

Instrumental and vocal techniques are intertwined in the music of Harrison Birtwistle: he often treats the voice instrumentally and his instrumental writing has vocal characteristics. Many of his works for small ensembles, with or without voices, occupy this common ground, his highly individual style juxtaposing the static and the violently dynamic and intersecting with his fondness for ritual and myth – not least a recurrent concern with the figure of Orpheus. This recording presents some of these relatively neglected pieces, recorded live in the presence of the composer, who also talks about his songs in interview.



## SIR HARRISON BIRTWISTLE Songs 1970–2006

[1] <i>Nenia: The Death of Orpheus</i> (1970)	12:45	[21] <i>Lullaby</i> (2006)**	1:50
[2] <i>Orpheus Elegies</i> (2004)	12:09	[22] <i>Songs by Myself</i> (1984)	7:49
[10] <i>Fantasia III</i> (1996)	1:51	[27] <i>Interview</i>	3:09
[11] <i>Nine Settings of Lorine Niedecker</i> (2000)	10:30	[28] <i>Cantus lambeus</i> (2004)*	6:20
[20] <i>Frieze I</i> (1991)	3:50		TT 60:43

Alice Rossi, soprano [1] [22]–[26]

Doga Sacilik, oboe [2]–[9]

Jasmin-Isabel Kühne, harp [2]–[9]

Johannes Euler, countertenor [4] [6] [9]

Kuss Quartet [10] [20]

Sophia Körber, soprano [11]–[19] [21]

Sarah Lewark, soprano [21]

Aram Yagubian, cello [11]–[19]

Das Neue Ensemble [1] [22]–[26] [28]

Stefan Asbury, conductor [1] [22]–[26] [28]

Sir Harrison Birtwistle [27]

Stephan Meier [27]

\*FIRST RECORDING

\*FIRST RECORDING  
IN THIS VERSION

LIVE PERFORMANCES

DDD

TOCCATA CLASSICS  
16 Dalkeith Court,  
Vincent Street,  
London SW1P 4HH, UK

Tel: +44/0 207 821 5020  
E-mail: info@toccataclassics.com

© Toccata Classics, London, 2015  
© Toccata Classics, London, 2015

