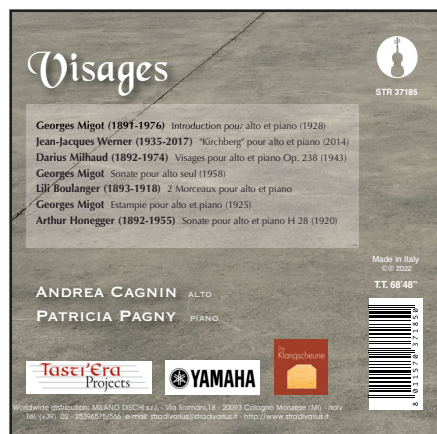


**Migot  
Werner  
Milhaud  
Boulanger  
Honegger**

**STR 37185**  
[8011570371850]  
jewel



- 1 **Georges Migot (1891-1976)** 1. Introduction pour alto et piano (1928) \*
- 2 **Jean-Jacques Werner (1935-2017)** 2. "Kirchberg" pour alto et piano (2014)
- 3-6 **Darius Milhaud (1892-1974)** Quatre Visages pour alto et piano Op. 238 (1943)
- 7-10 **Georges Migot** Sonate pour alto seul (1958) \*
- 11-12 **Lili Boulanger (1893-1918)** Deux Morceaux pour alto et piano \*\*
13. **Georges Migot** Estampie pour alto et piano (1925) \*
- 14-16 **Arthur Honegger (1892-1955)** Sonate pour alto et piano H 28 (1920)

\* World Premiere CD Recording

\*\* World Premiere CD Recording for Viola and Piano

**Andrea Cagnin** alto  
**Patricia Pagny** piano

"Today we have turned the page. A brutal youth proposes a new ideal and employs every means to affirm it. A fierce struggle is taking place around Akela at the Council Rock". In a markedly polemical tone, the biting critic Émile Vuillermoz used images from *The Jungle Book* to describe, in February 1921, the emergence of new breakaway voices on the French musical scene. The body of Akela, the authoritative leader preyed upon by jackals in Kipling's tales, was none other than that of Claude Debussy, who had died just three years earlier. The void created by the disappearance of this master of symbolism was added to the broader crisis emanating from the Great War. For younger composers, particularly those belonging to the Group of Six, the war seemed to have rid older composers' musical legacy of meaning, for example the likes of Debussy, Gabriel Fauré and Maurice Ravel.

The faces that give this disc its title are some of the protagonists of this explosive, chaotic moment in the early post-war period that so impacted the trajectories of these composers. The works presented here, which range from first recordings of relatively unknown pieces to staples of the concert canon, focus on the viola, an instrument long neglected but rediscovered during the 20th century. On the one hand, composers favoured the viola for the intimate atmosphere it evokes. On the other hand, they took advantage of the possibilities offered by an instrument that didn't bear the heavy legacy of repertoire and virtuosity that weighs down the viola's better-known string family sibling, the violin. *Alberto Napoli*