

One of Milhaud's finest and most expressive later scores, *L'Amour chante* sets poems on the subject of love by various poets, making of each a 'novel within a sigh'. In the *Poèmes juifs*, whose anonymous texts Milhaud read in a magazine, the vocal line threads its way through myriad keys, creating subtle effects reminiscent of Fauré or Debussy. *Alissa*, based on a novel by André Gide, completes this survey of the cream of Milhaud's output for voice and piano.

Darius MILHAUD

(1892-1974)

Alissa, Op. 9 (1913, rev. 1931)

35:44

- | | |
|--------------------------------------|-------|
| 1 I. Jérôme | 1:35 |
| 2 II. Jérôme et Alissa [i] | 2:23 |
| 3 III. Jérôme et Alissa [ii] | 4:04 |
| 4 IV. Lettre d'Alissa | 2:02 |
| 5 V. Jérôme et Alissa [iii] | 2:17 |
| 6 VI. Lettres d'Alissa (fragments) | 10:21 |
| 7 VII. Prélude (piano solo) | 3:26 |
| 8 VIII. Journal d'Alissa (fragments) | 9:36 |

L'Amour chante, Op. 409 (1964)*

15:43

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| 9 I. Le vrai amour | 1:23 |
| 10 II. J'aime | 1:35 |
| 11 III. Sonnet | 1:45 |
| 12 IV. De sa peine,
et des beautés de sa Dame | 0:35 |

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| 13 V. Moins je la vois | 1:39 |
| 14 VI. Nevermore | 3:00 |
| 15 VII. Veillées | 1:56 |
| 16 VIII. Plusieurs de leurs
corps dénués | 2:30 |
| 17 IX. Le Lai du Chèvrefeuille | 1:21 |

Poèmes juifs, Op. 34 (1916) 20:02

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|----------------------------|------|
| 18 I. Chant de Nourrice | 4:27 |
| 19 II. Chant de Sion | 2:16 |
| 20 III. Chant du Laboureur | 2:26 |
| 21 IV. Chant de la Pitié | 3:00 |
| 22 V. Chant de Résignation | 1:46 |
| 23 VI. Chant d'Amour | 1:28 |
| 24 VII. Chant de Forgeron | 1:33 |
| 25 VIII. Lamentation | 3:06 |

*WORLD PREMIÈRE RECORDING

Carole Farley, Soprano • John Constable, Piano

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The available sung texts and translations are included in the booklet

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Playing Time

71:28



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