

2001

The Darius Milhaud Society Newsletter, Vol. 17, Spring/Summer/Fall 2001

Darius Milhaud Society

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Darius Milhaud Society, "The Darius Milhaud Society Newsletter, Vol. 17, Spring/Summer/Fall 2001" (2001). *Darius Milhaud Society Newsletters*. 11.

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THE DARIUS MILHAUD SOCIETY NEWSLETTER

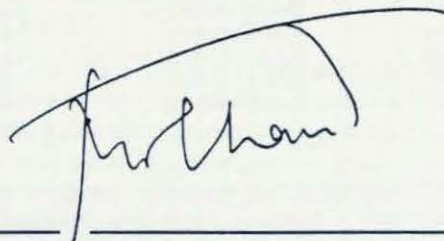
Cleveland, Ohio

Spring/Summer/Fall 2001

Vol. 17, Nos. 1, 2, 3

There is no reason why, just because listeners feel lost, that the course of music itself be lost, but it is quite natural that those who witness music's evolution, not aware of changes already made, cannot always sense the essential link of continuity which binds together the diverse ways in which musical thought manifests itself. Listeners do not even conceive of the unremitting, continuous work, the painful and harrowing effort, that leads to the perfect hatching of an idea whose ease

and spontaneity will result only from lengthy, mature thought, served by a profound technique.



Shown above are Madeleine and Darius Milhaud at a rehearsal in the concert tent in Aspen, Colorado. The Darius Milhaud Society is very grateful to Honorary Committee member, the late Vitya Vronsky Babin, for her gift of a copy of this photo.

DARIUS MILHAUD DAY IN UTRECHT, BELGIUM

*The program booklet for **A Day with Darius Milhaud**, presented in Utrecht, Belgium on April 22, 2001, contained several articles that we thought might be of interest to readers of the **Darius Milhaud Society Newsletter**. The first article, beginning on page 2, is from an interview with Madame Madeleine Milhaud, conducted by Agnes van der Horst, translated from the Dutch by Carla Leurs, for which the Darius Milhaud Society is very grateful. Ms. Leurs is a native of the Netherlands and has been a graduate student in violin, working on a master's degree at The Cleveland Institute of Music. The freely paraphrased translation has been achieved with the much-appreciated editing of Madeleine Milhaud and Carolyn Warne. We are also very grateful to Lucile Soulé for proofreading and typing assistance.*

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Beneath the title, "Visiting Madeleine Milhaud, more than 'the wife of'", Ms. van der Horst's article is subtitled, "Milhaud's most important quality was that he was exceptionally humane." Her article, translated into edited English is paraphrased below:

What used to be a lively neighborhood boulevard in the twenties is now a busy street where the beautiful 19th century homes are overshadowed by souvenir shops and sex-cinemas. Darius Milhaud lived not far from the Moulin Rouge. His wife, who turned 99 on March 22nd, still lives there.

She is so much smaller than I expected that for a moment I almost forgot to give her the flowers. She helps me: "For whom are those flowers?" she asks with a naughty little twinkle in her eyes. Eyes which saw all the wonderful, colorful artists of the Parisian twenties: Stravinsky, Cocteau, Ravel, Honegger, Satie, Koechlin, Picasso and many others. Madeleine Milhaud is quite old and very fragile. She is frustrated that she cannot do very much any more. But her eyes light up when she talks about her life with one of the great French composers during one of the most fascinating periods of music history, helped by an incredible memory and an inexhaustible interest in keeping alive the works of her husband.

In the apartment where they lived together for over 50 years, where the grand piano is located, at which according to her Darius seldom composed, where stage layouts, costume drawings and masks from Milhaud's ballets and operas are on the walls next to many pictures and art objects created by artist friends, the famous years and the activities of Darius Milhaud are still very much alive.

More away than in France

Until a couple of years ago Madame Milhaud, who after her husband's death made an impressive, extensive and detailed "catalogue des oeuvres" of his music, was very busy promoting Milhaud's works and being in charge of his musical heritage. But being 99 years old, all this isn't possible any more. "I am getting slowly, but inevitably, older. That isn't bad, we all do. I just regret not being able to do the things I'd like to do," she says. Her voice sounds fragile and clear at the same time. Listening to her precise formulation of words and her beautiful English pronunciation, one

can hear that she was an actress and a much sought after *déclamatrice*.

"I am very touched by what they are doing in Utrecht," she says. "Milhaud is not performed very often any more. His music was, by the way, always performed more often abroad than in France. It is a pity, but it all has to do with what happens to be the fashion; that's the way it is." She smiles, "Speaking of coincidence: I was once in Amsterdam, because they were going to perform all three [operas] of Milhaud's *Oresteia* one after the other. A very important trilogy of works and a very important happening, but everyone was afraid nobody would come to hear them, because at that same time there was some sort of game. I don't remember which sport: baseball, basketball. It was Holland against Germany. The outcome was surprising though; (she laughs) so you see what a human being has to go through for art!"

The telephone operator as source of inspiration

Only a few of Milhaud's [nearly] 450 opus numbers have been recorded. His string quartets and symphonies are all on CD, but most of his operas, ballets and other musical theater works are not available. Also, many of his chamber music works are missing. Madeleine Milhaud confirms this: "Thank goodness most of his works are published, because when young people are studying Milhaud's scores, they will find something new every time. He never used sketchbooks; he seldom composed at the piano. He did meditate very much, but as soon as the work was - in a manner of speaking - ripe, he composed very swiftly. In spite of tumult or the express attention of his 'charming wife', Milhaud had an inordinate ability to concentrate and that was very convenient for a household like ours. I often don't know how he got his ideas. I do know that anything could inspire him. I remember sitting in a hotel in Geneva, and I was called to the phone. The operator came into the lobby and called several times, 'Madame Milhaud!'" Madame Milhaud is singing the exclamation with a perfect 4th downward. "At that moment Milhaud was writing a piece for Portugal and

that falling 4th became a very important motive in *Musique pour Lisbonne*."

Friendly and humane

Milhaud was interested in setting poetry to music, but not poetry exclusively. He was inspired by the Encyclical of the Pope [John XXII], by the death of President Kennedy, by the catalogue of an agricultural machine company. But in reality, "It is the ink that inspires the composer," says Madeleine Milhaud, "because without ink he cannot write, and so for inspiration, ink is just as important as feelings like sadness and joy. At least, when you're humane. And I think Milhaud's most important quality is that he was exceptionally humane. The subjects he chose for his operas confirm that. They are always based on human characteristics and circumstances. Darius also was always very friendly and humane to his students. He always wanted to support everybody, never was jealous and never talked about himself."

Ms. van der Horst comments, "In pictures one sees Milhaud as a wise and thoughtful man; he always looks serious." Madame Milhaud responds, "He was very interested in miscellaneous art forms and what happened in society. We often went to the movies, to the circus or theater. He read a lot and was a serious man, but he could also be slaphappy. If he saw a funny movie, he laughed so hard that he could barely stop."

In his autobiography *Ma Vie heureuse* Milhaud wrote: "Still captured by my memories of Brazil, I collected a few popular tunes, tangos, maxixes, sambas and even a Portuguese fado and worked them around a rondo theme. I called this fantasy *Le Boeuf sur le toit* after the title of a popular Brazilian song. I thought the character of this music might suit the accompaniment of a Charlie Chaplin movie. At that time silent movies were often accompanied by fragments of classical music, played by a small orchestra or piano. Cocteau did not approve my idea and suggested that the music be used for a ballet."

Composing in a parking space

Madame Milhaud had put two chairs facing each other, but while talking we had to pull them closer together, because she is indeed becoming a bit deaf. Doing this, her reading glasses fell off, but with an unexpected quick move she grabbed them from the floor. She might be old, but you'd never think about the word "elderly" when you talk to her. She shows an almost confusing combination of fragility and inward strength, combined with wisdom and playfulness. This is where she and Darius Milhaud must have been alike. "There was a lot of seriousness as well as a sense of duty within Darius," she says, "but part of him loved games and challenges. Nobody obliges a man to write two quartets that you can play separately or at the same time! He had a very small music notebook with eight staves on each page. The 14th String Quartet starts the first page and the 15th ends the last." [The two

quartets were written with the 14th quartet on the top four staves of each page, the 15th beneath it on the bottom four staves.] "No note has been erased or crossed out, isn't that astonishing? Happily, it was a very strong music book, because he'd take it going to the market and if we had to wait for a parking spot, he'd work on it."

In *Ma Vie heureuse* Milhaud wrote, "With the premiere of my Fourth Symphony in Paris, one of my friends gave me a beautiful green leather-bound music note book from approximately 1848. Every page had eight systems. A young girl had used it to write her sentimental melodies for guitar accompaniment. I had the idea to use the book to write two quartets which could be played separately, but which also would be a third composition, an octet, when performed simultaneously." Might this element possibly also have caused Darius Milhaud to use composition techniques that years later were still revolutionary and modern? "Yes," Madame Milhaud immediately confirms, "it is very funny, he just did it. He didn't think for a second about it. When we came back from the states in 1947, we heard one day where coincidence played a role, *musique de hasard* [chance music]. Darius said, very surprised, 'Well, I wrote something like that years ago.' [He was referring to *Cocktail*, for voice and four clarinets, written in 1919, in which the clarinet parts move freely and independently until the end of the piece.] "Milhaud was also one of the first composers to use space as a compositional element, and one of the first to give percussion instruments a solo role, as he did in the *Concerto for Percussion and Small Orchestra* in 1929-30. [Also in *Les Choéphores* in 1914-15, and *L'Homme et son désir* in 1918. The *Concerto for Percussion* was the first French percussion concerto.]

"He knew exactly what he was doing," according to Madame Milhaud. "In his scores you seldom see stains or things crossed out. He composed from early morning until late evening, but never at night." She laughs, "unromantic, but that is the way it is....."

Humane qualities

Madame Milhaud continues, "Milhaud was also an outstanding conductor. I dare say this because once I was sitting next to Pierre Monteux when Darius was conducting in San Francisco, and he told me, 'He is the only composer I know who conducts just as well as he composes.' Darius loved to conduct. He could be sick, or tired, but as soon as he was on stage, he'd forget everything else.....I think he learned most by watching Roger Désormière, a very good conductor and friend, who lived close to us and who had learned conducting from watching Toscanini. Darius conducted very precisely, without any unnecessary movement.....His gaze, his commitment to the piece and to the orchestra, was the only thing he needed. He was always very interested in the compositions of Verdi and Berlioz." She points at a wall behind me. "Look, that's the only

real photo of Berlioz, one of the first pictures made by a French photographer. It was given to Darius by Stravinsky. Darius also loved the music of Stravinsky very much, and that of Magnard, the French composer who died in the War. By that I mean a certain directness and openness. He couldn't stand Wagner, even though he really tried to like his music. He had nothing against German music, because he loved Mendelssohn and Schubert, he actually loved nearly everything except Wagner. We were once sent a program of a concert in Vienna, where they had played *Scaramouche* in the clarinet and orchestra version, and the man who sent it to me asked in an accompanying letter if what had been written in the program was true, that Milhaud had used a Wagnerian leitmotiv in *Christophe Colomb*. Darius was totally shocked. ..."

Suddenly she gets up and walks to the desk where the maid had put the flowers, and she takes out all the weird leaves Parisian flower shops use to enhance a bouquet. "So," she says, content, "that's better." Smiling, "Darius used to tease me that I found flowers more important than himself, since I would always take care of the flowers before I gave him his breakfast."

Unofficial cultural attaché

Darius and Madeleine Milhaud were cousins, with a ten year difference in age, and they knew each other their entire lives. He chose for her the right piano teachers and ... later she was much more than the caring wife in the background. In the United States, where they lived and worked during the War years (1940-1945), not only was she his partner, nurse, hostess, housekeeper and chauffeur, but she also taught [French literature and diction] and directed [plays]. Although the War ended in 1945, Milhaud was too ill to return to France until 1947. From 1948 until 1971, he and his wife taught alternate years at Mills College in Oakland, California. About their years in the U. S. she says, "It is a strange country. You can't live there without working very hard. The people are different. There was a war in Europe, but living in California we did not notice it at all." [That may be because the West coast was focused on the war with Japan.] "Americans are very sentimental, so the only thing we did for our country as kind of unofficial cultural attachés was to be a charming couple with a cute small boy.....People sympathized with France. Milhaud just needed to be Milhaud, teaching and composing. And my weapons were poetry and theater.....Strangely enough we were never bothered by anti-Semitism on the part of the French consuls, who were with the Pétain government, which had an agreement with the Nazis. They never discriminated against us as Jews. Being Jewish, though, was very important to Darius. He didn't go to Temple or celebrate the Jewish holidays, but he did pray every day.....Toward the end of his life he declared he didn't want to work on Saturdays. I liked the idea, because he

always worked too hard. But I never pointed out to him that he did write his letters on Shabbat."

"...I was searching for texts [to put] together"

Milhaud often included Madeleine in his work. She was very quick and a good sight-reader, and as soon as a piece was finished, they played through it together. She also wrote three libretti for Milhaud. "I did not like doing it, but I only did it when he couldn't find anybody else free to do it. When Darius felt like writing an opera, he wanted a libretto at that same instant. As he considered jealousy a virtue, I thought of Medea. I had read several texts after a show about Medea and I showed him the books. But none of his friends among the writers and poets had time at that moment [to create a libretto]. He got more and more restless and asked me to do it. Because I knew Darius' style very well and I more or less knew what he liked, I did it. The libretti for *La Mère coupable* and *Bolivar* were created in the same way. I actually didn't write a libretto, but instead put texts together. In fact, in a way, I 'stole' the libretto!"

In *Ma Vie heureuse* Milhaud says, "For a long time I had wanted to do something with a jealous wife whose passion would drive her to crime as the unavoidable result of her demanding, unbridled love. Medea seemed to be the ideal topic for such a theme. The preceding summer Madeleine had collected scenes from Euripides and Seneca, out of interest. Thanks to her feeling for theater and her knowledge of my preferences, she was able to write the libretto."

Missing is selfish

"Do I miss him after all these years?" She looks suddenly serious and somewhat strict. "I was an actress, but I hate theatrical scenes in normal life. Look, my dear, it is a wonder that Darius with his illness lived to be as old as he did..."

After our conversation she shows me all her tangible memorabilia: the portrait of Darius Milhaud painted by their son Daniel, the designs of Fernand Léger for *La Création du monde*, for *Salade*, the vases and the things from all countries of the world. She is a little bit sad and shows her stacks and stacks of books, and says, "Those are my friends now." In the meantime she looks back on her visits to Holland...

When asked if she will come to Utrecht on the 22nd of April, she replies that she doesn't know. "Maybe, my dear, if I feel a little bit younger!"

Madame Milhaud was indeed unable to travel to Utrecht to be present for the Darius Milhaud Day there on Sunday, April 22, 2001, but her son Daniel and his wife Nadine attended, to represent her there.

For information about the programs on Darius Milhaud Day, see page 12.

IN MEMORIAM



The picture of the late Anne Kish seen above was kindly sent to the Darius Milhaud Society by Diana Fackenthal, who commented, "How she loved the Milhauds! How she loved music! She was so grateful for the efforts of the Darius Milhaud Society to keep Milhaud's music alive."

The Darius Milhaud Society was greatly saddened to learn of the sudden and unexpected death of Anne Kish on June 8, 2001. The information below, for which we are most grateful, was composed and sent to the Society by her long-time friend and companion, Diana Fackenthal. The Society is touched and grateful to Anne Kish for having suggested that memorial gifts be sent to the Society in her name.

ANNE L. KISH, VIOLINIST, COMPOSER, TEACHER

Anne Kish, known to many in the San Francisco Bay area while attending Mills College and in the succeeding years when she founded and directed the "School of Orpheus" in Berkeley, died at her home in Madison, Virginia on June 8th, 2001. Anne was a consummate musician - a concert violinist who performed throughout the United States and Europe, a composer and an inspiring teacher. Her deep love of music was expressed in every concert she gave.

She was a devoted composition student of Darius Milhaud at Mills College and she earned a diploma in violin from the Conservatoire National de Paris. She also studied with Olivier Messiaen, Roger Sessions, Nadia Boulanger and Manfred Bukofzer. She, herself, was a professor at Cornell College in Iowa, Bryn Mawr College and the San Francisco Conservatory.

She gave her whole heart and passion to the many and varied music projects she created and realized. One of her first arts groups, "The Arts Forum", was started by Anne in suburban Philadelphia in the early 1960s. She introduced concerts, films, lectures and art shows; she produced one of the first showings of POP/OP art in the Philadelphia area. After obtaining her Ph.D. in Musicology, at Bryn Mawr College, where she became an expert in Baroque music performance, she created "The School of Orpheus" in Berkeley,

California. There she gathered together and conducted a chamber orchestra, a chorus of professional singers and a wind ensemble in order to teach the musicians the real style of playing Baroque music. It was a rich time of exploration and learning for the hundreds of musicians participating. The many concerts were eagerly anticipated by the audiences attracted to their musicality, their freshness and energy. Major works of the Baroque such as Bach's *b minor Mass*, his *Saint John Passion*, operas by Handel and Milhaud, concertos and chamber works were all produced and directed by Anne. She was truly a pioneer in the realization of the Baroque style as it is performed today. Many of the musicians associated with her during this time consider it the highpoint in their love for music and performance.

The "School of Orpheus", after success in the Bay area, embarked on a summer festival in Chartres, France in 1973, where they enlivened this beautiful cathedral town for that summer and for seven more years afterward. The festivals, after the first few years were split between Chartres and Vézelay, and the musicians were drawn from all parts of Europe and America. A highpoint of one festival was the production of two medieval mystery plays. The music for the two plays was transcribed by Anne from the original medieval notation. The first play was performed in the church of St. André, situated below the Chartres cathedral. When it was finished, the musicians and audience wended their way up from that church to the steps of the cathedral, all the while singing the *Te Deum*. Then on the steps of the north portal of the cathedral, the second play was sung to an audience of over two thousand who, at the finish, all mounted the steps and entered the cathedral. The troupe took those plays on tour into Belgium, the Netherlands, Germany and other cities in France.

Upon returning to the United States in 1980, Anne continued concertizing, composing and teaching. She loved her students and she expected and succeeded in bringing out the best of every student, wholly believing in their talents. At the Woodberry Forest School in Madison, Virginia she formed a chamber group for her students which was later to become the Blue Ridge Community Orchestra, which she created and conducted.

Anne was devoted to keeping real music alive... In her last message in May to her Findings group she asks: "What's new? What's powerful? What reaches the human spirit? What's beautiful? It seems to me we must find it ourselves, each one on a pathway. Beautiful is wholeness. It's central law, like the ever-changing laws of science ... [it] always becomes central but can undergo what appears as revolutionary change. We recognize it instantly and understand it later! Exploring the mystery takes courage and work...."

WE NEED YOUR SUPPORT!

The only way for us to know that you received the mailing of this **Newsletter** is to respond. Be sure to send us any change of address. If you did not contribute to the *Darius Milhaud Society* in 2001, you are urged to renew your support as soon as possible to be sure of receiving the year 2002 **Darius Milhaud Society Newsletter** and the *Darius Milhaud Performance Calendar* updates. Please use the space below to indicate which activities of the Society particularly interest you. We look forward to hearing from you!

Yes! I would like to help the *Darius Milhaud Society* continue to encourage performances of Milhaud's music. My gift of \$..... is enclosed in order to receive the **Newsletter** and the *Performance Calendar* for one year.

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Darius Milhaud Society Activities

The *Darius Milhaud Society* is deeply grateful to those who support efforts to make Milhaud's music better known. The Society's activities include the encouragement of performances, with involvement in eighteen festivals in metropolitan Cleveland and presentation of at least 120 Cleveland premieres of Milhaud's music. The Society provides advisory assistance for many other performances nationwide.

The **Darius Milhaud Society Newsletter** has been published since 1985 and the *Darius Milhaud Performance Calendar* since 1986.

Starting also in 1986, The *Darius Milhaud Award* has been granted during the annual commencement exercises at The Cleveland Institute of Music to an exceptionally sensitive, accomplished and diversely talented student enrolled in the Conservatory.

Darius Milhaud Performance Prizes have been awarded annually at The Cleveland Institute of Music since 1994, for the best performances of Milhaud's music by students in the Conservatory. Recipients are chosen by a professional jury following a public audition concert.

In 1995 the *Darius Milhaud Performance Endowment* was established at Mills College in Oakland,

California, by alumnae of the Class of 1945. In September of 1996, the above *Mills College Endowment* was augmented by the *Darius Milhaud Performance Endowment Supplement*, which specifies that income from the *Supplement* be used no less often than every five years, exclusively to support artists performing Milhaud's music in special celebratory concerts that feature large-scale Milhaud works.

In December of 1996, the *Darius Milhaud Endowment* was established in Cleveland for perpetuation of the *Darius Milhaud Award*, the *Darius Milhaud Performance Prizes* and for support of an annual *Darius Milhaud Scholarship*, the requirements of which are similar to those for the *Darius Milhaud Award*, i.e., support for a student who shows unusual and varied talents, sensitivity, accomplishment, and the potential for an eminently successful career in music.

On the next page are the names of those who sent gifts to the *Darius Milhaud Society* between January 1 and December 31, 2001. If your gift was received after the latter date, it will be listed in the next **Newsletter**. If you did not send a gift in 2001, please send your support as soon as possible to be assured of receiving the year 2002 **Newsletter**, which will be delivered by first-class mail to those who contribute \$40.00 or more.

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DARIUS MILHAUD PERFORMANCE PRIZE CONCERT AT THE CLEVELAND INSTITUTE OF MUSIC

The eighth public audition concert to determine winners of the *Darius Milhaud Performance Prizes* for 2001 took place on Saturday, March 31, 2001, in Le Pavillon at The Cleveland Institute of Music. Eight performances of Milhaud's music were presented by sixteen full time Conservatory students at The Institute, on both the undergraduate and graduate levels.

The program in the order given, included:

Sonate for violin and harpsichord, Op. 257, performed by Ruth Marie Bridge, violin and Pei-Shan Lee, harpsichord

Sonatine for two violins, Op. 221, Jennifer Choi and Timothy Peters, violins

Cantate nuptiale, Op. 168, Jennifer Porto, soprano and Alicja Basinska, piano

Scaramouche for two pianos, Op. 165b, Zahari Metchkov and Shuai Wang, and after intermission, *Scaramouche* for two pianos, Op. 165b, Georgi Slavchev and Nicolas Constantinou

Concertino d'hiver, Op. 327, for trombone and strings, Kelly Hardee, trombone, and Christine Hill, faculty member at The Institute, (piano transcription arranged by Milhaud)

Sonatine for clarinet and piano, Op. 100, Stephen Charette, clarinet and Kazuo Murakami, piano

Suite for violin, clarinet and piano, Op. 157b, Ning Kam, violin, Soo-Youn Hong, clarinet and Pei-Shan Lee, piano

Prize winners were: First Prize, Georgi Slavchev and Nicolas Constantinou, pianists, for *Scaramouche*; Second Prize, Ruth Marie Bridge, violin, and Pei Shan Lee, piano, for *Sonate* for violin and harpsichord; and Third Prize, Ning Kam, violin, Soo Youn Hong, clarinet, and Pei-Shan Lee, piano. Prize amounts for this year were: First Prize, \$500 for each student performer, Second Prize, \$300 for each student performer, and Third Prize \$200 for each student performer.

Two Honorable Mentions were also awarded by the judges: for *Scaramouche*, Op. 165b, performed by Zahari Metchkov and Shuai Wang, duo pianos, and for the *Sonatine* for two violins, op. 221, played by Jennifer Choi and Timothy Peters, violins.

Judges for the 2001 *Darius Milhaud Performance Prizes* were Drs. PAUL CHERRY, ANNETTE KAUFMAN and WILLIAM MARTIN.

Dr. Cherry, Professor of Music at the University of South Dakota, Vermillion, is a clarinetist who has performed with major orchestras around the country and in New York and is currently principal clarinetist of the Sioux Falls Symphony. He wrote his doctoral dissertation at the University of Colorado on

Milhaud's string quartets and has published an article on Milhaud's two "unknown" string quartets as well as analyzing the hidden *Mahzor* (cycle of festive prayers for the liturgical year) in the *Etudes sur des thèmes liturgiques du Comtat Venaissin*. (See the 1997 *Darius Milhaud Society Newsletter*, p. 15.)

Dr. Annette Kaufman, pianist, studied with James Friskin in New York and Jeanne Blancard in Paris. Widow of well-known violinist Louis Kaufman, she often concertized with him. She holds an honorary doctorate from Oberlin College and is editing the memoirs of her late husband.

Dr. William R. Martin, tenor and Emeritus Professor of Music at Cleveland State University, earned a Master's degree at The Cleveland Institute of Music and a doctorate from Oxford University. Dr. Martin performed *Trois élégies* and *Prends cette rose*, two duets by Milhaud for soprano and tenor, with Elizabeth Unis Chesko in 1984, during the first Milhaud Festival organized by the Darius Milhaud Society.

Following the program, a reception was held to honor performers and judges, and announcement was made of the winners. Members of the Darius Milhaud Society Executive Board assisting with the reception included Donna Gerber, Ursula Korneitchouk, Toni Miller, Martha and Herbert Schlosser, Lucile Soulé, Clinton Warne, and Dolores White.



Some of the students participating in the Milhaud Performance Prize concert on March 31, 2001 were: l to r, Zahari Metchkov, Nicolas Constantinou, Shuai Wang, Timothy Peters, Georgi Slavchev, Ning Kam, Pei-Shan Lee, Soo-Youn Hong, Ruth Marie Bridge and Jennifer Choi.

The Darius Milhaud Society apologizes to Cheryl Stern Seltzer, Mills Class of '59, who was described as attending her 50th Reunion in 1999. We should have said 40th Reunion. See pp. 10 and 18, 1999 *Newsletter*.



Seen above, l to r, are the three judges for the Darius Milhaud Performance Prizes audition concert held on March 31, 2001, Drs. Paul Cherry, Annette Kaufman, and William Martin.



Orianna Webb, (she prefers to be called Anna), recipient of the sixteenth Darius Milhaud Award at The Cleveland Institute of Music, presented at commencement on May 18, 2001. See information about Ms. Webb, below.

DARIUS MILHAUD AWARD PRESENTED AT THE CLEVELAND INSTITUTE OF MUSIC

Orianna Webb, who graduated with a Master's degree from The Cleveland Institute of Music on May 18, 2001, was the sixteenth full-time Conservatory student at The Institute to receive the Darius Milhaud Award. Ms. Webb has distinguished herself as composer, conductor, bassoonist and teacher, along with having been an honor student in both undergraduate and graduate studies.

A native of Akron, Ohio and daughter of artist-teacher parents, Ms. Webb studied both piano, with Nicholas Constantinidis and Ethel Burke, and bassoon with George Peeples. She played bassoon in the Akron Symphony Youth Orchestra and with many chamber music groups in the area.

She completed her Bachelor of Arts with honors at the University of Chicago, where she studied with composer John Eaton, and received the Olga and Paul Menn Foundation Prize for her work *The Light Beams and Breaks*, a nonet (three each of violins, violas and cellos). She served as House Manager and Publicity Manager for the University of Chicago Symphony Orchestra and also as Publicity Manager for the University of Chicago Chamber Orchestra and Wind Ensemble. She co-founded the Undergraduate Composers' Concert Series there.

In 1999, she attended the Summer Composition Program at La Schola Cantorum in Paris, France, where she studied with Samuel Adler, Philip Lasser and Narcis Bonet.

At The Institute, Ms. Webb was a composition student of Margaret Brouwer. From 1998 until her graduation she was a Graduate Assistant in the CIM Composition Department, teaching composition and orchestration, as well as private composition and music theory to students in the Preparatory Department. She was Personnel Manager and Assistant Director of the CIM New Music Ensemble, conducting works by herself and others.

Awards and honors include first place winner of the Victor Herbert/ASCAP Award for *Deep in the Woods*, written for mezzo-soprano, oboe, bassoon, harp, violin, viola and double bass, the Devora Nadworney Prize for Vocal Writing from the National Federation of Music Clubs, and the Donald Erb Composition Prize.

Ms Webb's commissions include *Being and Becoming*, written for the Cleveland Orchestra Youth Orchestra, heard in premiere performance in Severance Hall during May 2000, conducted by Cleveland Orchestra Assistant Conductor Steven Smith.

Sequence Dreams for violin, marimba and glass instruments, was commissioned by the Akron Art Museum and Mr. and Mrs. Rory O'Neill for the exhibit *Ohio Perspectives: Reflections in Glass*. It was performed by the CIM New Music Ensemble, the Music 2000 Festival and the Mostly Modern Chamber Music Society. She was commissioned by bassoonist Renée Dee for a work that was premiered at the 2001 Double Reed Society convention. Ms. Webb entered Yale University in fall 2001 to begin doctoral studies in composition.

DARIUS MILHAUD PERFORMANCE ENDOWMENT CONCERT AT MILLS COLLEGE

Mills College presents an annual concert that features Milhaud's music with the support of the *Class of 1945 Darius Milhaud Performance Endowment*. Established at Mills in 1995 during the alumnae reunion by a gift from the Class of 1945, the concert took place on Friday, September 14, 2001 at 8:00 p.m. in the Concert Hall. Title of the concert was, "Darius Milhaud and Les Six" and included works by Darius Milhaud, Germaine Tailleferre, Francis Poulenc and Arthur Honegger. The other two members of Les Six, Georges Auric and Louis Durey, were not included.

The program in the order given was:

Sonatine for flute and piano, op. 76, (1922), performed by Priscilla Call Essert, flute and Kristin Pankonin, piano

Six Chansons françaises (1929) by Germaine Tailleferre sung by Sara Ganz, with Belle Bullwinkle, piano

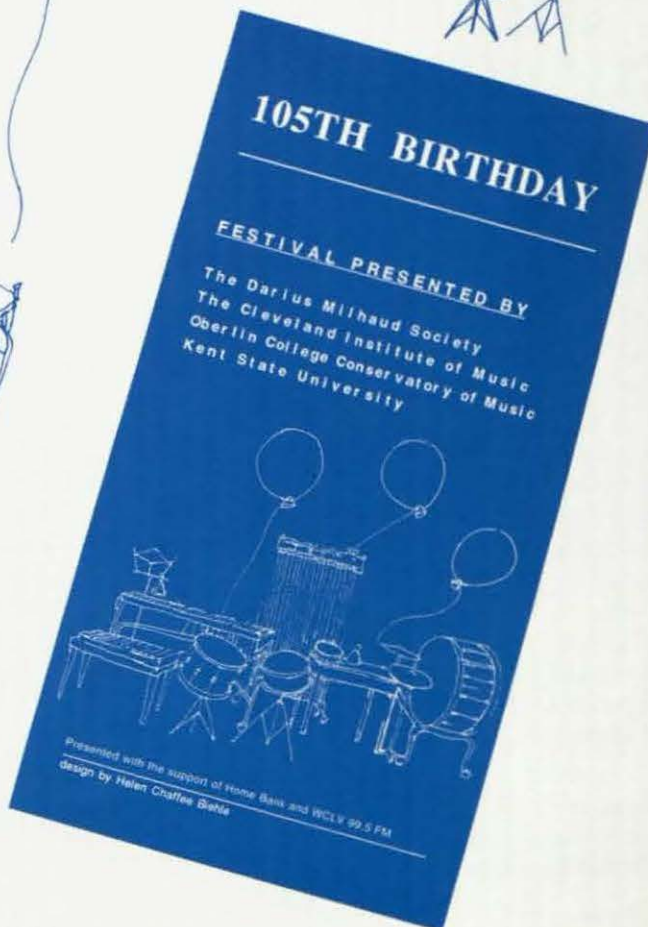
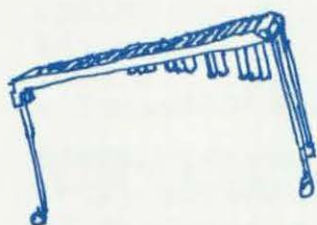
Sextet for piano and winds (1932-39), by Francis Poulenc, played by Kristin Pankonin, piano, Priscilla Call Essert, flute, Peter Lemberg, oboe, Arthur Austin, clarinet, Rufus Olivier, bassoon, and Alicia Telford, horn. An intermission followed. After intermission,

La Cheminée du Roi René op. 205 (1939), performed by Priscilla Call Essert, flute, Peter Lemberg, oboe, Arthur Austin, clarinet, Rufus Olivier, bassoon and Alicia Telford, horn

Petit Cours de morale (1941), by Arthur Honegger, sung by Sara Ganz, soprano, with Belle Bullwinkle, piano,

Sonate op. 47, (1918) for flute, oboe, clarinet and piano, performed by Priscilla Call Essert, flute, Peter Lemberg, oboe, Arthur Austin, clarinet, and Kristin Pankonin, piano.

BROCHURES DESIGNED BY HELEN CHAFFEE BIEHLE FOR THE DARIUS MILHAUD SOCIETY



IN MEMORIAM

The Darius Milhaud Society is deeply saddened by the loss of long-time Board member Helen Chaffee Biehle, who died on January 9, 2001. She had taken an active part in many activities of the Society and had designed most of the brochures that notified listeners of festivals of Milhaud's music presented in greater metropolitan Cleveland. Some of those brochures are pictured in this **Newsletter**, p. 10.

Mrs. Biehle was born in Wattsburg, Pennsylvania, where she and her late husband Frederick restored a 1914 house and operated it as a gallery for Ohio and Pennsylvania artists. Mrs. Biehle came to Cleveland to attend high school at the Andrews School for Girls in Willoughby and later earned degrees from Flora Stone Mather College of Western Reserve University and the Cleveland Institute of Art. In 1951 she married fellow art education graduate Frederick A. Biehle, son of well-known Cleveland painter August F. Biehle and until his death also a member of the Board of the Darius Milhaud Society. After they were married, the Biehles earned master of fine arts degrees at Cranbrook Academy of Art in Michigan.

During her 25 year tenure as an educator and art department chair at Laurel School in Shaker Heights, Mrs. Biehle's students were frequent recipients of annual scholastic art awards, and Mrs. Biehle herself received the National Scholastic Art Association's "Excellence in Teaching" award three times. While at Laurel she co-authored *Art: the Image of History*, a handbook for teachers of history and art.

Mrs. Biehle also taught children's classes at the Cleveland Museum of Art. After her retirement she conducted classes in American art and architectural history at Cuyahoga Community College's elder campus and at the Chautauqua Institute. A long-time Board member of the Cleveland Artists' Foundation, she researched, wrote and designed for them publications about Northeast Ohio artists. She displayed her own work in the Cleveland Museum of Art's May Show and other prestigious venues.

In the Winter 2001 Newsletter of the Cleveland Artists Foundation, Rtraud Sackerlotzky paid tribute to Mrs. Biehle in the following words:

"Helen Biehle was one of the first board members of the Cleveland Artists Foundation.....Helen's enthusiasm for Cleveland artists was endless and contagious.....Helen promoted local artists long before it was fashionable to appreciate regional art.. She did this as an art teacher at Laurel School by using slides of paintings and sculptures by Cleveland artists to illustrate the elements of art. Her knowledge of art - and especially Cleveland art - was profound.....We will miss her keen spirit, her encouraging enthusiasm and her sense of humor."

An insert in the program for Mrs. Biehle's funeral held a quote from Laurel School colleague, Margaret Minshall, as she described her friend in 1971, upon her acceptance to the school's Cum Laude Society Chapter: "Her light, energetic walk seems to invite one into a world of wonderment - a truly blithe spirit. She has brought to her work and to the many students whom she has nurtured not only her fine talents as an artist, her love of beauty in all its forms, but also insights from the world of music, poetry and literature. Her fine gifts of the spirit, her broad sense of humor and her depth of insights have added an immeasurable dimension to Laurel School."



The ink drawing shown above was included on the program insert for Mrs. Biehle's funeral and is believed to be a self-portrait.



The picture above appeared in the Plain Dealer with Mrs. Biehle's obituary article.

DARIUS MILHAUD DAY IN UTRECHT

Darius Milhaud Day consisted of a series of three concerts, films, a lecture and a panel discussion, all of which took place in Utrecht, Belgium on Sunday, April 22, 2001. Organized by eminent Dutch musicologist Wilhelm de Vries, the events of the day featured a wide variety and lengthy time span in Milhaud's output, from the early ballet, Op. 58, *Le Boeuf sur le toit*, (1919) to Op. 363. *Symphoniette* for strings (1957).

Works ranged from the familiar (*La Création du monde* and *Scaramouche*) to the rarely heard (*Barba Garibo* and *Symphoniette*). The fifth and sixth *Petites Symphonies* were presented, as were the first French percussion concerto ever written (*Concerto pour batterie et orchestre* Op. 109), the four *Concertino* works of the seasons, Milhaud's chamber opera, *Les Malheurs d'Orphée*, and works for chorus and for children's voices.

The attractive forty page program booklet is a valuable and remarkable treasure of information, from the interview of Agnes van der Horst with Madeleine Milhaud to the biographies and pictures of participants, texts of vocal works and the opera, and bibliographical information concerning each work performed in the three concerts. The booklet also contains many pictures pertinent to Milhaud, his friends, his colleagues, his students and his works, as well as program notes and quotes from Milhaud's own writings. Inside the front cover is a chronology of life events from Milhaud's birth to his death.

Below is a listing of the events of the day, displaying names of concert works in order of performance with identification of participants. Performing groups included the Ebony Band, Werner Herbers, Director, the Netherlands Chamber Chorus, Stephen Layton, Director, the New Sinfonietta of Amsterdam, Peter Rundel, Director, the National Children's Chorus, Wilma ten Wolde, Director, and vocal and instrumental soloists. Events took place at Vredenburg Utrecht in the Grand Hall, the Small Hall and in the foyer of the Grand Hall.

MORNING CONCERT

La Création du monde: Ebony Band, Werner Herbers, conductor

Scaramouche, transcribed by D. Stewart for saxophone and wind quintet: Ebony Band, with Leo van Oostrom, alto saxophone

Concertino de printemps, for violin and chamber orchestra: New Sinfonietta of Amsterdam, Marijn Simons, violin, Peter Rundel, conductor

Le Boeuf sur le toit. ballet for orchestra: New Sinfonietta of Amsterdam, Peter Rundel, conductor

NOON EVENTS

12:00 - 12:30 Brazilian music (door) by Pinga and short films in the film hall

12:30 - 1:30 LECTURE by Wilhelm de Vries

1:30 - 2:15 Brazilian music by Pinga with films and documentaries

EARLY AFTERNOON CONCERT

Trois Rag-caprices for instrumental ensemble: Ebony Band, Werner Herbers, conductor

Concertino d'été for viola and instrumental ensemble: Werner Herbers, conductor, Roland Krämer, viola

Service pour la veille Sabbat for children's voices and organ: National Children's Chorus, Wilma ten Wolde, conductor, Erwin Wiersinga, organ

Récréation for children's voices and piano: National Children's Chorus, Wilma ten Wolde, conductor, Erwin Wiersinga, piano

Petite Symphonie no. 5 for ten wind instruments: Ebony Band, Werner Herbers, conductor

Barba Garibo for chorus and chamber orchestra: Netherlands Chamber Chorus, Ebony Band and New Amsterdam Sinfonietta, Stephen Layton, conductor

Les Deux Cités for chorus: Netherlands Chamber Chorus, Stephen Layton, conductor

Concertino d'automne for two pianos and chamber orchestra: Ebony Band, Werner Herbers, conductor, Gerard Bouwhuis and Cees van Zeeland, pianos

Petite Symphonie no. 6 for vocal quartet, oboe and cello: Netherlands Chamber Chorus and New Amsterdam Sinfonietta, Stephen Layton, conductor

La Mort d'un Tyran for spoken chorus, piccolo, clarinet, tuba and percussion: Netherlands Chamber Chorus and Ebony Band, Werner Herbers, conductor

4:30 - 5:30 ROUNDTABLE DISCUSSION with guests: discussion moderator, Emile Wennekes

7:30 - 8:15 Jazz music from the 20s by Andor's Jazz Band Holland, plus short films

EVENING CONCERT

Symphoniette for strings: New Sinfonietta of Amsterdam, Peter Rundel, conductor

Concertino d'hiver for trombone and string orchestra: New Sinfonietta of Amsterdam, Peter Rundel, conductor, Jörgen van Rijen, trombone

Petite Symphonie no. 4 for ten strings: New Amsterdam Sinfonietta, Peter Rundel, conductor

Concerto for Percussion and Small Orchestra: New Amsterdam Symphonietta, Peter Rundel, conductor, Arnold Marinissen, percussion

Les Malheurs d'Orphée, chamber opera in three acts for soprano, baritone, choral ensemble and instruments: Johannette Zomer, soprano, Quirijn de Lang, baritone, soloists from the Netherlands Chamber Chorus: Tannie Willemstijn, soprano, Karin van der Poel and Myra Kroese, altos, Marcel Beckman, tenor, and David Barick and Hans Pootjes, bass.



Shown above are *Les Six* plus Jean Cocteau, photographed in the Milhaud apartment during 1950. Seated, l to r, Arthur Honegger, Jean Cocteau and Darius Milhaud. Standing, l to r, Francis Poulenc, Germaine Tailleferre, Georges Auric and Louis Durey.

Ebony Band

Fluit

Jeannette Landré
Ingrid Geerlings
Jacqueline van der Zwan

Hobo

Bram Kreeftmeijer
Werner Herbers
Jan Spronk

Klarinet

Jacques Meertens
Willem van der Vuurst

Basklarinet

Ermo Hartsuijker

Fagot

Leendert Booyens
Jonathan Reeder

Saxofoon

Leo van Oostrom

Hoorn

Bob Stoel
Fred Molenaar
Yoeri de Vente

Trompet

Frits Dam row
Hans Alting

Trombone

Harrie de Lange

Tuba

Donald Blakeslee

Viool

Marleen Asberg
Anna de Vey Mestdagh

Altviool

Richard Wolfe
Guus Jeukendrup,

Cello

Daniël Esser
Marjolein Meijer

Controbass

Jaap Branderhorst

Piano

Gerard Bouwhuis

Harp

Veronique Serpenti

Slagwerk

Hans van der Meer
Herman Halewijn
Rene Spierings
Jan Willem van der Poll

Nieuw Sinfonietta Amsterdam

Viool 1

Candica Thompson
Lydia Forbes
Karen Segal
Nicoline van Santen
Marieke de Bruijn
Joana Guenova

Viool 2

Marie-Jose Schrijner
Frances Thé
Jacob Plooy
Annelieke van Beest
Sanne Hunveld

Altviool

Maxim Rysanov
Ruben Sanderse
Els Goossens
Ernst Grapperhaus

Cello

Kristine Blaumane
Maarten Mostert
Derck Littel
Michiel Weidner

Controbass

Koenraad Hofman
Rob Dirksen

Fluit

Mirjam Teepe
Fernande Veldhuis

Hobo

Ingrid Nissen
Bram Kreeftmeijer

Klarinet

Frankvan den Brink / Ivar Berix
Celeste Zeewald / Jelte Althuis

Fagot

Jonathan Reeder

Hoorn

Gijs Laceulle

Trompet

Frank Steeghs
Raymond Rook

Trombone

Harrie de Lange
Jan Bastiani

Slagwerk

Arnold Marinissen
Richard Jansen

Nederlands Kamerkoor

Sopronen

Barbara Borden
Caroline de Jong
Adinda de Nijs
Margriet Stok
Tannie Willemstijn

Alten

Ananda Goud
Myra Kroese

Kathrin Pfeiffer

Karin van der Poej
Nine van Strien

Tenoren

Marcel Beekman
Stefan Berghammer
Robert Coupe
Robert Getchell
Bruce Sellers

Bassen

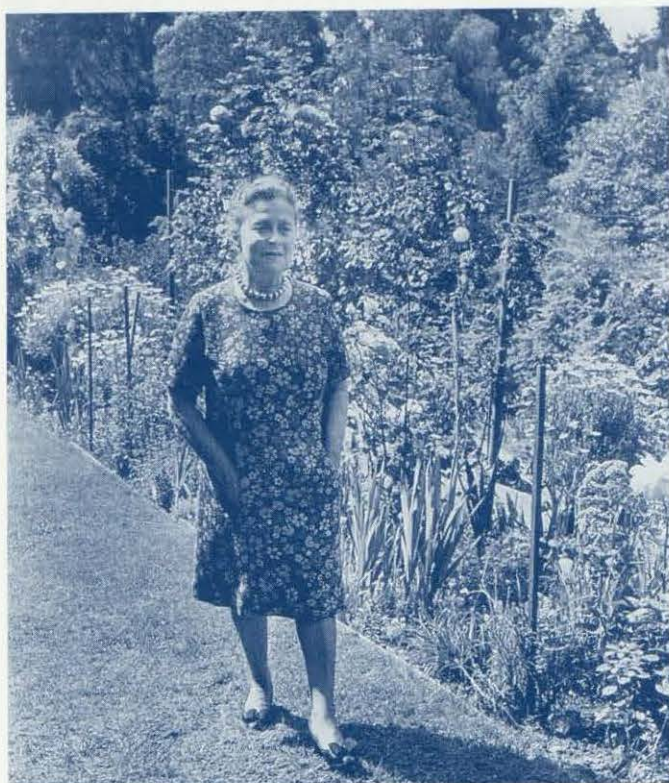
David Barick
Jelle Draijer
Kees-Jan de Koning
Hans Pootjes
Bas Ramselaar

Nationaal Kinderkoor

Maraliya Bakker
Nicky de Bie
Indra van de Bilt
Martha Bosch
Meike Buning
Marieke Derks
Hanna-Sara Doude van Troostwijk
Ingrid Doude van Troostwijk
Joris Goetze
Laura Guittart
Hanneke Hommes
Rosalie Jansen
Wieneke Jansen
Lea Klarenbeek
Sterre Konijn
Chofiet Roemersma
Elena van Slogteren
Rosanna Stokes
Florisvan Veldhoven
Jacqueline de Vries
Lydia de Vries
Susanna ten Wolde

THE HOME OF THE MUSICIAN

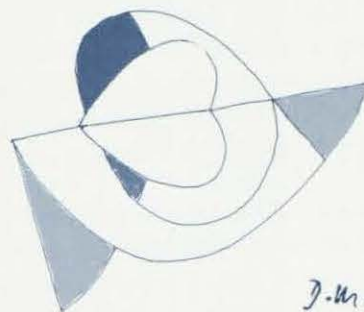
The article below, published in *Lettres Françaises*, was written by the late Claude Roy after he had spent the summer session at Mills College in 1946 as a participant there in the activities of the Maison Française. The Darius Milhaud Society is very grateful to Madame Madeleine Milhaud, who sent a copy of Mr. Roy's article, which has been freely translated from the French for this Newsletter.



Madeleine Milhaud in her garden at Mills College

"Musicians give us houses. They design plans with staves striped on the page as does the architect with his blueprints. They grope their way to a door or a window by the piano if that is what they are used to doing; they return to the white paper, they draw again. And there it is, a beautiful evening, or morning, in a house. One can walk there, look at it or turn around inside - one feels warm, one is happy (one *listens* to music). Or one can find there what one finds in houses and stone palaces: one is sheltered, one lets his dreams run riot, his personal images, his little interior engine - one is also happy (one *hears* music).

"I find it droll that Darius Milhaud, who builds such large, beautiful houses out of sounds, with walls of very heavy material and very light movement, solid, thick, in which there are no holes and no cracks, I find it amusing that he has lived for six years in Oakland, California, in a poky little hole of a house. A bee hive, where he invents palaces, cathedrals (and sometimes) when his heart sings of them, ah! it is not to himself that his heart speaks; he has a heart which sings definitively, sometimes of a mound of rushes or of reeds, - as fresh as those of the Swiss Family Robinson or Tom Sawyer.



The Darius Milhaud Society thanks Daniel Milhaud for permission to use his drawing, sent on January 24, 2001.



Home of Darius Milhaud and family at Mills College

"The Milhauds' home in Oakland is seemingly a cube of white paper and open windows, perched on a hill between an American college full of young girls and eucalyptus, and a new, ugly town that extends to the San Francisco Bay, where all at once there is the sea, the city of ugly cement forgotten. There is also a many-colored bird, a polytonal humming bird, which darts like an arrow around the little garden that surrounds the house. One must not forget the humming bird, however miniscule.

"By 1940, Darius Milhaud was a great French musician, and if you want to consider him from the point of view of the Cours Mirabeau [*the main street in Milhaud's boyhood home town*] with fountains emptying into the gorge and the cicadas and the old people of Aix-en-Provence, the son of good Mr. Milhaud the father, this old family of Milhauds, which has been around for hundreds of years in the houses and hills of Aix, just like the cicadas. Then, one morning at the end of a terrible story of panzer divisions, of seven stars and of the Hotel du Parc at Vichy (Allies), Milhaud would have awakened like millions of others, [to find himself] one of a species outside the law, and if there had been seven stars on the sleeve of the old monsieur, in revenge there would have had to be one

single star, but yellow, on the jacket of Benjamin Crémieux, Max Jacob and millions of others. But luck and a safe life sometimes arrive by telegram. In May 1940, a request came from New York for Darius Milhaud to go there to conduct his symphony. The musician, ill, supported by canes, with his wife and little son, embarked for Lisbon. The voyage ended at Mills College, Oakland, California, where for six years Milhaud has taught and has made France visible. One can represent France. It is a vocation, that of the diplomat. It can be a very beautiful career. Claudel or Giraudoux yesterday, Henri Hoppenot today, represent France in gala presentation. France presented and represented very well is very necessary and very beautiful. One can also make one see France. When Eluard goes to Italy or to Greece, he makes us see France. When Milhaud is in Oakland he makes us see (donner voir) France. And they all present an image of France that millions of friends will hold and keep in their hearts, which is sweetly revived when one says to them "La France. . . ." When one arrives in Oakland, one is not only a citizen of the hexagonal, temperate, moderate, cultured and golden France of the dictionaries and tourist agencies. One is a compatriot of the Milhauds, which is a great deal more...

"I have always wondered how the *Suite Française* and the *Second Symphony* were born in this tiny house crossed by birds which are also tiny, by sun, by the furious cry of the boats on the bay and by the record of Monteverdi that Daniel needs to play at full volume in order to be able to paint, and by the verses that Madeleine Milhaud recites while going and coming in the kitchen, and by the poem from the last issue of *Poetry* 46 that a petite American student recites in the next room, making the words so amusingly sing-song.

"In the midst of all that, Milhaud is near his piano and a table covered with a resplendent pile of books on art, newspapers, letters, poems, expired brochures, French reviews and clean scores, and he asked that they not be disturbed. Ah well! nothing at all disturbs him, neither the record, nor the poems recited in a loud voice, nor the humming bird, nor the tug boats nor the big breath of San Francisco living in the sun around him and the bay.

"He is a heavy man, and he seems to have come from the ground like the Balzac of Rodin, and when he walks, supported by his canes, they truly make one think of the scaffolding of sculpture. He has extraordinarily black hair that is not altogether obedient, and one of the most beautiful faces I have ever encountered. When one tries to perceive from whence his beauty comes, one realizes that it is not so much the heavy mass, the square jaw, the great forehead, all the stylish architecture of a genial and powerful man in this face, which makes Milhaud's silhouette unforgettable, but rather that his eyes and his mouth do not say exactly the same thing.

"His mouth is beautiful, a little severe sometimes. One easily imagines him mischievous, teasing, firm. His eyes are very black, very brilliant, very good. It is this which gives Milhaud the strong presence of calm, good will and generosity that he possesses, which makes him warm despite all that life has taught him about men, and which creases his mouth a little, disdainfully, sadly. But how his eyes refute it - and the music!

"The music of Milhaud. Twenty years ago there were people who found it advanced, they meant aggressive, that is to say mischievous. It was the time when Cocteau, with good reason, asked for music with a strong beat which had a young skin over solid bones and compact muscles. Milhaud came forth with *Creation of the World*, which has not aged by one measure, where God as an architect in a violent hurry flings forth with grandeur and savagery the elements of the world to create the earth. Madame Croiza would shout the "Choéphores", supported by an orchestra of tambours, castanets and timbales. Milhaud brought back from Brazil a friendship with Claudel that was never broken, and torrid music, an odor of green coffee which toasted under the sun. And there was scandal, a split in the fabric of habit made by the irruption of a great new voice. A great voice that they did not yet hear, but only the crunch of the tear made in the usual decor. And it was at that time that they truly began to listen to Milhaud and when they began to listen to him more and more.

"Of contemporary musicians Milhaud is probably the most all-encompassing, the one whose sound universe is the most open. He knows how to make great voices of anger roar, in *Christophe Colomb* and in certain moments of *La Sagesse*. He knows how to create laughter that moves mountains in *Protée*, tenderness that undoes us in *Les Malheurs d'Orphée* or the last string quartets, tragedy in *Maximilien*, irony in *Scaramouche*, [the power of] prayer in *La Sagesse*. Always however, whether he laughs or is indignant, or is amusing or is concentrating, Milhaud has a generosity of soul, which is perhaps with a certain abundance, the mastery of language and the gift of organizing great masses, the sign of genius even in music, just as in painting and poetry. This intense, large man, who knows how to be sarcastic and has a sense of scorn, also has an unending supply of the "milk of human kindness", the tender milk of which Shakespeare speaks.

"When summertime brings us together, it is this resource that has added richness to his American exile now coming to an end, a resource which has made the foyer of the Milhauds a place where one truly approaches, holds hands, feels them warmed, and pink and almost transparent at the same time. And this is a hearth which warms and revels in the one who approaches.

"The home of the musician is always full of music, of course. There are discs which turn, a piano that every one brushes against, a radio that is on, visitors who come in, go out, laugh, discuss, mix English and French, come to salute a master and carry away the image of a man and his intimates, look for a musician and find a Frenchman, a family of France. The poet John Gould Fletcher one evening asked Madeleine Milhaud to give him a double concert, of music and of poems. Madeleine recited the *Herodiade*, the *Chanson of the Unloved*, the words from France entwined with the music of France, verses in the mind of the listener passing through the measures of the *Suite Française*, which Milhaud wrote in the time of war and despair, as the humming bird flits across the garden in this other French garden that the musician thought of in his faraway country:

I want never to forget
My dove, my white harbor
My isle in the distance, my Désirade
My rose, my clove tree.

And the verses fly off into one's memory, like the birds

LE PAUVRE MATELOT REVISITED

The Darius Milhaud Society thanks Madame Madeleine Milhaud for sending the program page from a performance of Le Pauvre Matelot in Italy, and Walter Strauss for translating the information into English. Manfred Kelkel, author of the remarks, is a professor of musicology at the Sorbonne in Paris and wrote his doctoral dissertation on Milhaud.

"Darius Milhaud's interest in folklore is well-known. In his *Impressions d'Amérique* he affirmed that he had already profited from his trip to the United States to 'elaborate Negro folklore and to transcribe the "admirable popular songs from Florida"'. In an article of the 'Corrier musical' his entire enthusiasm becomes evident. 'Listen to the Saint Louis Blues, the Aunt Haggard Children's Blues: there is in them the same tenderness, the same sadness that animated the slaves.'

"In *Le Pauvre Matelot* one can discover a number of themes or motifs that, by reason of a characteristic melodic articulation and a regular contour, reveal their derivation from folklore. The characteristics that are maintained are, significantly, the essentially tonal flavor, the melodic progression by steps, that is to say, the repetition of melodic elements on a higher or lower tone (as in the second scene, aria no. 4) and again the restricted scope (generally within the interval of the octave). It can be shown, for example, that there are perceptible analogies between the passages of *Le Pauvre Matelot* and the sailors' songs, all of which belong to the same melodic typology.

"In some cases we are dealing with a true and proper textual citation, in other cases, the variants are minimal: nevertheless, there remain some recognizable elements which tend to confirm that Milhaud has hit upon precise folkloric melodies. Moreover, Milhaud himself declared that, 'The problem of folklore is a

which hover on the voice of Madeleine Milhaud and will skim through the great countryside of Poussin which the musician describes with his talent, his heart and the melody "D'auprès de ma blonde". And from the other side of the earth, in France a new day arises while here the day is over. It is France that they make friendly, *friendly*, the beautiful word, as it sounds in the verse of Racine, Darius Milhaud and the house of the musician.

"Morning finds Milhaud surrounded by students in short-sleeved blouses and blue jeans, or quite alone in a house too often buzzing, and if I enter through the open door, I tiptoe in and watch with baited breath while the white page and the staves become covered with tiny stars of ink; Milhaud is building one of his houses of sounds where men will be at ease. Watching him write, I think of the words of Rimbaud, who becomes flesh and watches beneath my eyes: 'I foresee a fabulous opera.....The reasonable song of the wisemen.....' Rimbaud, how rightly discovered, in the play that Madeleine is reading aloud nearby, while she makes children aware, who will never forget the hours spent in the home of the musician."

dual one. It must be left intact, classified in the archives of a library, or else it must be treated freely by the composer and integrated within his own personal sphere...It is necessary to utilize those (folkloristic) themes, if only to turn them into a new and personal music...And it is not a matter of arrangement or adaptation...If one takes up popular old themes, it is for the sake of bringing them back to life, to give them new vigor, to make them contemporary."

The text by Darius Milhaud below, also translated by Walter Strauss, appeared on the same program page as that above.

"While Jean Cocteau was spending his vacation in Piquey, he read in a local newspaper a news item which struck him greatly: the son of poor Rumanian peasants who since his childhood had had him brought up by cousins who went to seek their fortune in America, had long lost contact with his family. He had become a brilliant student who wanted to see his family again and left for Rumania. Upon arriving in his village, he decided to spend the night at the house of his parents without identifying himself. But they, taking him for a rich foreigner, murdered him. Cocteau was inspired by this news item to compose his opera libretto... I liked this poetic text very much. Cocteau intended it for Auric, but Auric was very busy and agreed to let me use it...[I]n 1927...our attention was drawn by *Le Funeste Retour* [a Canadian folk song with a similar text]...likewise Albert Camus in *Le Malentendu*."

IN MEMORIAM

The Darius Milhaud Society was saddened to learn of the death of MAUDE McARTHUR WHITE on February 9, 2001. Mrs. White was the widow of Lynn T. White, Jr., and while he was President of Mills College from 1943 to 1958, served in the role of "first lady" of the campus. The Whites were strongly supportive of the Music Department and attended most of the concerts in the Hall for Chamber Music, including student recitals.

The daughter of Frank McArthur and Ethel May Ferguson, Mrs. White grew up in San Francisco. She was educated at Miss Hamlin's School, Galileo High School and Stanford University, where Dr. White was a member of the medieval history faculty before assuming his post at Mills.

The family moved to Los Angeles in 1958 when Dr. White became Professor of Medieval History at UCLA. Mrs. White was an active member of the UCLA Faculty Club, Westwood Presbyterian Church, Meals on Wheels, and served as a member of the University's YWCA board. She is survived by four children, seven grandchildren and seven great-grandchildren.

LARRY ADLER

Harmonica virtuoso Larry Adler commissioned a concerto from Darius Milhaud in 1942 and performed it with the Orchestra Colonne of Paris on May 28, 1947, G. Poulet conducting. Milhaud immediately transcribed the work for violin, retitling it Suite Anglaise. We thought Newsletter readers might like to know about Mr. Adler's career, paraphrased below from wire reports printed in the Cleveland Plain Dealer on August 8, 2001.

"Larry Adler...who charmed kings, commoners and composers with an instrument once disparaged as a toy, died yesterday at 87. [He] played with George Gershwin, Paul Whiteman, Jack Benny, Django Reinhardt and, late in life, with Sting. Ralph Vaughan Williams, Malcolm Arnold, Darius Milhaud and Joaquin Rodrigo composed for him. At heart, Adler remained the brash teen-ager who caused gasps in Britain by striding up to King George V to shake his hand, rather than bowing. When [he] played at the White House, President Truman accompanied 'The Missouri Waltz'. ...[and] Adler cracked: 'you're a hell of a better president than you are a pianist.'

"[A native of Baltimore],...at 14 he ran away to New York City [where Rudy Vallee]...helped him get a job playing harmonica for Mickey Mouse cartoons. Adler became hugely popular in Britain in the 1930s...[He] teamed with dancer Paul Draper in 1941...until 1949, and he toured with Jack Benny to entertain troops during World War II. Adler's score for the 1953 film 'Genevieve' was nominated for an Oscar, though in someone else's name. He was not acknowledged as the true composer until 31 years later. [He] wrote books including 'Jokes and How to Tell Them' and an autobiography, 'It Ain't Necessarily So'".

L'ENFANT AIME (A CHILD LOVES)

The following article appeared in the magazine "California Music Teacher", Vol. 24, No. 3, Spring 2001. We thank Jean Roy Shell for sending the review by C. Leonard Coduti on p. 17, seen below. Mrs. Shell helped get Milhaud's music listed in the Music Teachers Association of California syllabus several years ago.

A Child Loves (L'Enfant aime) Op. 289, edited by Gail Lew. © 2000 Warner Bros. Publications, 16 pages, \$5.95 CM Level: 4 (Flowers only) - 6.

"This is a collection of lovely intermediate student pieces written by Milhaud in 1949. They are well crafted pieces which Milhaud composed in order to develop the student's technique in addition to promoting proficiency and musicianship. The great jazz pianist, Dave Brubeck, a student of Milhaud when these pieces were written, provides a warm, loving Preface.

"*A Child Loves* is comprised of five pieces (*Flowers, Candy, Toys, Mother and Life*) with each piece becoming progressively more difficult. Unlike some of Milhaud's music, these pieces are quite pianistic with accessible rhythms and tempi. All pieces are written without a key signature.

"The editor of this gem, Gail Lew, provides an excellent condensed biography of the composer as well as a fine overall synopsis in which she says: 'Milhaud always holds the musical interest of the student with modern harmonies and dissonances. The compositions in this book reflect the modern musical maturity that only a master of the stature of Milhaud can provide. Thus, they retain and sharpen the student's musical interest, whether he is a child or an adult. This is done while developing the techniques necessary for mastery of the instrument.'

"*A Child Loves* is a very welcome addition to the contemporary repertoire and provides an excellent introduction to the music of Darius Milhaud. It is elegantly engraved and easy to read. The cover has a wonderfully appropriate reproduction of 'Girl with the Watering Can' by Renoir."

DEUXIEME SONATE

Milhaud's *Deuxième Sonate* for violin and piano has been recorded by the Erdely Duo, Stephen Erdely, violin, Beatrice Erdely, piano, for SoundMusic, Inc. 2001. Other works on the record are *Sonata in c-sharp minor* by Ernst von Dohnanyi and *Sonata in D Major* by Leo Weiner. The Darius Milhaud Society is very grateful to Jane Hohfeld Galante for sending a copy of this CD for the Society's archives.

The Darius Milhaud Society is very grateful to the following for their contributions to this Newsletter: Madeleine Milhaud, Francine Bloch Danoën, David Bernstein, Lola Brubeck, Frank Caputo, Diana Fackenthal, Priscilla Joy Everts, Jane Galante, Eda Regan, Jean Roy Shell, Martha Schlosser, Walter Strauss, Mary Hoch Walsh, and Wilhelm de Vries, and is especially grateful to Martha Schlosser, Lucile Soulé and Clinton Warne for editing and proof reading this Newsletter.

DAVE BRUBECK AND FAMILY

The Darius Milhaud Society is very grateful to Iola Brubeck, who sent the information about the Brubeck Institute and enclosed a letter describing activities of the Brubeck sons who are also following musical careers.

Dave Brubeck, Honorary Committee member of the Darius Milhaud Society, Mills College alumnus and student of Darius Milhaud at Mills, was the recipient of an honorary degree at The Cleveland Institute of Music during commencement exercises on May 18, 2001. Mr. Brubeck was introduced by Institute of Music President David Cerone, who presented a history of his accomplishments. Citation of the award of Doctor of Musical Letters was made by Board of Trustees Vice President, William Steinbrink, who said:

"Dave Brubeck, in recognition of the respect and admiration you have earned in the world of music as a pianist and composer in the uniquely American musical art of jazz, whose name is recognized the world over; as a pioneer in developing the "West Coast" style of jazz; as the recipient of myriad awards and citations, among them the National Medal of the Arts from the National Endowment for the Arts and a Lifetime Achievement Award from the National Academy of Recording Arts and Sciences; as a cultural ambassador for the United States who has performed around the globe in the service of humanitarian ideals; as a composer who has won acclaim for groundbreaking works combining jazz with the symphony orchestra; as an artist who collaborated in discovering the potential in bringing jazz and modern dance together; as the embodiment of the creative spirit and the consummate professional whose quest for excellence is no less diminished in a career that has already spanned more than 60 years; we consider it fitting and in accord with the purposes and ideas of The Cleveland Institute of Music to honor you on this, the Nineteenth Day of May, in the Year Two Thousand One.

"With the full approval of the Board of Trustees of The Cleveland Institute of Music, and by virtue of the authority vested in me as Vice Chairman of the Board, I hereby confer upon you the honorary degree of Doctor of Music, and admit you to all the honors, rights and privileges thereto appertaining."

A popular performer in Cleveland, Dave Brubeck gave a concert on November 12, 2000 for *Jazz on the Circle* in Severance Hall. His West coast tour from September 18th to November 6th, 2001 included a concert in Carmel, California in September, and concerts from November 1st to 6th in San Francisco and Santa Cruz as well as in Seattle, Washington.

As part of their sesquicentennial celebration, University of the Pacific, Dave Brubeck's alma mater, inaugurated the **Dave Brubeck Institute** at the University with panel discussions, workshops, clinics and three concerts. The various events took place from February 1st through 3rd, 2001, and the concerts were heard on Saturday, February 3rd, Thursday, February 8th and Saturday, February 10th.

The first concert on February 3rd consisted of music by Dave Brubeck and presented performances by the Dave Brubeck Quartet, University Choral Ensembles and University Symphony Orchestra. Works heard were selections from *Hold Fast to Dreams*, with Jennifer Youngs, soprano; jazz selections by the Quartet, with Dave Brubeck, piano, Chris Brubeck, bass trombone and electric bass, Bobby Militello, alto saxophone and flute, and Randy Jones, percussion; *Pange Lingua Variations*, with Rebecca Sulek, soprano, Brie Reimer, alto, D. Asa Stern, tenor, and Ryan Mitchell, bass; and *Upon this Rock*, with the University Symphony Orchestra and Choruses plus the Dave Brubeck Quartet, conducted by Russell Gloyd.

The program booklet revealed that Iola Brubeck (Mrs. Dave Brubeck) had received an honorary doctorate from the University of the Pacific, her alma mater, in 2000. She has often collaborated with her husband by writing original texts or adapting those of others, such as the Langston Hughes poem for *Hold Fast to Dreams*. She created the libretti for Dave Brubeck's *Light in the Wilderness*, *The Gates of Justice*, *Truth is Fallen*, *La Fiesta de la Posada*, *Variations on Pange Lingua*, *Earth is our Mother*, and *Voice of the Holy Spirit*. The two also created the groundbreaking musical, *The Real Ambassadors*, written for, performed and recorded by Louis Armstrong.

The last two concerts of the Brubeck Festival featured the world premiere performances of *Millennium Intervals*, a Brubeck work commissioned by the Stockton Symphony Orchestra and conducted by Peter Jaffe.

The Brubeck Institute has as its mission "to build upon Dave Brubeck's legacy, quintessentially American in origin, international in scope and unique in its breadth. With music at its center, the perspective of the Institute is holistic, serving to bridge the musical, historical, sociological, cultural, spiritual and literary characteristics associated with the Brubeck legacy.

"As a tripartite with the Dave Brubeck collection in the Holt-Atherton Special Collections of the University Library and the Conservatory of Music, the **Brubeck Institute** is a *living archive*. This concept is achieved by programming Brubeck related performances and scholarly presentations; organizing residencies for performers, authors and scholars, and conducting festivals, conferences, and workshops."

Iola Brubeck made the following comments in her letter:

"You asked about the other members of the family and what they are doing in music, so I am enclosing a photocopy of the review of *Convergence*, a concerto for orchestra Christopher was commissioned to write for the Boston Pops. As the review reflects, it is not

typically 'pops' schmaltz for orchestra, but a piece with great energy and rhythmic drive that also has its lyrical moments.

"I have also xeroxed an article that was written about our oldest son, Darius, and the work he does in south Africa.....As mentioned in the DBQ Newsletter, Darius composed a piece for Dave's 80th birthday (*Four Score in Seven*) that was performed by the London Symphony Orchestra and four of our sons--Darius (piano), Christopher (electric bass), Daniel (drums) and Matthew (cello). This concert was recorded live and will soon be released by the London Symphony Orchestra's own label.

"Daniel lives in California and performs with other local jazz groups, but is most closely allied with his brother, Chris, in the Brubeck Brothers Band (a jazz group). He has recorded with his father and with his brothers and with many of the jazz and 'pop' luminaries. He is known primarily for his intricate polyrhythmic solos.

"Matthew, also a Californian, plays cello in the Berkeley Symphony, where Kent Nagano is conductor, and performs in the band that tours with 'pop' singer, Sheryl Crow. He has toured with The Indigo Girls and has performed and recorded with Tom Waits and Sarah MacLaughlan in addition to leading his own jazz quartet. He has also composed for films and television and has arranged the music of African composer Thomas Papfumo for the Kronos String Quartet.

"The two non-musical (professionally, that is) offspring, Michael and Catherine, live near us in Connecticut and we have the privilege of seeing them quite often. Cathy is the mother of three children, one of whom, little Daniel, is playing his pieces for a student recital this very afternoon.....

"Dave felt quite honored to have received the honorary degree from CIM. And I was quite touched by the graduates standing to honor him."



Dave and Lola Brubeck, pictured in the brochure describing the purpose and work of the Brubeck Institute.



Dave Brubeck, pushing Darius Milhaud's wheel chair in Aspen, Colorado

LE CANDÉLABRE À SEPT BRANCHES HEARD IN PARIS

Mills College alumna Lois Brandwynne, known as a piano soloist, chamber musician, master teacher and recording artist, represents the fourth generation in a family of classical and pop musicians. At Mills she was a piano student of Alexander Libermann and Egon Petri and studied composition with Darius Milhaud and Leon Kirchner. She has for many years been on the piano faculty at the University of California, Davis. She has soloed with the San Francisco and Oakland Symphonies, as well as the San Francisco Chamber Orchestra and the Diablo Valley Symphony. She has recorded for Desto, Redwood, CRI and Koch labels and has received glowing reviews from the *San Francisco Chronicle*, the *Amsterdam Algemeen Handelsbad*, the *San Francisco Classical Voice*, and others. She is well known as a performer of contemporary music, having premiered many works by California composers.

Ms. Brandwynne gave a piano recital on October 12, 2001, in the Atrium concert hall in the Hotel de Brossier, Paris. The program included four excerpts from Milhaud's work that celebrates the holidays of the Jewish year: *Jourde pénitence*, *Les Macchabées*, *Fête de la Reine Esther* and *Fête de la Pentecôte*. Other works on Ms. Brandwynne's program were Beethoven's *Thirty-two Variations in c minor*, Schubert's *Impromptu in G Flat Major, Op. 90, No. 3*, *Polonaise-Fantasy, Op. 61* of Chopin and after an intermission, *Fantasy in C Major*, by Schumann.

Ms. Brandwynne wrote that although Madeleine Milhaud was unable to hear her Paris recital, she invited her to her home on Boulevard de Clichy, where "the pleasure of spending an hour with her.....was worth the entire trip."

MILHAUD IN CONVERSATION

On October 5, 1960 Darius Milhaud and Gerhard Samuel, conductor of the Oakland Symphony Orchestra, engaged in conversation in Milhaud's home, taped by Glenn Glasgow of station KPFA and broadcast on October 10, 1960. The text of the conversation was published in the Oakland Symphony's program book for October 19, 1960. The topic was programming in general and the opening of the Oakland Symphony season in particular. Below is an edited transcript of the conversation. The Darius Milhaud Society is grateful to emerita Mills College librarian Eda Regan for sharing this information.

G. Samuel: Monsieur Milhaud, in discussing tonight's program, or for that matter any program, the first thing that comes to my mind is the fact that the program has a shape, a form, a life and a mood all of its own, and that what compositions have been selected and how they are juxtaposed is terribly important....

D. Milhaud: Well, it is difficult because there are several sides to program-making. First of all, of course, you are right; we need to put some variety in a program and some oppositions between certain periods, and it is always very nice to have a classical work, a romantic one, a contemporary one and end with a brilliant piece in general. Now, of course, there is also the possibility of devoting a program to only one composer, the type of the all-Beethoven or all-Mozart program. That, also, has a sense. Now there is a little point to which I am sure you pay the greatest attention, and I would like to outline it - and that is to be very careful about the tonalities in which a piece is written, because if you have two or sometimes three pieces of the same tonality, it brings a sort of monotony to the audience and at first you do not know where it comes from. I remember once there was a recital by a violinist whom I admire very much and in the middle of this recital I was just thinking, how is it that there is something that is monotonous. And I found out that every piece was in "D" either major or minor, and after the concert we went out together and he told me: "Darius, tell me, absolutely, what you think." I said: "Well, it was wonderful. The only thing that bothers me a little bit is that all your pieces are in 'D'." And I knew he wouldn't sleep the next night.

G. Samuel: Do you feel that beyond the question of tonal monotony,.....that we should go as far as to actually put certain tonalities into relationship...

D. Milhaud: No, as long as it is not the same; of course, it would be the same thing, if you were to play an entirely atonal program; then the monotony would come from lack of tonality; it would be the same.

G. Samuel: That's right. So it is a very important thing which produces a very definite effect on the audience without the audience actually knowing why.

D. Milhaud: Yes, exactly.

G. Samuel: And we are in the fortunate position to know the technical reasons for this disaster. Being, of course, a very active composer yourself....I do not know whether there are any composers whose music for one reason or another you would *not* like to have on a concert side by side with your own....

D. Milhaud: No, no, no. That I do not mind at all. I have only two real allergies in music, and that is

Wagner and Brahms. But I do not mind at all if there is a Brahms symphony before or after one of my works. It happened so often, as if it were done on purpose even, which I thought surely it was not, but they are the only two composers I cannot stand easily, and I am very patient, of that I can assure you.

G. Samuel: Is there a common basic reason why just those two composers....

D. Milhaud: I don't think so; it is a question perhaps of Latinity. You know I can....I feel so strongly Mediterranean that I have a sort of difficulty to breathe in the Brahms air or in the Wagnerian atmosphere. Probably it is only that, because it has always been like that. It is not a hobby between my 60th and 70th years. It was like that when I was a kid; you know the first time I went to hear some Wagner I was very excited, because I had never heard any, and I waited for a moment when the whole Ring was given in Paris, and when I went there it was Weingartner conducting - it was in 1909 or 1910 - I was never so bored in my life; and I thought it was my fault, you know, because I saw the big applause and big enthusiasm of everybody and I was like one abandoned on the edge of the road.

G. Samuel: So this is....

D. Milhaud: An allergy.

G. Samuel: It is a very personal thing....

D. Milhaud:.....of course. But everything about taste is allergy when it is *personal*.

G/Samuel: But this question of having music on the same program....

D. Milhaud: But that I do not mind at all.

G. Samuel: You feel, if for all other reasons considered the two pieces will go well together then....

D. Milhaud: I don't mind at all. So many times I have had a Brahms symphony before or after one of mine.....so many times, everywhere.

G. Samuel: So if your music comes after, then you feel quite cured.

(Here both Messrs. Milhaud and Samuel chuckle.)

D. Milhaud: No, it is not a reason, but I do not mind. The only thing is that when my music came first I could always go away and escape it. But if it comes after, I have to stay. (Again they both chuckle.)

G. Samuel: Like the famous signs on Carnegie Hall, you know about those? The early days when Brahms was so unpopular.....special exits were provided for those who did not like him....I am often dissatisfied with what I

think our public seems to expect from us at public concerts and on the other hand with what we give them.....I want to ask you what you personally feel are the responsibilities of the conductor in regard to the public, beyond the actual performance of the pieces?

D. Milhaud: Yes, well you see I do not think it is so frightfully difficult. It is certainly only a question of being careful, because the public loves music and they like very much to hear very often the same pieces, and why not give them to them with the possibility to have on every concert something a little different, a little newer, a little refreshing, and even in the repertoire you have so many, so many symphonies which are not very often played. Look at Mozart - it is always the Jupiter and the g minor. Well, why not play a little more the other ones?

G. Samuel: Of course. Well, you notice that later on in the season I scheduled the 25th symphony which is so beautiful, which is never done.

D. Milhaud: Bravo! Bravo! Never, I know.

G. Samuel: And, of course, there are so many others. In a way, I am surprised that you really want us to give in to this craving to hear familiar things because there is such comfort in familiarity.....

D. Milhaud: Yes, my dear, but you did not ask me if I would go to a concert where you have only Beethoven and Tchaikovsky! But you asked me what to do about the public; but if you want to keep your public, you have to give them the things they like, and then progressively introduce some other things.

You asked me about the public and how you had to treat them. Of course, every time there was a kind of violent break it never worked. [Milhaud refers to a break in musical tradition.]

G. Samuel: On the other hand, it seems to me that all artistic progress would be completely impossible, if we were to give them only things they know.....It seems that this is kind of a 20th century disease.....because if you look at programs of the 18th century and even the 19th century, I think most of the things that were done were new.

D. Milhaud: Yes, yes, that is true.

G. Samuel: And those were the periods when music grew rapidly and did not lose contact with the audience.

D. Milhaud: Yes, but there are two kinds of superstitions, I would say: a little bit of fear of the new work, and if you give a new work it has to be a first performance. That is why years and years ago we founded in Paris a little chamber music society in which the first performances were forbidden - only second performances.

G. Samuel: Well, you are absolutely right and I am probably one of the sinners in that respect too.....somehow it seems to be easier to catch the

public's fancy in favor of a new work if they feel that this is the first time that anybody is exposed to it.....

D. Milhaud: Yes, that is very, very, very logical, but after that what I object to and the reason for this little society was that each time someone proposed a piece to a conductor and he said, "Has it been played?" and the other said, "Yes, it was played once in some remote place," he would say, "Oh, no, we are not interested." That is a thing I have heard so many times in 50 years.

G. Samuel: Yes, I am afraid that possibly the personal vanity of the conductors' tribe enters into it.....

D. Milhaud: I do not think it is vanity. I think it is because he knows that it will be more attractive for the public. That is all. But we cannot write pieces to be played only once.

G. Samuel: No, of course not. This is very important; but.....in some ways it has to do with the exaggerated importance of the performer against the creator.....In regard to presenting new, unfamiliar music, we hear so much today on the air, on television, about the necessity of explaining this music to the public. I personally do not agree with this attitude at all. I feel that an open mind, an open ear, and a healthy intellectual curiosity should be sufficient. How do you feel about the gap that has opened between composer and the public?.....

D. Milhaud: That has always been like that, you know. It is nothing new, and if you will remember the first performance of *Sacre du Printemps* and the big scandal, and then a few years later everybody was listening to it as if it were the *St. Matthew's Passion*. You have some pieces which were torn in pieces by the critics and after 10 years they just refer to them as if they were your best work. I have experienced that many, many times. Then I think that the musician has just to write honestly, and then happens what will happen.

G. Samuel: That is right. I still feel that our century seems to be a little different from other centuries, because although some now very familiar pieces were not accepted at first, I have a feeling that there was not as much public resistance and so much lack of understanding. Maybe it had to do with the fact that the idiom which was generally practiced was the familiar idiom and it was more a question of content, of *what* was being said, rather than *how* it was said.

D. Milhaud: Yes, now you were speaking of explanations and I think there is a point to develop there, because I was very much interested in the performance of *Wozzek* which I heard yesterday. Of course, I heard it in 1934 in Brussels for the first time and what interested me is that I met a lady who told me, "Oh, I know very well what it was about, because we had a lecture which explained what it was, what kind of an opera it was and then I listened to the recording," and of course, she was well prepared. But

How many people do not take even the possibility to do so. Of course, you'll tell me that it is going to suppress the surprise element, which is also very important.

G. Samuel: Well, I, myself, love to go to a concert where I will have the opportunity of hearing a new piece.

D. Milhaud: Sure, but we are professionals. It is not the same thing, you know, not the same approach.

G. Samuel: And yet the public will constantly go to new plays and I think they prefer to go to the play fresh and not have read the story or the play itself before.

D. Milhaud: It might be; I do not think it is the same with opera or music.

G. Samuel: Now I was at that performance last night too, and I thought.....that in the beginning the audience was very restless and talked through the orchestral interludes.

D. Milhaud: Yes, but not after the third one.

G. Samuel: And then the music gathered their attention and by the end-

D. Milhaud: The music won!

G. Samuel: Yes, it certainly did.....I think it is more exciting for them first to be restless and then to be won over than to be so completely prepared.....

D. Milhaud: Yes, this is also very possible.

G. Samuel:.....because it was a very dramatic experience to see this. Let us talk a bit about tonight's concert.....[T]here had to be Mozart because, well, there should be Mozart every day; and then I wanted Schumann because he isn't heard enough. And then "Genoveva" Overture is a beautiful piece of early romantic introspection which I try to contrast with Verdi's late romantic Italian directness and extraversion by finishing with the Overture to the "Sicilian Vespers."

D. Milhaud: Well, it will certainly make a very great contrast.

G. Samuel: And yet there is something very personal, very subjective, about both pieces.

D. Milhaud: Yes.

G. Samuel: And then I like to put Stravinsky after Mozart. To me, he often seems to compose in reaction to Mozart.....And this seems to apply particularly to Stravinsky's period of Orpheus and the other classical ballets. How do you feel about this program?

D. Milhaud: Well, I think I am very happy that you chose the Orpheus because it is a work of greatness, of great dignity and I think there is only one, if I remember well, one piece which is fast. All the other ones are slow and they have this sort of dignified tempo which is very marvelous and give a sort of deep feeling to the whole work.

G. Samuel: That is right. There are only two fast pieces; one of them is the Dance of the Furies, which is a fugue, and is a very marvelously constructed piece. I remember hearing the first performance with the Ballet Society in New York. I think it was 1950 with Stravinsky conducting. And the first time all I remember was that wonderful little section beginning with the harp, the oboe and the English horn, where they have a canon.

Well thank you so much for talking to me. It is always so interesting to exchange views on music, especially among musicians.....I should say I know that I profited from your views.

D. Milhaud: Thank you.



Darius Milhaud, with Gerhard Samuel at Mills College, possibly at the time of Milhaud's birthday celebration performance of his opera *Medea* in 1963.

LE BOEUF SUR LE BUN

Garrison Keillor, well known for his popular radio program, "A Prairie Home Companion", brought his witty remarks and humor to the July 12, 1998 concert at Blossom Music Center. Mr. Keillor created an original story that he recited to Milhaud's music, *Le Boeuf sur le toit*, played by the Cleveland Orchestra. Mr Keillor commented in an interview with *Plain Dealer* critic Wilma Salisbury, published in the Sunday, July 12th edition, "I've loved that piece ever since I heard it in college. It's a very American piece of French music. I got permission from the composer's widow to abuse his music..... it's a story told to music, a kind of *noir* story. It's my idea of a French idea of an American stereotype: a cowboy driving a hot car with a beautiful woman with bright red lipstick sitting beside him."

In his review, published in the *Plain Dealer* on July 14th, Donald Rosenberg said, "There he stood, the bard of Lake Wobegon, regal in red bow tie and red socks, weaving homespun wisdom and adventures of Lutheran denial.....The second half.....included a reworking of.....*Le Boeuf sur le toit*, titled *Le Boeuf sur le Bun*, which attempted to mix hamburgers, lipstick and unrequited love into a Buddy Holly scenario. Milhaud served as background music....."

DARIUS MILHAUD PERFORMANCE CALENDAR

The listings in this *Darius Milhaud Performance Calendar* are based on information contributed by readers, performers, organizations and Music Departments. We are very grateful to Madame Madeleine Milhaud and all of the others who have sent information. They include: David Bernstein, Anne Gillespie Brown, Frank Caputo, Alice Chamberlin, Paul Cox, , Margaret R. Gampell, Patricia Gray, Annette Kaufman, Laura Lee McClure, Eda Regan, Dick Veit, Mary Hoch Walsh, Barbara Rowan Whang, and Helen Starobin White. Special thanks to Eda Regan and Alice Chamberlin for ongoing information about Bay area performances.

In the 2002 **Newsletter**, there will be a *Darius Milhaud Performance Calendar* for the 2001-2002 season and earlier performances not yet listed. If you intend to perform Milhaud's music or if you know of performances by other musicians, please send information for inclusion in the next *Calendar*.

2001

UNDATED OKLAHOMA, Stillwater. Oklahoma State University. *La Cheminée du Roi René*, Prairie Winds Woodwind Quintet.

TENNESSEE, Cookeville. Tennessee Technological University. *Suite Française*, Tennessee Tech University Symphony Band.

NEW YORK, Rochester. Eastman Wind Ensemble Conference. *West Point Suite*, West Point Academy Band, David Dietrick, conductor.

JANUARY

11 CALIFORNIA, Santa Barbara. Music Academy of the West. *Sonatina for flute and piano*, Camerata Pacifica: Adrian Spence, flute, Joanne Pearce Martin, piano.

12 CALIFORNIA, Santa Barbara. Santa Barbara City College. *Sonatina for flute and piano*, Camerata Pacifica: Adrian Spence, flute, Joanne Pearce Martin, piano.

13 CALIFORNIA, Ventura. Temple Beth Torah. *Sonatina for flute and piano*, Camerata Pacifica: Adrian Spence, flute, Joanne Pearce Martin, piano.

14 CALIFORNIA, Thousand Oaks. Civic Arts Plaza. *Sonatina for flute and piano*, Camerata Pacifica: Adrian Spence, flute, Joanne Pearce Martin, piano.

19 and 20 CALIFORNIA, San Mateo. *Suite Provençale*, Peninsula Symphony Orchestra, Mitchell Sardou Klein, music director and conductor.

FEBRUARY

10 ILLINOIS, Belleville. *Suite Française*, Belleville Philharmonic Orchestra.

25 CALIFORNIA, Jackson. *Concerto for Percussion and Small Orchestra*, Motherlode Friends of Music.

MARCH

25 OHIO, Cleveland. Cleveland Museum of Art. *Suite for violin, clarinet and piano*, Cleveland Institute of Music students: Ning Kam, violin; Soo-Youn Hong, clarinet; and Pei-Shan Lee, piano.

26 TEXAS, Waco. Baylor University School of Music, Roxy Grove Hall. *Petites Symphonies, Le Printemps*, op. 43, *Pastorale*, op. 49 and *Sérénade*, op. 71. Ensemble Latinoamericano and Friends, Norman Gamboa, conductor.

31 OHIO, Cleveland. The Cleveland Institute of Music. 8th annual audition concert to compete for *Darius Milhaud Performance Prizes*. *Sonate for violin and harpsichord*, *Sonatine for two violins*, *Cantate nuptiale*, *Scaramouche for two pianos* (two performances), *Concertino d'hiver*, *Sonatine for clarinet and piano*, *Suite for violin, clarinet and piano*. For performer names, see p. 8 this **Newsletter**.

APRIL

8 INDIANA, Greencastle. DePauw University. *Concerto for Percussion and Small Orchestra*.

8 CALIFORNIA, Santa Barbara. Unitarian Society of Santa Barbara. *Sonata for viola and piano*, Kirsten Monke, viola, Bruce Marshall, piano.

11 VIRGINIA, Ft. Myer. Brucker Hall. *Suite Française*, United States Army Band, Robert Garofolo, conductor.

18 TEXAS, Denton. University of North Texas. *Concerto for Percussion and Small Orchestra*.

- 27/28 CALIFORNIA, Santa Cruz. University of California, Santa Cruz. *Concerto for Percussion and Small Orchestra*.
- 28/29 CALIFORNIA, Ft. Bragg. *Suite Française*, Symphony of the Redwoods.
- MAY**
- 10 NEW YORK, New York. Weill Recital Hall. Unnamed Milhaud work, Armstrong Chamber Concerts, Helen Armstrong, violinist.
- AUGUST**
- 15 CALIFORNIA, Santa Barbara. Music Academy of the West, Piano Master Class: *Quatre visages for viola and piano*, Lauren Chipman, viola, Natasha Kislenko, piano.
- SEPTEMBER**
- NORTH CAROLINA, Chapel Hill. University of North Carolina. *Les Songes* for two pianos, the Janus Duo: Barbara Rowan Whang and Francis Whang, pianists.
- OCTOBER**
- 13 WISCONSIN, Manitowoc. Silver Lake College, Chapel. *Chansons de Ronsard*, Deborah Tornow, soprano, Candice Griffith, piano.
- 13 CALIFORNIA, Pasadena. Norton Simon Museum Theater. *Le Boeuf sur le toit* for violin and piano, Southwest Chamber Music Players: Mark Menzies, violin, Gayle Blankenburg or Mari Kodama, piano. Also included: world premiere of Darius Milhaud Society Honorary Committee member Richard Felciano's *An American Decameron*.
- 16 CALIFORNIA, Los Angeles. Colburn School of Performing Arts. *Le Boeuf sur le toit* for violin and piano, Mark Menzies, violin, Gayle Blankenburg or Mari Kodama, piano. Also included: world premiere of Honorary Committee member Richard Felciano's *An American Decameron*.
- 25 NEW JERSEY, Englewood. John Harms Center. *La Création du monde*, New Jersey Symphony Orchestra, Maximiano Valdés, conductor.
- 26 NEW JERSEY, Princeton. Richardson Auditorium. *La Création du monde*, New Jersey Symphony Orchestra, Maximiano Valdés, conductor.
- 27 NEW JERSEY, Red Bank. Count Basie Center. *La Création du monde*, New Jersey Symphony Orchestra, Maximiano Valdés, conductor.
- 28 NEW JERSEY, Morristown. Community Theater. *La Création du monde*, New Jersey Symphony Orchestra, Maximiano Valdés, conductor.
- 28 CALIFORNIA, Berkeley. Berkeley Art Center. *La Cheminée du Roi René*, Horizon Wind Quintet.
- 30 NEW JERSEY, Newark. Prudential Hall, NJPAC. *La Création du monde*, New Jersey Symphony Orchestra, Maximiano Valdés, conductor.
- NOVEMBER**
- 6 MISSOURI, Bolivar. Southwest Baptist University. *Suite Française*, Southwest Baptist University Symphonic Winds, Jeffery Waters, conductor.
- 11 INDIANA, Valparaiso. Valparaiso University Student Chamber Music Festival. *Suite for violin, clarinet and piano*, Thomas Rosenwinkel, violin, Eric Cieszinki, clarinet, Adam Hughes, piano.
- 11 NEW YORK, Ithaca. Ithaca College. Nabenhauer Recital Room. Lecture by Shawn Allison, saxophonist: "Darius Milhaud's *La Création du monde*: Primitivism and the Modernist Aesthetic". Performance: *La Création du monde*, Shawn Allison, saxophonist, William McClain, conductor.
- 18 IOWA, Iowa City. *Concerto for Percussion and Small Orchestra*, Iowa City Community Orchestra.
- 27 NEW YORK, Ithaca. Ithaca College. Recital Hall, Faculty Chamber Recital. *Suite for violin, clarinet and piano*, Susan Waterbury, violin, Richard Faria, clarinet, Richard Shuster, piano.
- DECEMBER**
- 1 New York, Alfred. Alfred University. *Concerto for Percussion and Small Orchestra*.