

The organ music of Elisabeth Lutyens (1906–83) presents a meeting of contrasts: it can at the same time be both angular and lyrical, and it spans an enormous dynamic range, from intimate delicacy to sheer, raw, hieratic power. Her reputation as one of Britain's leading serial composers is belied, too, by the direct appeal, the range of colour and the narrative instinct of many of the pieces recorded here, most of them for the first time.



## ELISABETH LUTYENS Organ Music

<b>1</b> <i>Epithalamion</i> , Op. 67, No. 3 (1968)	<b>7:48</b>	<b>Suite, Op. 17</b> (1948)	<b>5:50</b>
<i>Trois Pièces Brèves</i> (1969)	<b>9:49</b>	<b>8</b> I Prelude	1:17
<b>2</b> No. 1 Conte	4:23	<b>9</b> II Palindrome	1:32
<b>3</b> No. 2 Berceuse	2:47	<b>10</b> III Pastorale	1:29
<b>4</b> No. 3 Rondes	2:39	<b>11</b> IV Chorale	1:32
<b>5</b> <i>Plenum IV</i> , Op. 100 (1975)*	<b>7:48</b>	<b>12</b> <i>A Sleep of Prisoners</i> (1966)	<b>11:16</b>
<b>6</b> <i>Nativity</i> (1951)*	<b>6:22</b>	<b>13</b> <i>Chorale Prelude</i> (undated)	<b>4:12</b>
<b>7</b> <i>Sinfonia</i> , Op. 32 (1955)	<b>6:52</b>	<b>14</b> <i>Temenos</i> , Op. 72 (1969)	<b>10:48</b>
<b>TT 70:47</b>			

Philippa Boyle, soprano **1** **6**

Dewi Rees, organ **5**

Tom Winpenny  
organ of St Albans Cathedral

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