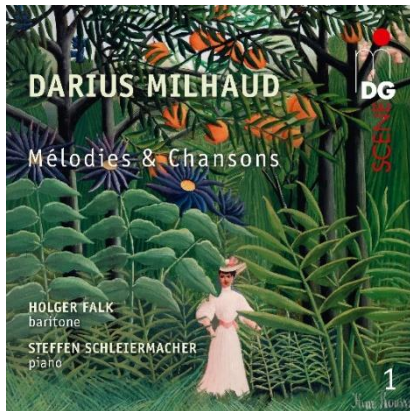




Holger Falk sings Darius Milhaud – Mélodies & Chansons Vol. 1



Darius Milhaud (1892–1974)

TROIS POÈMES DE JEAN COCTEAU OP. 59 (1919)

- [1] Fumée
- [2] Fête de Bordeaux

[3] Fête de Montmartre

DANS LES RUES DE RIO OP. 44A (1918)

- [4] Le Rémouleur
- [5] Le Marchand de Sorbets

POÈMES JUIFS OP. 34 (1916)

- [6] Chant de Nourrice
- [7] Chant de Sion
- [8] Chant du Laboureur
- [9] Chant de la Pitié
- [10] Chant de Résignation
- [11] Chant d'Amour
- [12] Chant de Forgeron
- [13] Lamentation

LES SOIRÉES DE PÉTROGRADE OP. 55 (1919)

- L'Ancien Régime
- [14] L'Orgueilleuse
- [15] La Révoltée
- [16] La Martiale
- [17] L'Infidèle
- [18] La Perverse

[19] L'Irrésolue

La Révolution

- [20] La Grand Mère de la Révolution
- [21] Les Journées d'Août
- [22] Monsieur Protopopoff
- [23] Le Convive
- [24] La Limousine
- [25] Le Colonel Romanoff

QUATRE POÈMES DE LÉO LATIL OP. 20 (1914)

- [26] L'Abandon
- [27] Ma douleur et sa compagne
- [28] Le Rossignol
- [29] La Tourterelle

DEUX CHANSONS EXTRAITES DE „PREMIÈRE FAMILLE“ OP. 193 (1938)

- [30] Je suis dans le filet
- [31] Chacun son tour

[32] VOCALISE OP. 105 (1928)

Holger Falk *baritone* | Steffen Schleiermacher *piano*

MDG Records | Release: October 28, 2022

Litter

The song oeuvre of Darius Milhaud is almost unmanageable. Holger Falk and Steffen Schleiermacher approach this huge convolute with a first selection that already shows the entire breadth of Milhaud's compositions - from humorous cabaret pieces to serious songs, from extended cycles to occasional works "thrown down" with a nimble hand.

Exotics

Throughout his long life, Milhaud remained faithful to tonality. He followed atonality and twelve-tone music of his contemporaries with interest, without ever applying it even on a trial basis. Nevertheless, the simultaneous sounding of different tonalities became almost a trademark of Milhaud - along with his preference for exciting borrowings from distant peoples and exotic rhythms.

Diversity

The "Vocalise-Étude" in 5/8 time sounds more like a South American dance than a vocal exercise; "Dans les Rues de Rio" contains a variety of acoustic memories of a stay in Brazil's capital; the "Soirées de Péetrograd", based on recordings by Russian emigrants, seems almost cartoonish-cabaret-like.

Exception

And the text is always in the foreground. Milhaud leads the words with his music to a new sphere - to be observed especially well in the "Poèmes juifs". Holger Falk, with his highly flexible voice, knows excellently how to shape this expansion of meaning, and he is supported by Steffen Schleiermacher, who is as sensitive to sound as he is expressive on the kontemporäre Steinway.

 Julia Mauritz

Lindenstraße 14
50674 Köln

+49 (0)221 - 168 796 24

julia.mauritz@schimmer-pr.de

www.schimmer-pr.de