

HORTUS EDITIONS PRESENTS

COLLECTION MUSICIANS AND THE GREAT WAR

30 volumes published from 2014 to 2018

Musical creation is always most revealing about the society and period that were witness to its birth. What do we actually know about creation between 1914 and 1918? What do we know of the repertory by composers mobilized and, for some, victims of the conflict, as with those written at the same moment in the rear? What was the impact of the conflict on the composers' inspiration?

Published by Hortus Editions, the collection *The Musicians of the Great War* strives to provide a response to these questions. Endorsed by the Centenary Mission in 2014, the 30 volumes already published make up a patrimonial corpus, multifarious yet coherent, of more than 200 works. Of rare musical and emotional quality, they were written by more than 120 composers of 12 different nationalities. They bring to light the intensity of creation during this period, its significance to our cultural and musical history, the metamorphosis of an entire world in its waning days and a new one emerging. This representative panorama of musical creation by the nations implicated in the conflict allows works by well-known composers, who for reasons of age or health remained behind the lines, to share the scene with those by composers forgotten today, mobilized and alas in some cases wounded or killed. All deserve an attentive hearing, not only for their musical quality but also for their incomparable emotional value.



RÉF. Hortus701

I

Albéric Magnard – *A Mythlike Death*, Alain Meunier & Philippe Guillhon-Herbert, cello & piano

Highly intense, the *sonata for cello and piano* – Magnard's last chamber music work (1910) – and his music for solo piano, poetic and subtle, dating from his youth, lead us to regret the gesture, at once heroic and senseless, of a composer killed defending his manor against the Uhlans on 3 September '14, at Baron (Oise).



RÉF. Hortus702

II

1913 *At the crossroads of modernity*, Jean-Sébastien Dureau & Vincent Planès, double piano Pleyel

As early as 1913, then in wartime, three composers took radically different paths: stark, open rupture in the case of Stravinsky, finely-nuanced (albeit scandalous) flight into imagination with Debussy (*En Blanc et Noir*) and, in Busoni, merging of languages from the past into a new idiom.

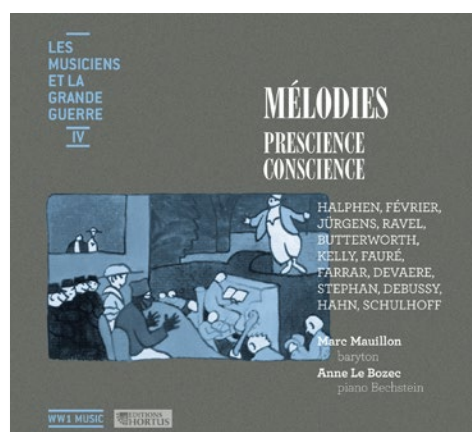


RÉF. Hortus703

III

***Homage to Maurice Maréchal,
Alain Meunier & Anne Le Bozec,
cello & piano***

Homage is paid by Alain Meunier to his mentor, the great cellist Maurice Maréchal, a combatant at the side of Caplet and Durosoir (sonatas by Brahms, Debussy and Honegger).



RÉF. Hortus704

IV

***Songs, Foresight – Insight
Marc Mauillon, baritone
& Anne Le Bozec, piano***

The Great War was to cut down a number of talents on the very threshold of their careers. In their songs written on the eve of the conflict one perceives the foresight these composers often possessed of the drama yet to come and also, once the latter had occurred, their urge to escape it or simply to comment upon it.



RÉF. Hortus705

V

***The Birth of a New World,
Thomas Duran & Nicolas Mallarte,
cello & piano***

Works not only from all geographic horizons within a Europe in the throes of reciprocal bloodshed, but also from quite varying aesthetic standpoints. What a fine discovery, the sonata by Joseph Boulnois, who died in 1918! All the musical vibrancy of the postwar period is foreshadowed in a noble vision, with passion and emotion.

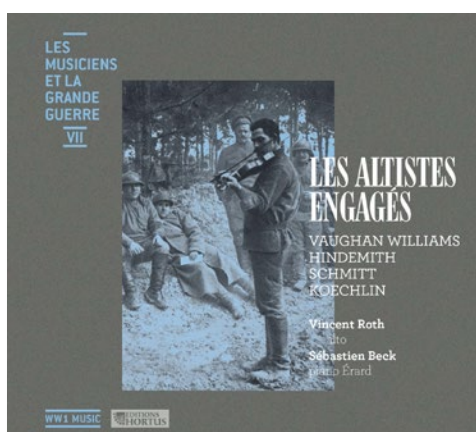


RÉF. Hortus706

VI

***Metamorphosis, Thomas Monnet,
organ of Dudelange
(Luxemburg)***

The tensions of the Great War nourished creative minds. The 19th century vanished well behind the horizon, allowing uncertainty to take hold. With the organ, there is an entire musical world undergoing total metamorphosis, as an elegant choral by Joseph Boulnois and a surprising transcription of the *Tombeau de Couperin* cross paths with Reger's *Trauerode*, a funeral ode dedicated 'to those who have fallen'.



RÉF. Hortus707

VII

***Violinists in the fray,*
Vincent Roth & Sébastien Beck,
violin & piano**

The singing lyricism of the violin offered by four very different musical personalities (Hindemith, Vaughan Williams as well as Schmitt and Koechlin, whose *Sonata* is the real gem of the CD): a revealing testimony to the musical searchings carried out during this terrible period.



RÉF. Hortus708

VIII

***Celebrations at the organ of the
Invalides by Philippe Brandeis and
the Brass of the Garde Républicaine***

On the organ of the Cathedral of the Armed Forces, not only are musicians killed in action honoured but also those who fought and survived, or who supported the war effort from behind the lines. Celebrations as well – this time accompanied by the brass – by those who after the War wrote in memory of the victims, with a splendid rendition of Dupré's *Poème héroïque*.



RÉF. Hortus709

IX

***Vespers, Vincent Genvrin
at the organ of St. Peter's Collegiate
Church in Douai***

The Fifteen Versets for the Vespers of the Common of the Feasts of the Holy Virgin or Fifteen Pieces (1919) by Marcel Dupré: a crucial document implicating, on the heels of the Great War, the art of improvisation which saw the modernity of this rich musical epoch meshing with a potent, centuries-old tradition, played here on the Mutin-Cavaillé-Coll organ funded by war reparation money.



RÉF. Hortus710

X

***Two Concertos for the Left Hand,
Orchestre national de Lille,
Nicolas Stavy, piano; conducted
by Paul Polivnick***

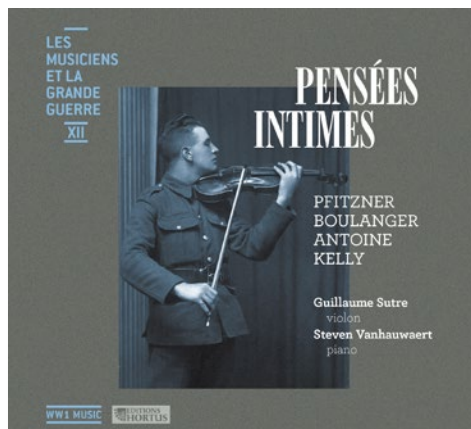
Two rarely-recorded 20th-century masterworks, commissioned by the famous pianist Paul Wittgenstein who lost his right arm on the front lines: a surprising (and exuberant!) one by Korngold (1923), and *Diversions* by Britten (1940), a piece full of life and lyricism.



RÉF. Hortus711

XI *Song of war*
Ensemble Double Expression
Emmanuel Pélaprat, harmonium
& artistic dir.

In a Europe at war, and with a surprising variety of expression, composers called upon the harmonium as a solo instrument or by including it in a small ensemble. Schmitt revisits patriotic song, Kunc and Jongen sacred music and hymns to the dead. Karg-Elert explores spheres knowingly removed from the conflict, whereas Casella, illustrating images from silent cinema, proposes his war impressions.



RÉF. Hortus712

XII *Intimate Thoughts*
Guillaume Sutre violin
Steven Vanhauwaert, piano

In the painful, fury-laden atmosphere of the War, the intimate voice of the violin wafts upward, as if by miracle, expressing with restrained dignity (Kelly) the sensations felt upon returning from a horrifying military campaign, as it does the more nostalgic ones of a drafted composer attempting to find his roots (Antoine). The German Pfitzner, in his own more tempestuous way, seeks to pay homage to his country's musical past, even while the gentle strains linger from a Nocturne by the young Lili Boulanger whom sickness was soon to claim.



RÉF. Hortus713

XIII *Clairières dans le Ciel*
Duo Contraste
Cyrille Dubois & Tristan Raës,
tenor & piano

During the Great War it was the art song that best expressed the deepest, highly diverse feelings of the soldiers on the front lines as well as composers away from the battlefield: eternal ideals laden with nostalgia, tenderness and poetry (Lili Boulanger, Ropartz) as well as reactions born of the conflict, in turn sarcastic (Vellones), dramatic or imbued with feelings for the loved one with Jacques de la Presle. This programme offers as yet unrecorded pieces (Migot, de la Presle), rarely-heard works (Vellones) as well as the complete song cycles Odelettes and Clairières dans le ciel.



RÉF. Hortus714

XIV *Serenade*
The Calidore string quartet

Three quartets were composed far from the front lines (Milhaud, Stravinsky) or after the war (Hindemith): in fact, each in its own way constitutes a final stage of maturation in this form over the course of the War (Milhaud, Hindemith) or, in a broader sense for Stravinsky, an evolution undertaken from 1913 with The Rite of Spring. It was upon a young, as yet inexperienced composer, Jacques de la Presle, that the task would fall, on the front where he was holed up in a tunnel beneath the bombing, to demonstrate that music is more potent than death all around, ennui and hopelessness. On the side of the Triple Alliance forces, the Austrian Ernst Toch as well took refuge in music to show forth his will to survive.



RÉF. Hortus715

XV *À nos morts ignorés*
Marc Mauillon, baritone
Anne Le Bozec, piano

What diversity of expression – both literary and musical – in these melodies from the Great War! Some are disconnected with all concrete situations (Stephan, Halphen, Roussel); others evoke tragic events, be it implicitly (Lili Boulanger) or with various tints: nostalgic (Gurney, Antoine), melancholic (Debussy), pathetic and revolted, even with Caplet, whereas Reynaldo Hahn seeks appeasement.



RÉF. Hortus716

XVI *Verdun, feuillets de guerre*
Françoise Masset, soprano
Anne Le Bozec, piano

Any number of composers and poets were drafted in connection with Verdun. A vast array of as yet unrecorded songs and chansons is brought together in these Feuillets de Guerre. This record expresses nostalgia, religious feeling or bears witness to the engagement of women in the War (Les Tourneuses d'obus), or to the ardencies of a strong and confident France (Le Tambour).



RÉF. Hortus717

XVII *Vers la vie nouvelle*
Anne de Fornel,
piano Pleyel 1892

'Into the heavy atmosphere – came doubt and discouragement. But distant sounds, clear and pure, rang out, and people marched, confidently, tenderly, seriously, towards the hope of a better life'.
 Nadia Boulanger, Vers la vie nouvelle.



RÉF. Hortus718

XVIII *Shadows and Lights*
Ensemble Calliopée
Karine Lethiec, viola & art. dir.

Three destinies in black and white. The shadow of death came down hard on the budding genius of Rudi Stephan, who left behind works of rare maturity, or on the son of Louis Vierne to whom his father was to dedicate a quintet at once tender and tragic. Lucien Durosoir, for his part, returned from the war with the creative impetus to pen an astonishingly luminous Poem.



RÉF. Hortus719

XIX *Dispersion*
Steven Vanhauwaert, piano

The works brought together here partake of that mosaic which speaks diversely of man in the face of conflict. The Czech Schulhoff and the Italian Casella, with their opposing ideals and like the German Hindemith, explore new paths far removed from Romanticism, each via his own personality. Meanwhile, an unpublished sonata by the Belgian Moulaert is oblivious to the agitation of the conflict whereas Vierne thrusts us into the depths of a human drama where war is intertwined with personal pain.



RÉF. Hortus721

XXI *Louis Vierne Alone...*
Frédérique Troivaux, piano

Exiled in Switzerland during the war, Vierne experienced bitter trials: the worsening of his eyesight problems, grief over the loss of his son, his brother and several musician pupils, all fallen in action.

To the piano he confides his poetic dreams in three marvelous Nocturnes and sets loose his anxieties, rage and solitude via his 12 *Préludes* wherein he draws close to the world of children via refined miniatures (*Silhouettes d'enfants*). Louis Vierne, composer on the home front, overcomes despair and with his art transcends the tragic night into which the War years have thrust him.



RÉF. Hortus720

XX *Cannister Violin!*
Claude Ribouillault and his band,
with instruments from the trenches

Philippe Gibaux, voice, violins •
Paul Grolier, diatonic accordions,
percussion • Daniel Muringer, voice,
violin, mandola, concertina • Didier Oliver,
voice, violins, mandolin, harmonica,
bohaossac • Emmanuel Pariselle, voice,
concertinas, diatonic accordions, flute •
Claude Ribouillault, voice, violins,
mandolins, flutes, percussion,
Croatian bagpipe • Luc Weiss, voice •
Michael Wright, voice, Jew's harp

Musical instruments diverting helmets and cannisters to turn them into violins, mandolins... Songbooks, little printed images, soldiers' newsrags... These hitherto neglected items and sources, conveyed by older or else trendy tunes, humorously at times, bring back to us the daily life, murderous happenstance, geographical separation, the grime and doubts of the soldiers in the Great War.

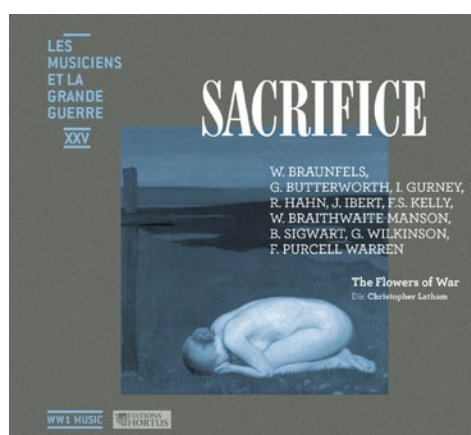
Four 'stage settings' form a frame for the tune-ful and musicianly creations of the soldiers in the Great War: mobilization, garnison training and the beginnings of the conflict; the first and second lines, the leaves of absence; the prisoners' camps; the Eastern Front.



RÉF. Hortus722

XXII *Damned War*
Fionnuala McCarthy, soprano
Klaus Häger, baritone
Karola Theill, piano

A programme of highlights within a concert-like atmosphere. Expression via melody of the diversity of emotions: from enthusiasm in combat to dismay engendered by death, from the evoking of warlike brutality to the soldier's disillusionment, from lamentation to striving for peace.



RÉF. Hortus725

XXV *Sacrifice*
The Flowers of War
Dir. Chris Latham

The Battle of the Somme (1916) with a million casualties may be counted among the most deadly events in history. Numerous musicians perished, for the most part British. Their names deserve to remain in our hearts. It is the duty of remembrance that the Australian violinist Chris Latham and his musicians, The Flowers of War, have with passion and emotion endeavoured to honour.

The Flowers of War
 Christine Benoist, voice,
 Zbigniew Kornowicz, violin,
 Joanna Rezler, violin,
 Paul Mayes, viola,
 Catherine Delanoue, cello,
 Andrew Goodwin, tenor,
 David Novak, accordion,
 Jordan Aikin, bagpipes,
 Christopher Latham, violin,
 arranger and director



RÉF. Hortus723

XXIII *In the Health Services, the Piano Mobilized*
Amaury Breynne, piano Steinway D 1906

Two attitudes or reactions of the composers mobilized in the health services: whereas some, like Jacques Ibert and Jean Huré, use the piano to exorcise the horrors of the war, others, like Déodat de Séverac, attempt an imaginary escape, taking their audience far from the front, towards much more peaceful scenes, be they imaginary or nostalgic.



RÉF. Hortus724

XXIV

Requiem for fallen brothers
"Kastalsky" Men's Chorus
of Moscow, A. Roudnevsky, dir.
Cologne Figuralchor,
dir. Richard Mailänder
Choir of the Cathedral of Graz,
dir. J. M. Doeller
Ekaterina Yassinakaia, soprano
Lioubov Chichkhanova, organ
of the Moscow Philharmonic
Dir. Vladimir Degtiarev
Sylvain Heili, organ of the Collegiate
Church of Saint-Peter in Douai

The Great War was pervaded by a religious sentiment in all the countries caught up in the conflict.

Requiem for fallen brothers, a grand oratorio by Alexandre Kastalsky (1856-1926), written in memory of the Russian soldiers and their allies fallen on the battlefield, is an emblematic illustration thereof.

Reflecting this, three pieces for organ written by composers belonging to the opposing nations underscore the fervent call given out by Kastalsky.



RÉF. Hortus726

XXVI

War Romance
Ambroise Aubrun, violin
Steven Vanhauwaert, piano

As the long months of the Great War wore on, society clung to its former codes, to habits belonging to prewar times. Many composers, whether far removed from the conflict like Elgar or wallowing in the mud of the trenches like Philippe Gaubert, were convinced that the sonata, which for over a century had been playing on the salons' heartstrings, was not about to die. If the Elgar sonata is well-known, the works of Philippe Gaubert and all the more those of Blair Fairchild, unfairly forgotten, deserve a revival.

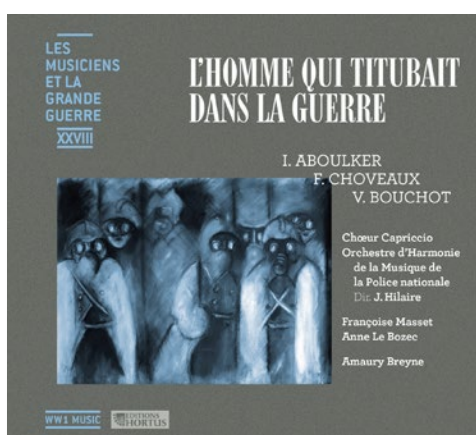


RÉF. Hortus727

XXVII

Catharsis
Yasmine Hammani, violin
Pierre Pouillaude, flute
Amaury Breynne, piano Steinway D 1906

Déodat de Séverac, Philippe Gaubert and Jacques Ibert were all drafted into the Health Services of the French Army. Beyond the traits of their respective languages, or their social and geographic origins, they provide us with an opportunity to hear music still bearing the mark of Fauré, made of earnest restraint (Ibert) but also of joy and lightheartedness (Gaubert, Séverac). As did others, all three thus felt the urgent necessity there was for healing wounds, for recuperating a visceral life force, for preparing the future.



RÉF. Hortus728

XXVIII

The man who stumbled along in the war

Albena Dimitrova soprano,
Yann Toussaint baritone
Narrator : Thierry Gaches
Chœur Capriccio
Marie-France Messenger, dir.
L'Orchestre de la Musique de la Police Nationale, Jérôme Hilaire, dir.
Amaury Breyne, piano Steinway D 1906
Françoise Masset, soprano
Anne Le Bozec, piano Erard (1877)

Commissioned by the government and premiered in 1998 at the Historial de la Grande Guerre in Peronne, this is a secular oratorio, at once shimmering and moving, for soloists, speaker, chorus and orchestra. The libretto is the work of Arielle Augry after writings by Ernst Jünger, Cendrars, Apollinaire, Barbusse, Rolland...

Isabelle Aboulker (1938) is the granddaughter of the composer Henry Février who wrote several songs in Verdun during the conflict (volumes 4, 16 and 29 of the collection The Musicians of the Great War).

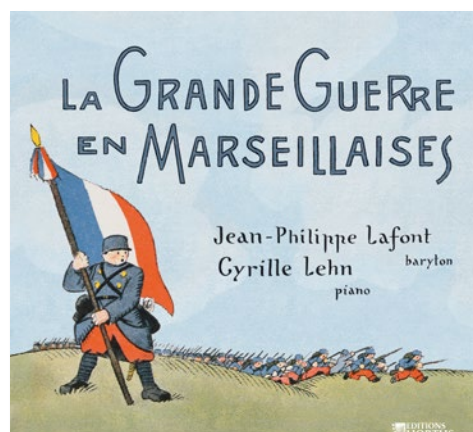


RÉF. Hortus729

XXIX

To Have Done with War
Françoise Masset, soprano
Anne Le Bozec, piano Erard (1877)

Families' anguish or the suffering of women in mourning are expressed by the voices of the poets and composers brought together here. This treasury of songs, often unpublished, poignant at times and consistently touching, is construed as coming to terms, in retrospect, with the years of conflict, to have done at last with the war. An homage replete with affection and respect bestowed by the two artists upon those who disappeared in the Great War.



RÉF. Hortus140

The Great War in Marseillaise Settings
Jean-Philippe Lafont, baritone
Cyrille Lehn, piano

For over 200 years the *Marseillaise* has accompanied the history of our country, through the trials endured as well as in its celebrations. In the course of the two World Wars, as events unfolded, our national anthem also underwent all sorts of adaptations, unforeseen uses and reappropriations: the 'familiar tune' for writing songs, widely disseminated at the time and affording the advantage of being easily memorized and spread around. Whether emanating from frontline soldiers or those in the rear, these compositions profit from having been composed in the heat of things, bearing witness in real time to the evolution of mentalities. Performance of these scores provides audiences, teachers and scholars with a totally pristine, fascinating material in sound.

VOL.1 *Albéric Magnard, a mythlike death*

Sonata for cello and piano (1909-10) / En Dieu mon espérance et mon espée pour ma défense (1888) / Three Pieces (1887-1888) / Promenades (1893)

VOL.2 *1913, At the Crossroads of Modernity*

Igor Stravinsky The Rite of Spring for piano four hands (1913) / **Claude Debussy** En Blanc et Noir for two pianos (1915) / **Ferruccio Busoni** Fantasia Contrappuntistica for two pianos (1910-21)

VOL.3 *Homage to Maurice Maréchal*

Gabriel Fauré Élégie (1880) / **Johannes Brahms** Sonata for cello and piano in e minor (1862) / **Claude Debussy** Sonata no. 1 for cello and piano (1915) / **Arthur Honegger** Sonata for cello and piano (1920)

VOL.4 *Songs: Foresight – Insight*

Fernand Halphen Pour Cythère / **Henry Février** La dernière Chanson / **Fritz Jürgens** Das Treue Paar – Der Geworbene – Geh Nicht / **Maurice Ravel** From Trois Chansons: 'Nicolette' – 'Trois beaux oiseaux du paradis' / **George Butterworth** 'On the idle hill of summer' – 'Loveliest of trees' / **Frederick Septimus Kelly** 'Shall I Compare Thee?' / **Gabriel Fauré** 'C'est la paix!' / **Ernest Farrar** 3 pieces for piano / **André Devaere** La flûte amère de l'automne op. 1 / **Rudi Stephan** 'Pappel im Strahl' – 'Heimat' / **Claude Debussy** Noël des enfants qui n'ont plus de maison / **Reynaldo Hahn** 'Le plus beau présent' / **Erwin Schulhoff** 3 of 5 Gesänge / **André Devaere** Grave et poignant, for piano / **Rudi Stephan** 'Abendfrieden' / **George Butterworth** 'The lads in their hundreds'

VOL.5 *The Birth of a New World*

Erwin Schulhoff Sonata for cello and piano (1914) / **Franck Bridge** Sonate for cello and piano in d minor (1913-1917) / **Enrique Granados** Madrigal (1915) / **Joseph Boulnois** Sonata for piano and cello (1917) / **Jacques de la Presle** Guitare (1915)

VOL.6 *Metamorphosis*

Hendrik Andriessen Fête Dieu (1918) / **Joseph Jongen** Chant de May – Menuet-Scherzo (1917) / **Sergueï Prokofiev** Toccata – transcription by T. Monnet (1912-1916) / **Max Reger** Trauerode, from Sieben Orgelstücke (1915) / **Joseph Boulnois** Choral in f sharp minor, transcription by M. Boulnois (1914) / **Maurice Ravel** Le Tombeau de Couperin – transcription by T. Monnet (1917)

VOL.7 *Violists in Combat*

Ralph Vaughan Williams Romance for viola and piano (1914) / **Paul Hindemith** Sonata for viola and piano (1919) / **Florent Schmitt** Légende for viola and piano (1918) / **Charles Koechlin** Sonata for viola and piano (1912-1915)

VOL.8 *Celebrations*

Georges Krieger Toccata (1914) / **Paul Hindemith** (1895-1963) Zwei Stücke für Orgel no. 1 / **Nadia Boulanger** Pièce sur des airs populaires flamands (1917) / **André Devaere** Les Bourdons de N-D de Courtrai (1914) / **Charles Marie Widor** Salvum fac populum tuum (1916) / **Charles Villiers Stanford** Sonata for organ no. 2 'Eroica' (1917) / **Frederick Septimus Kelly** Christmas Prelude (1915) / **Herbert Howells** Rhapsody no. 3 (1918) / **Marcel Dupré** Poème Héroïque (1935) / **Harvey B. Gaul** Chant for dead heroes (1919)

VOL.9 *Vespers*

Marcel Dupré Fifteen Pieces founded on Antiphons (1920) – Cortège et Litanie (1921) – Pastorale (1931) – Carillon (1931)

VOL.10 *Two concertos for the left hand*

Benjamin Britten Diversions for piano left hand and orchestra (1942) / **Erich Wolfgang Korngold** Concerto for piano left hand in C sharp (1923)

VOL.11 *Chant de Guerre*

Florent Schmitt Chant de guerre (1914) / **Joseph Jongen** In memoriam (1919) / **Alfredo Casella** Pagine di guerra (1915) / **Sigfrid Karg-Elert** Innere Stimmen (1918) / **Aymé Kunc** Pensée musicale (1916)

VOL.12 *Pensées intimes*

Hans Pfitzner Sonate pour violon & piano op. 27 (1918) / **Frederick Septimus Kelly** Sonate « Gallipoli » (1915) / **Georges Antoine** Sonate pour violon & piano op. 3 (1912) / **Lili Boulanger** Nocturne (1911)

VOL.13 *Clairières dans le Ciel*

Lili Boulanger Clairières dans le ciel (1918) / **Joseph-Guy Ropartz** Quatre Odelettes (1914) / **Georges Migot** Sept petites images du Japon (1917) / **Jacques de La Presle** Chanson de la rose • La branche d'acacia • Heureux ceux qui sont morts... (1918) / **Pierre Vellones** Lettre du front • Aux Gonces qui se débinent (1915)

VOL.14 *Sérénades*

Paul Hindemith Quatuor à cordes n°4, op.22 (1921) /
Ernst Toch Sérénade pour 2 violons et alto (1916) /
Darius Milhaud Quatuor N° 4 (1918) / **Igor Stravinsky**
 Trois pièces (1914) / **Jacques de la Presle** Suite en sol (1918)

VOL.15 *À nos morts ignorés*

Reynaldo Hahn À nos morts ignorés (1915) / **Rudi Stephan**
 Pantherlied • In Nachbars Garten • Am Abend •
 Abendlied / **Albert Roussel** Light • A Farewell (1918) /
André Caplet La Croix douloureuse (1916) • Détresse (1918) /
Ivor Gurney In Flanders • Severn Meadows • All night under
 the moon (1917) / **Claude Debussy** Berceuse héroïque
 (1914) / **Fernand Halphen** Le jour succombe / **Lili Boulanger**
 Dans l'immense tristesse (1918) / **Nadia Boulanger** Soir d'hiver
 (1914-1915) / **Georges Antoine** Wallonie Marches Oh what
 a lovely war (1917), Roses of Picardy (1916)

VOL.16 *Verdun, feuillet de guerre*

Gabriel Pierné Les Dernières pensées (1921) /
Paul Ladmirault La Petite bague de la tranchée (1916) /
Jacques de la Presle Ô Morts (1917) / **Henry Février**
 Les Chansons de la Woëvre (1915) / **Reynaldo Hahn**
 5 Petites chansons • Aux morts de Vauquois (1915) /
André Caplet Solitude • In una selva oscura •
 Prière normande (1916) / **Pierre Vellones** Lettre de chez
 nous (1916) / **Alfred Bruneau** Le Tambour (1915) /
Jacques Pillois Il est un air... • Mi-brise, mi-brume (1914-15) /
Vincent Scotto Les Tourneuses d'obus • La Tranchée aux
 étoiles (1916) / **Fernand Halphen** Vieille chanson (1916)

VOL.17 *Vers la vie nouvelle*

Cécile Chaminade Au pays dévasté op. 155 (1919) /
William Baines Paradise Gardens (1918-19) / **Georges Enesco**
 Choral et Carillon nocturne (1916) / **Nadia Boulanger**
 Vers la vie nouvelle (1915) / **Jean Cras** 4 Danze (1917)

VOL.18 *Ombres et Lumières*

Rudi Stephan Musique pour sept instruments à cordes (1911) /
Louis Vierne Quintette pour piano et cordes (1918) /
Lucien Durosoir Poème pour violon, alto et piano (1920)

VOL.19 *Dispersion*

Erwin Schulhoff 5 Grotesken (1917) / **Paul Hindemith** In einer
 Nacht (Träume und Erlebnisse) (1919) / **Alfredo Casella**
 Inezie (1918) / **Raymond Moolaert** Sonate en fa # Majeur (1917) /
Louis Vierne Le Glas (1916)

VOL.20 *Violon Bidon!*

La Ballade du Kronprinz / **Adolf Spahn** La retraite de Guillaume /
William Laurie The Battle of the Somme / **Lucien Boyer**
 Garde de nuit à l'Yser / **Vincent Scotto** Le Bois Bouchot /
 Sterns Marmites / Auf dem Hartmannsweiler Kopfe / Wie es
 uns Feldgrauen an der Front ergeht / **Albert Arnaud** Tournée
 de cinéma / Au clair de la lune / It's a long way to Tipperary /
Adhémar Sablon Chanson de Craonne / **Aristide Bruant**
 Les Épargnes / Les pluies, Mazurka à Martin / **Bénech & Desmoulin**
 Notre Eden / Notre captivité, Sur la montagne de la Picardie,
 C'était la guerre / **Louis Bousquet** En Cilicie / Rondeaux gascons

VOL. 21 *Louis Vierne Seul...*

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