

Ogloudoglou

Vocal masterpieces of the Experimental Generation

1960-1990

Berio

Bussotti

Cage

Castiglioni

Feldman

Kagel

Nono

Scelsi



métier

Sara Stowe

soprano

harpsichord

mandolin

percussion

Ogloudoglou

1	Taiagaru No. 4 (Giacinto Scelsi)	2:33
2	Sonnekus (John Cage)	6:06
3	Canto del Capricorno No. 8 (Giacinto Scelsi)	2:01
4	Lachrimae per ogni voce (Sylvano Bussotti)	8:20
5	Ogloudoglou (Giacinto Scelsi) ³	3:34
6	Sequenza III (Luciano Berio)	7:52
7	Recitatives for singing harpsichordist (Mauricio Kagel) ¹	6:30
8	La Fabbrica Illuminata for voice and tape (Luigi Nono)	16:28
9	Così Parlò Baldassare (Niccolò Castiglioni)	4:36
10	Only (Morton Feldman)	1:26
11	CKCKC (Giacinto Scelsi) ²	3:03
	Total playing time:	62:32

Sara Stowe

soprano

with occasional visits to the harpsichord¹, mandolin² and percussion³

Vocal Masterpieces of the Experimental Generation 1960-90

The 1960s were a period of revolution in classical vocal composition, a time of re-inventing and re-creating the classical voice's sound world that inspired the generation of composers featured on this disc. Spear-headed by such imaginative singers as Cathy Berberian and Michiko Hirayama, and inspired by the simultaneous developments in Early Music, technology and an awareness of world music singing styles, the long-established *Bel canto* singing tradition was extended in new, imaginative and extraordinarily virtuosic ways.

Count Giacinto Scelsi (1905-88)

Count Dyala Valva (Giacinto Scelsi) was brought up in his family's castle, (later destroyed in the Naples earthquake of 1980). Home tutoring in fencing, Latin, chess, and hours spent improvising at the piano led to musical studies with Walter Klein, a follower of Schoenberg. The sustained musical thread throughout his musical life was improvisation. When, at the end of World War Two, his marriage to a member of the British Royal family ended, he sought a personal and musical direction in meditation and travels to India and Nepal. Scelsi's vocal works must also be influenced by the Japanese cultural background of his 'muse' and collaborator, soprano Michiko Hirayama (1923-2018) and according to Hirayama the endless recreation of Scelsi's music, as performed on this CD, should continue through the performer's own improvisation on his scores.

John Cage (1912-92)

Sonnekus was written in 1985 for the first meeting of The Satie Society. The text is a setting of Genesis cast in the form of *mesostics* and set as nine short pentatonic songs to be sung without vibrato as in folk singing. *Sonnekus* can be performed alone or interspersed with cabaret pieces by Eric Satie and with or without costume.

Sylvano Bussotti (b.1931)

Sylvano Bussotti was born into a family of artists. He initially studied violin in Florence but later made his name and followed a career as writer, actor, film director, painter and journalist. Influenced by the 'chance' compositions of John Cage, *Lachrimae per Ogni Voce* (1978), is a graphic score with poetic texts in Italian, French, German and English. Written in a Cagean 'chance' style, the interpreter(s) can react in many ways and on this recording, Sara Stowe improvises on her own semi-prepared version. The words actually sung and their order can therefore vary greatly in different performances.

Luciano Berio (1925-2003)

The experimental Italian composer Luciano Berio's virtuosic and theatrical *Sequenza III* was written in 1965 for the American singer Cathy Berberian. The text by Markus Kutter "Give me a few words to sing for a woman before night falls" is treated fragmentally to a range of extended vocal techniques including dental trills, whispering, voiceless whisper, rapid fused sound, consonantal muttering, tongue and finger clicks and lip tremoli. As in Berio's *O King* (1968), the text shows a social and political awareness of the time. The repetitive enunciation of the words and their components are integrated into the structure of the piece and the final text becomes intelligible only at the end.

Mauricio Kagel (1931-2008)

Mauricio Kagel was born in Argentina into an Ashkenazi Jewish family that had fled Russia in the 1920s. Kagel settled in Cologne from 1957 and taught at Darmstadt, in New York and at the Berlin Film and Television Academy. His works are known for their theatricality and *Recitativarie* (1971) for singing harpsichordist (1971), is no exception. The German text, with its humorous play on words, is a biting refutation of fundamentalism. The wit of Kagel's recited vocal part, delivered in *Sprechstimme*, is accompanied by the composer's ironic use of Chopin's piano Nocturne in C minor played in a staccato manner on the harpsichord, by the singer's left hand alone.

Luigi Nono (1924-90)

Luigi Nono was born in Venice to a wealthy artistic family. He studied with Gian Francesco Malipiero and Bruno Maderna. On September 1959 at Darmstadt, Nono delivered a polemically charged lecture criticising the composers of chance music then in vogue, by such as John Cage. It was during the 1960s that Nono's left-wing political and musical activities became increasingly explicit and polemical in their subject matter. Written in 1964 to a text by Giuliano Scabia and Cesare Pavese, *La Fabbrica Illuminata*, for soprano and tape incorporates the sounds of the workers of the Italsider plant in Genova and includes speech and the extraneous sounds of machinery. The work is dedicated to the workers of *Italsider*.

Niccolò Castiglioni (1932-96)

Niccolo Castiglioni was born in Milan. His compositional influences were the neo-classicism of Stravinsky and the Second Viennese School. Engaged in experimental work through his contact with Luciano Berio at the RAI electronic music studio in Milan, Castiglioni taught at the Darmstadt Summer courses and at the University of San Diego in California.

Così Parlò Baldassare, written in 1981, is perhaps inspired by his time teaching as professor of the history of Renaissance music at the University of Washington in Seattle in 1969-90 and is a setting of part of Baldassare Castiglione's *Il Cortegiano* (*The Courtier*) – a book on etiquette and morals, first published in 1528.

Morton Feldman (1926-87)

Feldman was born in New York to a family of Russian-Jewish immigrants and showed an early interest in music. After meeting John Cage, Feldman's compositional interest moved away from compositional systems of the past, such as harmony and serial techniques to the experimental techniques associated with the experimental New York School of Cage, Earle Brown and Christian Wolff. *Only*, written in 1976, is a setting of Rainer Maria Rilke's *Sonette an Orpheus Nr. XXIII*.

Texts :

John Cage – Sonnekus

1/ Sarai
yOur body
aNah
aNd
with mE take food
of phaRaoh
hls
bEgot
my Son-

2/and Said tO
jacob their father
aNd
bowed himself to the grouNd
and said thE then you
will be Released
sald
bowEd conceived
and bore a Son

3/ to Jacob here iS this heap and
here is this pillar
And tO his father's household i
Will go up and tell pharaoh iN-
Deed he shall be blessed aNd thE
Men who went with me then they made
The pResent ready for joseph
Our father Is old crosseD over
Penuel the among hiS

4/ discerning and wise as
yOur body please let
your servaNt speak abra
ham took the wood of the
burNt then abimelech
said now my loRds please turn
their blood from your hand whEn
you till the ground he Shall
devour the prey

5/ father'S with yOu
The birds with me aNd
He searched but afraid
sayiNg yourself and ja-
cob sand of the sea
until he stopped counting
foR and entered his hE
killed him dayS then
god remembered noah

6/ he Set him a reck-
Oning from for you are
eveN
like aNd his thE
blessed because a
bRaham obeyed
I and you did not al-
Low mE to which
Shall tell you –

7/ brotherS Of husbaNd
egypt aNd
yoursElf and Jacob
caught him by his
gaRment joseph
and sald to you
and you may tradE in the
land then it
happened old and hiS

8/ hiS feet and the feet
The lOve he had
For her they came to
haraN leah's maid

zilpah bore Jacob a
soN and sEt it up lord
to dwell with garmEnt
tubalcain waS na-
amah then lamech

9/and daughterS and
mOther
his hand aNd said
this is thE people whom
they had the
fouRth Isaac
his name reuben
to do indeed Seven

Sylvano Bussotti – Lachrimae

(original text: may be sung in any sequence/order)

Lachrimae!

Je meurs de seuf auprès de la fontaine en couste la fontaine
Ah! me! how sweet is love itself possessed, (Romeo and Juliet) Tu
When but love's shadows are so rich in joy!
C'est cil qui plus m'attaine,
voici monter en lui le vin de la paresse : soupir d'harmonica qui pourrait delirer (riso)
Je treuve doux ce qui a doit estre amer pianto (io)

FONTANA

Luca

Give me my robe, put on my crown; I have Immortal longings in me
Je meurs de soif

Mon amy est, qui me fait entendre
D'un cigne blanc que c'est un corbeau noir
et tiens chiers tous ceulx qui me font haine
ed oso io se per suo il tuo gia voce rotta dimmi dai dai
Tuoi /font haine (Anthony and Cleopatra)

Rocco (minuzzolino) Je treuve doux ce qui doit estre amer

J'aime et tiens chiers tous ceulx qui me font haine

RARA Je prens plaisir en ce qui m'est atayne

I am fire and air;

my other elements I give to baser life.

Vede

Che ostaccoli ed oso io se per suo il tuo gia rotta

tuoi raggi aurei

"liebe macht Löffelholz aus manchem Knaben stolz,,

Bello

La rena ad ape vide quando andavi fuori per strada

"O addensa a PIENA alle PAROLE (di) un gesto (che) giunga a strariparne il fiume

Provando ancora e riprovando a farlo; a dirlo chiaramante

L'idea e la grazia esclama:

rara e embasicaeta (tazza comune)

(pour jouer en couple avec un mime)

Jo

mi raccomando a te

Pa flauto uova giu fiato presto

Whip lash scourge rantoh d'amore

ERO Dino Alfredo

Dai dimmi su dimmi dai Schmuck, Bild, Mantel und ein gelehrt Papier,,

Sylvano Prince, j'ay tout,

et si ne scay combien : j'attire a moy ce qui plus me déboute.

Sylvano Bussotti – Lachrimae
(translation of actual sung text)

Sylvano!

Me, Luca, Rocco!

Tiny thing. Your golden rays! Ah!

I find sweet all that that should be bitter. Ah!

Fountain. Give me my robe, put on my crown; I have immortal longings in me.

I die of thirst by the fountain.

The arena filled with bees saw it when you were going out. Sh!
 I am fire and air, my other elements I give to baser life.
 Ah! Romeo and Juliet.
 When but love's shadow are so rich in joy!
 "Love makes *Löffelholz* proud of many a Knight."
 I recommend to you. The idea and the grace exclaim: Alfredo, Dino!
 Ah, come! *Embasicoeta*! The communal cup.
 And holds dear all those who hate me.
 Oh, to act together with a Mime.
 Whip, lash, scourge, whip, lash, scourge!
 Jo! Ero! Weeping!
 I am fire and air, my other elements I give to baser life.
 Oh, the thickening of fullness to these words with a gesture that joins, and makes the river overflow.
 Love's gasping. Ah! I recommend it to you!
 "Jewels! Pictures! Robes! Learned paper!"
 Listening to my love. Of a white swan which is a black crow
 How sweet is love itself possessed.
 Weeping, weeping.

English translation S.Stowe

Luciano Berio – Sequenza III

Give me	a few words	for a woman
To sing	a truth	allowing us
To build a house	without worrying	before night comes

Markus Kutter

Mauricio Kagel – Recitativarie für singende Cembalistin

Note: umlaut accents in the text do not correspond to pronunciation

Ä, ÄCH, WÄ, NÄCH, TÄCH, DÄSS DÄSS DÄSS ÄUF, ÄUF, ÄUF MEIN, DER TAG, DIR, DIR,
 DÄSS ZU SÄIN,
 O SÄI, O SÄI SEI SEI DICH, DICH BÄT, DICH BÄT ICH AN, WIE? WIE?

ICH BIN, BIN JA, DU BIST, O LIEB, KOMM KOMM, OCH KOMM, ACH DASS, OCH KOMM,
DASS DAS, LASS LASS UNS LASS UNS LASS UNS DOCH BEI IHM UNS BEI UNS LASS SÜSS
SÜSS SÜSSER TOD
SÜSS LASS SÜSS JÜD SÜSS SCHMECKET KOMM KOMM DIE LETZE STUND,'
MEIN SÜSS DEINE GÜTET GÜTE GÜTET MÜD' ICH ICH GEGRÜSSET RICHTET TRETET SPIELET
JETZT.

O DU, O LIEB, UND WIE, NICHT SO, SO.
UND STRÄF' UND STÄRK' DES FLEISCHES BLÖDIGKEIT DASS WIR HIER BESTÄNDIG
ABTREIBEN O HERR TRIUMPHIERET!

SPRINGET

SINGET JUBILIERET

SING' BET' GEH'!

WIE WUNDERBARLICH IST DOCH DIESE STRAFE
DIE SCHULD BEZAHLT DER KNECHTE
DER GUTE HERRE DER GERECHTE.

O MENSCH! MACHE RICHTIGKEIT ES GEHE WIE ES GEHE DANK OPFER SCHENK ER DIR
DAFÜR

DU STARKER SCHLANGENTRETER.

MEIN FREUDENMEISTER, DICH HAB' ICH EINZIG MIR ZUR WOLLUST VORGESTELLT: DU,
DU BIST MEINE LUST; WAS FRAG ICH NACH DER WELT

DEIN KERKER IST DER GNADEN THRON,

DIE FREISTATT ALLER FROMMEN

DURCH DEIN GEFÄNGNISS, GOTTES SOHN, IST UNS DIE FREIHEIT KOMMEN

LASS MICH SEELEN ESSEN, UND DEINE LIEBE RECHT ERMESSEN.

ES IST EIN MENSCH GEBORNEN, DER WEISS ZU ALLEN SACHEN RATH,

KEIN MENSCHENKIND AUF ERD'

IST DIESEN EDLEN GABEN WOHL GEFALLEN,

DRUM LASS ICH NUR VERWALTEN

DURCH DIE AUERWAHLTEN.

MEIN WORT SEI DEINE SPEISE BIS ICH GEN HIMMEL...

DEIN HERZ SEI MEINE HÜTTE,

JA, MEHR UND MEHR,
ER IST ALLEIN DER SEKRÄTER DER ISRAËL ERLÖSEN WIRD
FREUDE! FREUDE! FREUNDE ÜBER FREUNDE, NONNE, WONNE ÜBER WONNE!
ES IS DIE GNADEN SONNE!
RÜHRE MEIN GEWISSEN, UND NICHT NACH SÜNDEN LOHNE,
KOMM, ICH FAHR'INS HIMMELHAUS, ICH FAHRE SICHER HIN.
HAST DU GOTT, SO HAT'S NICHT NOTH.
DU GOTT, SO ...NICHT...
HAST DU... SO HAT'S ...NOTH
GOTT, HAT'S HAST DU? NOTH
DU GOTT, HAT'S NOTH,
NICHT SO, SO
DU SO NICHT! HAST HAT'S HAST HAST GOTT,
NOTH DU GOTT,
SO HAST DU GOTT, SO HAT'S NICHT NOTH.
SO HAT'S

Mauricio Kagel – Recitativarie for singing harspichordist

Ah! Woe! Night, Day, that, that, that,
on my, the day, to you, you, that to be,
Oh be, that it should be you, I pray to you, how, how, how?
I am, am yes, you are, Oh love,
Come, oh come, ah that
Oh come, that the, let, let us let us,
Oh, by him, us by us, let sweet, sweet death,
Sweet, let sweet, Jew sweet tastes.
Come the last hours, my sweet yours repays, goods repays.
Tired I greet, turn, step, play. Now!
Oh you, oh love, and how, not so, so!
And punish and strengthen the flesh's dumbness that we here continually abort.
Oh, triumphant Lord!
Jump, sing, celebrate, sing, pray, go!

How wonderful is this punishment.
Man pays for his guilt.
The good, just lord!
O man, do right!
Things go as they go!
Therefore do I give offerings, you strong snake tamer!
My master of joy,
You are my only desire:
You, you are my joy,
What more can I want in the world?
Your prison is the merciful throne, the free state of the pious.
Through your prison, God's son, freedom comes to us.
Let me eat souls and measure your love justly.
A man is born that knows the answer to everything,
No man on earth is favoured to receive this gift.
Therefore I am only overpowered by the chosen one.
My word is your food until I reach heaven.
Your heart is my hut, Yes, more and more,
He alone is the one that secretes things, that will free Israel.
Joy, joy, friends over friends, nuns, wonder upon wonder!
It is the gracious sun.
Arouse my conscience, and don't reward according to (my) sins,
Come, I travel to heaven's house, I certainly will travel there.
(Aria)
If you have god, you have no need (of anything).

English translation S. Stowe

Luigi Nono – La Fabbrica Illuminata

Luigi Nono – La Fabbrica Illuminata

1.

Factory of death they called it

Worker's exposure

To burns

To toxic fumes
To massive batches of molten steel

Worker's exposure

To blistering heat

For eight hours the worker only gets paid for two

Worker's exposure

To flying debris

"human relations" to accelerate production

Workers' exposure

To accidental falls

To blinding light

To high-voltage current

how many MAN-MINUTES to die?

2.

and they don't stop HANDS

RELENTLESS

attacking

how empty the hours

To the BODY

naked they grab

dials faces and they don't stop

they stare THEY STARE eyes immobile

eyes hands

evening circling the bed

but barren orgasms

ALL of the city

from the dead

LIVING

PROTESTS

the crowd gathers, they talk of the DEAD MAN

the cab they call the TOMB

production times are compressed

factory like a concentration camp

KILLED

(Giuliano Scabia)

3.

the mornings will pass

the anguish will fade

it will not be this way forever

you will recover something

(Cesare Pavese)

Niccolò Castiglioni – Così Parlò Baldassare

E perché il separarsi l'anima dalle cose sensibili e totalmente unirsi alle intelligibili, si può denotar per lo bacio, dice Salomone nel suo divino libro della cantica: "Bascimi col bacio della sua bocca", per dimostrar desiderio che l'anima sua sia rapita dall'amor divino alla contemplation della bellezza celeste di tal modo, che unendosi intimamente a quella abbandoni il corpo.

From "The Courtier" (1528) by Baldesarre Castiglioni (1478-1529)

Niccolò Castiglioni – Così Parlò Baldassare

And since the separation of the soul from things material, and its complete union with things spiritual, may be denoted by the kiss, Solomon, in his divine book of the Song, says: 'Let him kiss me with the kiss of his mouth,' to express desire that his soul might be so transported with divine love to the contemplation of celestial beauty, that by joining closely therewith she might forsake the body.

English translation: Leonard Eckstein Opdycke (1903)

*Note: 'she' in the last sentence refers to the Soul
(not Solomon personally) as is clear from the texts
preceding this in the original text*

Morton Feldman – Only

Only when flight shall soar not for its own sake only up into heaven's lonely silence,
And be no more – merely the lightly profiling, proudly successfully tool,
playmate of winds,
beguiling time there,
careless and cool:
Only when some pure
Whither outweighs boyish insistence on the achieved machine with who,
has journeyed thither be,
In that fading distance, all that his flight has been.

Rainer Maria Rilke (Sonette an Orpheus, Nr.XXIII)

English Translation J.B.Leishman

5 **rapido** **allegro** **rit.**
 Laddensa
 la PIENA
 PAROLE
 un geste (che)
 giunga
 a strappare il fiame
 provando amore
 e riprovando a
 farla a dirlo
chiarami
 l'idea
 e la
 graxia
 siciliana
 7 (pp)

4 **embasicata**
l'ara
 P (dolce)
 (faza comune)
 (pour jouer en couple avec un mine)
 (trilli)

3 **la u gli R**
flauto
 Whip
 scourge
 lash
ranche amore

2 **Alfredo**
Dino:
 (Alfredino)
 dai
 Appiumpo
 dimmi
 (sù)
 dai fff
 Schmue, Bild, Mantel und eingeklehrt Boper,
 (lamenti ancora)

1 **Sy**
 (sempre lamenci) et si ne scay combien
 (lamenti ancora)
 4yb.
 4/32

in memoriam
 A.G.

Extract from the score of Bussotti's "Lachrimae"

SARA STOWE

Sara Stowe is one of Britain's most versatile and inventive performers with a repertoire ranging from medieval song to the present day. She began studying as a prize-winning harpsichordist and piano scholar at the Royal College of Music. On leaving she decided to pursue singing and with the aid of a British Council Bursary, studied in Italy where she sang for Luciano Berio and studied Scelsi's vocal music with Michiko Hirayama.

Sara has sung at many festivals throughout Europe, Scandinavia, the Far East, North Africa and South America. In Germany, at the Darmstadt Festival of New Music, she met and worked with Mauricio Kagel on *Recitativarie*. She has sung on many classical European radio networks and made recordings for Chandos, Decca, Continuum, Hyperion and Merck.

In Britain Sara's performances include work with The Academy of Ancient Music, New London Consort, Sirinu, James Wood and the Taverner Consort, at such venues as the South Bank Centre, Wigmore Hall and the Barbican Centre. Sara has recently toured on an R.V.W. Trust funded concert series and studied Korean vocal styles on a Korean Government scholarship. She features on Métier's forthcoming CD of Howard Skempton's works *The man hurdy-gurdy and me*.

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"In this concert Sara Stowe's performance of Kagel's 'Recitativarie' provides the moment of enlightenment because hers is a splendidly committed representation of the work's blasphemous protagonist." - Christopher Fox (Contact Magazine Darmstadt)

"Sara Stowe - was on top form throughout, in these, as well as coping with the astounding vocal difficulties of two of Scelsi's extraordinary *Canti del Capricorno*". - Musical Times (review of Meltdown Festival, South Bank Centre)



Sara
Stowe

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Christopher Redgate (oboe & harpsichord) | Isabelle Carré (flutes & recorder)



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COMPACT
disc
DIGITAL AUDIO

Ogloudoglou

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- | | | |
|----|--|-------|
| 1 | Taiagaru No. 4 (Giacinto Scelsi) | 2:33 |
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| 6 | <i>Sequenza</i> III (Luciano Berio) | 7:52 |
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Sara Stowe

soprano

harpsichord | mandolin | percussion

