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 Playing Time
 62:58

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Paris-born Michel Meynaud regards song as musical expression in its natural state. It permeates his works and influences his choice of instruments in non-vocal music, such as the deeply resonant cello and double bass heard here respectively in *Faust I* and *Sonatine pour contrebasse*. Meynaud combines avant-garde techniques with traditional methods of composition to produce a kind of rhetorical drama, always with a political edge, especially well illustrated in this collection by *¡Viva Emiliano!*, his homage to the Mexican revolutionary Emiliano Zapata.

Michel
MEYNAUD
 (b. 1950)
Chamber Music

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|-------|--|-------|
| 1-4 | Sonatine (1996) , for treble recorder and piano | 9:26 |
| 5 | Sonatine (1997) , for double bass | 6:34 |
| 6 | ¡Viva Emiliano! (1997) , for tenor recorder and timpani | 4:30 |
| 7-15 | Chaconne (1976) , for violin | 6:55 |
| 16 | Les points d'orgue de la Saint-Jean (1970-1995) | 18:55 |
| 17-25 | Faust I (1972-1996) , Sonate I for cello | 16:22 |

See booklet for complete track details

Joseph Grau, Recorders & Flutes • Cécile Dennaud, Piano
 Pierre Hartmann, Contrabass • Oliver de Mones, Cello
 Béatrice Repecaud, Timpani • Jean-Jacques Jubin, Violin

Recorded at Inouïe, Paris, in Autumn 1998
 Sound Engineers: Thierry Balasse (1-16), Etienne Bultinger (17-25)
 Notes: Björn Gottstein • Cover image courtesy of Georg Witteler