

Sonnengesänge

Works by Frank Michael,
Michael Töpel, Jörg Duda,
Thomas D. Schlee, Thomas
Buchholz, Walter Steffens
and Bernhard Schneyer

Trio Cantraiano

Brigitte Krey, soprano
Ele Grau, flute
Albert Kaul, piano

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The Dimension of the Divine in Wondrous Sound

Trio Cantraiano brings to life age-old hymns and poems to the sun

For months St. Francis of Assisi, who chose to live in poverty and was canonized in 1228, is said to have lived in deliberate solitude in a dark hut – and it was then that the saint, completely blind to light and on the verge of despair, wrote his Canticle of the Sun. Three musicians rely on the power of the sun; the Trio Cantraiano interprets age-old sun hymns and poems arranged especially for its members by composers of the twentieth century. Brigitte Krey (soprano), Ele Grau (flute), and Albert Kaul (piano) combine ancient cultures and the living present and render in radiant sound the dimension of the divine immanent in all the literary source texts.

Walter Steffens has set St. Francis of Assisi's "Dank an Gott für alle seine Kreaturen" as a bicinium for soprano and alto flute by drawing on old compositional techniques from church music. The *Sonnen.Lieder.Zyklus* by Thomas Buchholz was set after texts by Louise Labé, Friedrich Hölderlin, and Georg Heym and reflects the late sun of love. Jörg Duda's composition is based on two poems. The first song (after Eduard Mörike) describes the static condition of velvety-soft quiet between dream and waking just prior to the dawn. The second song (after Theodor Körner) depicts the flaring up of the emotions at the sight of the rising sun.

In *Sonnengesänge*, *verwehend* Frank Michael sets poetry by Nikolaus Cybinski; its brevity and melancholy have long fascinated this composer. The Austrian Thomas Daniel Schlee's composition interprets a poem from 1946 by the lyric poet Reinhold Schneider. He uses the combination of soprano and alto flute to exploit in full the special colors of the tonal borderlands of the low instruments and ranges over the whole of the flute's spectrum. Two texts based on contemporary works set by Bernhard Schneyer and Michael Töpel round off an exclusive recording documenting what is really and truly unheard-of music.

Already available:

„Es war die Nachtigall und nicht die Lerche ...“

Settings of Love Poetry

Trio Cantraiano

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