Wood.

Mark Anthony Turnage: True Life Stories

True Life Stories, 5 meditations for piano solo was composed between 1995 and 1999 and commissioned by Washington Performing Arts Society for Leif Oves Andnes who gave the first performance. They consist of short sketches related to family members and friends. They are *Elegy for Andy* (a reworking of some material from the sixth movement of *Blood on the Floor*, *Junior Addict* (in memory of his brother), *William's Pavane* and *Edward's Refrain* (dedicated to his two sons), *Song for Sally* (his then publisher Sally Groves) and *Tune for Toru* (originally a short tribute to Toru Takemitsu).


A composer of international stature, **Mark-Anthony Turnage** is indisputably among the most significant creative figures to have emerged in British music of the last three decades. His first opera, *Greek*, established Turnage's reputation in 1988 as an artist who dared to forge his own path between modernism and tradition by means of a unique blend of jazz and classical styles.



Three Screaming Popes, *Kai*, *Momentum*

and *Drowned Out* were created during his time as Composer in Association in Birmingham with Simon Rattle between 1989 and 1993, followed by *Blood on the Floor*, his unique score written for the distinguished jazz musicians John Scofield, Peter Erskine and Martin Robertson.

His opera *The Silver Tassie* was premiered by English National Opera in 2000, winning both the South Bank Show and the Olivier Awards for Opera. *Anna Nicole* played to sold-out houses at Covent Garden in 2011 and has also been staged in Dortmund, New York and Nuremberg, while his opera for family audiences *Coraline* was staged by The Royal Opera at the Barbican Theatre in 2018, travelling on to Freiburg, Lille, Stockholm and Melbourne. Turnage has written ballet scores for both Sadler's Wells (*Undance*) and the Royal Ballet (*Trespass and Strapless*).



Turnage has been resident composer with the Chicago Symphony Orchestra, BBC Symphony Orchestra and London Philharmonic Orchestra. Collaborations with the London Symphony Orchestra have included two new works, *Speranza* premiered under Daniel Harding in 2013 and *Remembering* which Simon Rattle conducted in London and with the Berlin Philharmonic Orchestra in 2017.

A Piano Concerto for Marc-André Hamelin and a drumkit concerto featuring jazz drummer Peter Erskine were premiered in 2013. Recent chamber works have included *Contusion* written for the Belcea Quartet and *Shroud* for the Emerson Quartet. Other recent scores include *Frieze* conducted by Vasily Petrenko at the BBC Proms, *Passchendaele* commemorating the centenary of the outbreak of the First World War, a setting of Ukrainian texts for soprano and orchestra, *Testament*, with first performances conducted by Kirill Karabits, the orchestral work *Time Flies* and a series of song cycles for leading artists including Gerald Finley, Allan Clayton and Sarah Connolly.

Much of Turnage's music is recorded on Decca, Warner Classics, Chandos and the LPO and LSO labels, while *Scorched*, on Deutsche Grammophon, was nominated for a Grammy. Turnage is Research Fellow in Composition at the Royal College of Music, and is published by Boosey & Hawkes. He was awarded a CBE in the 2015 Queen's Birthday honours.

David Mitcham: Salamanders

Salamanders were, in mythology, thought to contain and be born of fire as well as being fire-proof and eternal. They're not of course, they're lizards! But it's the mythological connotations that interested me when I came to write *Salamandrine* for Oscar Whight. The amazing speed of movement of lizards juxtaposed with periods of complete stillness were also things I wanted to convey.

'Salamandrine' means 'like a salamander'. Not a very common word, but it crops up here and there. Thomas Hardy used it to describe the silent boilers of the now-drowned Titanic in his poem *The Convergence of the Twain* about the Titanic/Iceberg collision – the memory of the fire contained within the vessel.

*In a solitude of the sea
Deep from human vanity,
And the Pride of Life that planned her, stilly couches she.*


*Steel chambers, late the pyres
Of her salamandrine fires,
Cold currents thrid, and turn to rhythmic tidal lyres.*

So the piece is about inner fire and fieriness. I have tried to give the music a general air of imminent combustion. Each time the opening statement comes it is like an explosion. The more rhythmical sections feel like there's something simmering under the surface. The quiet section in the middle, with its washes of piano sound, suggests there is something trapped within - maybe something eternal.

Emmy award winning composer **David Mitcham** has been writing film music since the mid 1980s. His scores for wildlife films have won many awards including an Emmy for *The Last Orangutan Eden*, and Emmy nominations for the recent Netflix film *Dancing With The Birds* and the BBC film *Mississippi: Tales of the Last River Rat*, Best Music at The Missoula Festival in the US for the BBC series *South Pacific*, Best Music at the Jackson Hole Festival in the US for *Danger in Tiger Paradise* which also was nominated at the Ivors in the TV soundtrack category, and Best of Festival and Best Soundtrack for *The Elephant, the Emperor and the Butterfly Tree* at Wildscreen in the UK.



He studied at Surrey University with Reginald Smith-Brindle and won the university composition prize in his second year.



His scores have been performed by The London Symphony Orchestra, The Royal Philharmonic Orchestra, the BBC Orchestras, The Orchestra of the Age of Enlightenment, The London Mozart Players, The Janáček Philharmonic Orchestra and the Joyful Company of Singers.


His concert music includes the cantata *This Roaring Peace* which sets the poetry of Edward Thomas, *At the Top of the Tide* (the official fanfare for the City of Bristol), *Ricerca* for brass quintet and organ celebrating the 30th anniversary of London Brass and *Infinite Glimpse* for string quartet. Recent commissions include *Atacama* for 4 natural horns and string quartet commissioned by the Guild of Hornplayers and *Salamandrine* for trumpet and piano.

He and his wife Sue live near Shaftesbury.

Ashley John Long: Mondestrunken

Mondestrunken was commissioned by Michael Whight and is dedicated to Oscar Whight. When first discussing what I might write, Michael suggested that the piece should be influenced by my background as a jazz performer. In general, this is something I have tried to avoid in my concert works so I was initially a little flummoxed! However, after considering a range of possibilities, I decided that I would explore some of the perhaps less obvious idiomatic aspects of performance in jazz and improvisation and the ways in this could be represented in a contemporary classical idiom without resorting to clichés, third stream procedures or, indeed, by including improvisation.

The most obvious route would have been to simply take some of jazz's harmonic and melodic features and place them into a classical setting (much in the manner of Gershwin, Bernstein etc). In wishing to avoid this, the harmonic parameters in this work are instead derived from a series of small, rotational cells in conjunction with aspects of 19th century harmonic function/practice although more overtly jazz-influenced harmony is still present. The melodic content similarly continually develops a series of small melodic cells with lyrical motivic material reoccurring in various guises throughout the piece.




Another key assertion of individuality I wished to include, and a distinct feature of jazz praxis, is a certain rhythmic freedom within a wider temporal context and, as such, there are moments in the work that are treated as quasi-cadential passages by one performer whilst the other remain strictly in time, much as a soloist may interact with a rhythm section.

One thing that I have sought to do as a performer, in much the same manner as many of my colleagues in jazz and improvisation, is to explore the outer limits of technique on my instrument and integrate these finding into a definable language. As such, enormous demands are placed on the performers in this work which pushes essentially traditional technique to the limit to introduce a certain intensity in performance, much as an improviser works 'in the moment' without the safety net of a pre-existing structure. However, rather than having the performers simply explore a rarefied set of techniques, I wanted the work to be rooted in the stylistic qualities of contemporary classical idioms and embody a more obvious expressivity. Indeed, this at times takes on a quasi-expressionist quality so that whilst melodic material frequently explores extremes of range, dynamic and articulation, these aspects are nonetheless integrated into a broader continually evolving melodic line.

Ashley John Long (b.1986) is an award-winning composer and double bassist. He studied at the Royal Welsh College of Music and Drama (BMus) and later at Cardiff University (PhD) where he undertook research into composition and contemporary performance practice. He has carved a reputation as a creator of innovative scores that balance fine detail with freedom and flexibility whilst retaining a strong melodic sense and range from works for symphony orchestra to children's theatre.





Recent commissions have been acclaimed for their original and inventive writing including: *Flux* (2006) and *Hevelspending* (2010) for the Lunar Saxophone Quartet; *XAS* (2008) for Louis-Michel Marion; *Dance Miniatures* (2013) for the Syzygy Saxophone Quartet; the chamber opera *Natasha* (2015-2018) for Asking4It; *Etiäinen* (2020) and *Shadow Play* (2021) for UPROAR; *my way is in the sand flowing* (2020) for Matthew Featherstone and the acousmatic work *Edau Bywyd* (2020-21) for the Aneurin Bevan Health Board. His recent orchestral works *Lunea* (2019) and *Karri* (2018) were performed by the London Philharmonic Orchestra and BBC National Orchestra of Wales respectively and he recently took part in the LPO young composer scheme, where he was mentored by Sir James Macmillan. His trio work *Beyond the Haze of Winter's Edge* (2020) written for the Chromatophonic Trio, was chosen to represent Wales at the 2022 ISCM World Music Days in Shanghai and his chamber orchestra work *The Dreaming* (2021) was awarded a diploma by the International Penderecki Competition. He has also written a series of pieces in collaboration with school children and run education projects in composition for Arts Active and Operasonic.

A virtuoso improviser, Ash has developed a unique approach to the instrument, creating innovative new performance techniques and released an acclaimed solo disc *Psi* on FMR in 2017. In addition to his work as a soloist, he has performed and recorded internationally with some of the UK's leading Jazz musicians, as well as accompanying visiting international artists and had performances broadcast on television and radio throughout the UK and Europe. In 2020, he received an award from Brecon Jazz Festival for his contribution to the double bass in jazz and his work as composer and performer is available on over 60 albums. Ash is a D'Addario Performing Artist and he lectures in musicology, composition and performance at Cardiff University.

Deborah Pritchard: Yellow-Red-Blue

Yellow-Red-Blue responds to the painting (of the same name) by artist Wassily Kandinsky created in 1925. Constructed in three movements, the central unaccompanied section (2. Red) is framed by two outer movements with piano (1. Yellow and 3. Blue) to accentuate the duality of the image. A fanfare-like trumpet opens the work, evoking the vibrant energy and directional lines of the yellow brushstrokes: a colour described by Kandinsky


in his book *Concerning the Spiritual in Art* as 'bursting forth aimlessly in every direction'. As the resonance of the piano is held, the trumpet evokes the glowing aura of red by playing into the piano to create an echo-effect: Kandinsky described red as being 'the sound of trumpets, strong and ringing'. This leads to a final blue section, resolving the previous triadic harmony into broad columns of perfect fourths in the piano against a renewed fanfare in the trumpet. The music concludes in a gentle, cascading circular motion, perhaps evoking Kandinsky's feeling that 'Blue is the typical heavenly colour'.

Deborah Pritchard is an award-winning British composer known for her concert works and synaesthesia. The BBC National Orchestra of Wales premiered her large orchestral piece *The Angel Standing in the Sun* in 2016, she won a British Composer Award for her solo violin piece *Inside Colour* in 2017 and her new violin concerto *Calandra* was premiered by Jennifer Pike and the BBC Symphony Orchestra at the Barbican in 2022. Her music has been performed worldwide by ensembles including the BBC Symphony Orchestra, BBC National



Orchestra of Wales, London Symphony Orchestra, London Sinfonietta, Philharmonia, Royal Northern Sinfonia, BBC Singers and the Choir of New College Oxford. She has been broadcast on BBC Radio 3, Radio 4 and commercially released by NMC, Signum Records, Nimbus Records, BIS, Hyperion Records, Orchid Classics and Linn.

As a synaesthetic composer Pritchard's violin concerto *Wall of Water*, after the paintings by Maggi Hambling, was performed at the National Gallery by Harriet Mackenzie and the English String Orchestra in 2015, reviewed by Gramophone as a 'work that will take one's breath away'. She also paints music and created a series of music maps for the London Sinfonietta, described



in The Times as 'beautifully illustrated...paying visual homage to those wonderful medieval maps of the world!' Deborah received her undergraduate degree from the Guildhall School of Music and Drama, she completed her MMus degree in composition at the Royal Academy of Music with Simon Bainbridge and was awarded her DPhil from Worcester College, Oxford where she studied with Robert Saxton, now holding Associate Membership of The Faculty of Music, Oxford. She was made Associate of the Royal Academy of Music in 2019 and held the tenure of Visiting Research Fellow at Keble College, Oxford from 2022-2023.

David John Roche: *Heartbreak*

Heartbreak is desperate, emotional, and lyrical. During the composition of this piece, I was inspired by the post-rock band 65daysofstatic and Harrison Birtwistle's *Sad Song*. The former's intense, moving, direct, and repetitious rock music feels overwhelming and expressively extreme. I love this. The latter is (for the composer) uncharacteristically direct and simple - but still authentic. Directness, sincerity, and strength of feeling are of paramount importance in both music and matters of the heart, and I have tried my very best to bring them forward in *Heartbreak*.



David John Roche's music is direct, determined, and loud. Strongly influenced by heavy metal, lush orchestral music, and his working-class Welsh background, David's work has been praised for its 'passages of intense expressive power' (Thomas Adès), described as 'exquisite' (Adam Walton, BBC Introducing), and marked out as 'bold, exciting, and beautiful' (Sir James Dyson).

Oscar Whight is a London born trumpet player who previously held the position of Principal trumpet with the Cairo Symphony Orchestra. Currently, he is enjoying a busy freelance career with many of the UK's leading orchestras including the Philharmonia orchestra, Ulster Orchestra and the Royal Philharmonic Orchestra amongst others.

Previously based in Germany, he has performed with the Bremer Philharmoniker, Nordwestdeutsche Philharmonie and Staatsorchester Braunschweig in venues including the Concertgebouw Amsterdam and the Elbphilharmonie Hamburg.

He achieved a Master of Music from the Hochschule für Musik, Theater und Medien, Hannover, studying with renowned Professor Jeroen Berwaerts. Beforehand, Oscar gained a BMus (Hons) with First Class from the Guildhall School of Music and Drama where he received a Concert Recital Diploma for an outstanding final recital which was graded by the Royal Academy of Music and in 2022 performed works by Varese, HK Gruber, Helen Grime amongst other eminent contemporary composers.

Oscar received his preliminary training at the Royal Academy of Music Junior Department, culminating in a special recital at St Martin-in-the-Fields, London. During this time he held the position of Co-Principal Trumpet with the National Youth Orchestra of Great Britain.

Oscar's formative years as a musician were spent in Trinity Boy's Choir, where he was fortunate enough to sing at Glyndebourne Opera, The Royal Opera House, and at the BBC Proms under the baton of Claudio Abbado.





The Turkish pianist **Zeynep Özsuca** has performed worldwide as a soloist, chamber musician and accompanist. Born in Ankara, she began piano lessons at the age of four and continued her studies at Ankara Conservatory of Hacettepe University. After winning Istanbul Symphony's Young Soloists Competition in 2001, Zeynep moved to the United States to complete a Bachelor's degree in Piano Performance at the Oberlin Conservatory under Prof. Peter Takács. She then majored in accompaniment and vocal coaching at Hochschule für Musik "Hanns Eisler", Berlin with Prof. Alexander Vitlin and graduated with an MA in 2013. Zeynep currently lives in London and pursues her career as concert pianist and repetiteur.

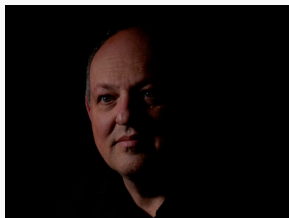
Zeynep has worked with conductors including Gustavo Dudamel, Simon Halsey, Sir Simon Rattle and Sir Antonio Pappano, and acted as rehearsal pianist for singers Magdalena Kožená, Rolando Villazón, Gerald Finley, Annette Dasch and Michael Schade, to name a few. She has been working as a repetiteur and orchestra member with renowned opera companies and orchestras including the London Symphony Orchestra, Berlin Philharmonic, BBC Philharmonic, Staatsoper Berlin, Aix-en-Provence Music Festival, Royal Opera House Covent Garden and Glyndebourne Festival Opera.

As a chamber musician, she has performed on prestigious stages including the Berlin Philharmonie, Palau de la Musica Valencia, Schleswig-Holstein Music Festival, Queen Elizabeth Hall as well as live radio broadcasts on Deutschlandfunk, Deutschlandradio, RBB Kulturradio (Germany), RNE (Spain), BBC Radio 3 and 4 (UK), alongside co-hosting the BBC Young Musician Podcast. She also regularly appears in concert with her duo partners saxophonist Jess Gillam and clarinetist Sacha Rattle, as well as her wind and piano sextet Berlin Counterpoint.

Zeynep has a close working relationship with the Guildhall School of Music and Drama where she has acted as accompanist, music director of opera scenes and currently as lecturer of the Opera Skills course.

Michael Whight has a varied career as an orchestral player, soloist, chamber musician, engineer and producer, videographer, conductor and teacher.

A former Principal Clarinetist with the Philharmonia Orchestra and Royal Philharmonic Orchestra, he has also played guest Principal with all the London orchestras as well as the Royal Concertgebouw Orchestra, Chamber Orchestra of Europe and Gothenburg Symphony Orchestra, working with conductors including Giulini, Maazel, Abbado, Levine, Ashkenazy, Sawallich, Sinopoli, Salonen, Sanderling, Svetlanov, and Harnoncourt.



Alongside some 200 orchestral recordings are Stravinsky's *Ebony Concerto* with Robert Craft and the Philharmonia Orchestra, the concerto by Christopher Gunning (of *Poirot* fame) and the Mozart Concerto which he directed from the basset clarinet with the Royal Philharmonic Orchestra. He also collaborated with John Adams in performances of his concerto *Gnarly Buttons* in San Francisco conducted by Kent Nagano.

In chamber music Michael has worked with Gidon Kremer and friends, the Lindsay Quartet, the Medici String Quartet, the Schidlöf String Quartet, the Razumovsky Ensemble, the Nash Ensemble, Robert Cohen and Barry Douglas as well as recording the complete chamber music of Richard Strauss with London Winds for Hyperion Records and with the Wind Soloists of the Chamber Orchestra of Europe for Teldec.

Michael also has a career as a recording engineer, videographer and producer. He has recorded and produced for the Naxos, Toccata Classics and Somm labels and mixed a soundtrack for BFI/Miramax, in conjunction with the Library of Congress, Washington.



Nexus

GARY CARPENTER (b. 1951)

Speakeasy *

- | | |
|---------------------|------|
| 1. I. Boulevardier | 2:41 |
| 2. II. Agro Dolce | 2:56 |
| 3. III. Manhattan | 1:55 |
| 4. IV. Vesper | 1:57 |
| 5. V. Forever Young | 1:57 |

MARTIN BUTLER (b. 1960) **

Two Winter Journeys *

- | | |
|------------------------|------|
| 6. I. Comodo | 3:09 |
| 7. II. Gentle, lilting | 4:12 |

MARK ANTHONY TURNAGE (b. 1960)

True Life Stories

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|--------------------------|------|
| 8. I. Elegy for Andy | 3:57 |
| 9. II. William's Pavanne | 1:58 |
| 10. III. Song for Sally | 3:10 |
| 11. IV. Edward's Refrain | 3:43 |
| 12. V. Tune for Toru | 1:59 |

11:26

DAVID MITCHAM (b. 1957)

- | | |
|--------------------|------|
| 13. Salamandrine * | 9:07 |
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MARK ANTHONY TURNAGE (b. 1960)

Four Pieces for Clarinet and Piano * 9:45

- | | |
|-----------------------|------|
| 14. I. Leap * | 1:46 |
| 15. II. Cradle Song | 3:45 |
| 16. III. Carnac | 2:05 |
| 17. IV. Falling Apart | 2:09 |

ASHLEY JOHN LONG (b. 1986)

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| 18. Mondestrunkn * | 7:44 |
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DEBORAH PRITCHARD (b. 1977)

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| 19. Yellow-Red-Blue * | 6:43 |
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DAVID JOHN ROCHE (b. 1990)

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|------------------|------|
| 20. Heartbreak * | 3:44 |
|------------------|------|

TOTAL TIME: 70:44

* world premiere recording

Oscar Whight *trumpet*
Zeynep Özsuca *piano*

* Michael Whight *clarinet*

** Martin Butler *piano*