

revision

christopher horst

The story behind Revision

After the launch of **Nine songs I wrote last year** in 2007, I felt the need to return to some of my old songs before starting on new material. I'd always intended to put together a CD of songs I wrote in my late teens and early twenties but never got round to it at the time.

Revision is a combination of untouched, original studio recordings from the early to mid 1990s and new productions of songs written during my university years. The songwriting may be less developed, the production less refined than on **Nine songs** but, for me, **Revision** has been a chance to revisit old recordings, experiment in the studio and reflect on a fun and important period of my life. I dedicate this CD to all those who made my student days what they were. I hope you enjoy it too.

Christopher Horst, December 2008

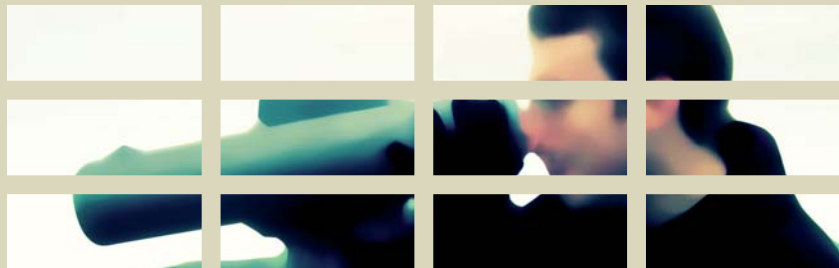
Special thanks to...

Caroline, Megan, Mom, Dad, Nana and all my family and friends.

Chris Davey for website maintenance.

Mike Turner for the original cover photograph.

And thanks to anyone else I've forgotten.



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A retrospective selection of songs I wrote in the 1990s

Graduation day

(written 1997, recorded 2007)

A farewell to my university days, academic studies and childhood as a whole, this song also marks the family losses of the time, the uncertainty of what would follow and my pledge to remember. I took the phrase 'Remember me' from the ghost of Hamlet's father in Shakespeare's famous play, while the reference to 'holiday' is stolen from my friend Mike, who wittily described university as 'the three-year holiday' in one of his songs.

Written, performed and produced by Christopher Horst, additional production by Jon Dewsbury.

Cinematic eyes

(written 1996, recorded 2008)

Our university years were a great time for cinema. The Shawshank Redemption and Leon were among my favourites; Pulp Fiction posters were everywhere. This track follows the changing relationship between two friends as one finds fame while the other watches on.

Written, performed and produced by Christopher Horst, additional production and guitar parts by Jon Dewsbury.

The garden of the dream

(written 1996, recorded 2008)

Very loosely inspired by my studying of Chaucer's 'dream poems' at university, this song follows a dreamer falling from dream to dream on a journey from anxiety and doubt to happiness and reassurance.

Written, performed and produced by Christopher Horst, additional production by Jon Dewsbury.

A stranger in my heart

(written 1995, recorded 1996)

Another one inspired by my studies. This time, the relationship between Emma Woodhouse and Mr Knightley in Jane Austen's Emma got me thinking about people growing up together as friends and finally realising, way after everyone else, that they've been in love all the time. Mike's guitar solo still sounds fantastic nearly 13 years on.

Written, performed and produced by Christopher Horst, additional production by Rich Bitch Studios, Martin Firkins, Mike Turner and Martin Owen, guitar parts by Mike Turner, backing vocals by Martin Firkins.

Tracks 1, 2, 3 and 8 engineered by Jon Dewsbury.

Tracks 4-7 engineered by various Rich Bitch Studios engineers 1993-96.

Blind faith

(written 1994, recorded 1994)

Someone told me they'd heard the Pet Shop Boys were releasing a song with this title. When they didn't, I wrote one instead. An ode to growing up, changes in our lives at the time, preparing to leave home for Reading University and hopes and disappointments about relationships. The song I was most likely to be found playing on my keyboard to friends after nights out at university!

Written, performed and produced by Christopher Horst, additional production by Rich Bitch Studios, Martin Firkins, Chad Saunders, Sarah Reading, Richard Payne and Malcolm Horst, guitar parts by Sarah Reading, backing vocals by Martin Firkins.

Witness to love

(written 1993, recorded 1994)

I wrote this after one of the infamous college parties at 42nd Street nightclub in Halesowen. A comical, but painful personal tale of a 17-year-old lacking confidence in approaching girls plays over the incessant beat of the nightclub.

Written, performed and produced by Christopher Horst, additional production by Rich Bitch Studios, Martin Firkins, Angela Cooke, Chad Saunders and Malcolm Horst, backing vocals by Martin Firkins.

Nothing changes

(written 1992, recorded 1993)

Cue the pianos, cue the trumpets, cue Martin Firkins on backing vocals! Yes, it's the first ever studio recording. Written just after I'd started at King Edward VI College, Stourbridge, this essentially reflects on the importance of friendships and my hopes of holding onto good friends during our changing circumstances after leaving Windsor High School, Halesowen.

Written, performed and produced by Christopher Horst, additional production by Rich Bitch Studios, Martin Firkins and Malcolm Horst, backing vocals by Martin Firkins.

Bonus track

The Moscow monologue: October 1998

(written 1998/2002, recorded 2003)

I certainly don't pretend to be an expert on Russian history, but when I visited the former Soviet Union during its 1998 economic crisis, I realised not everyone had prospered from the fall of Communism. This song imagines the plight of a former soldier forced to make ends meet selling souvenirs by the Moskva river, torn between his desire to embrace a new order and his past loyalties.

Written, performed and produced by Christopher Horst, additional production by Jon Dewsbury.