

1998

The Darius Milhaud Society Newsletter, Vol. 14, Spring/Summer/Fall 1998

Darius Milhaud Society

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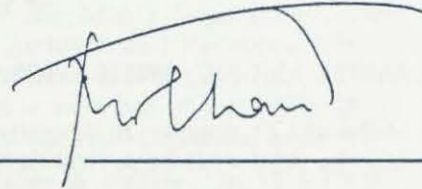
THE DARIUS MILHAUD SOCIETY NEWSLETTER

Cleveland, Ohio

Spring/Summer/Fall 1998

Vol. 14, No. 1, 2, 3

*Ballet is a genre that I like to impose upon myself. I say **impose**, because ballet presents me with a combination of constraints to which I must submit, of problems that I must resolve within extremely strict limits and which cannot be changed, constraints that come from the choreography, from tempo, rhythm, etc... Besides, these are perfectly tolerable constraints: that is a question of craft. If one likes it, and if one knows his metier, music is a domain where, more even than elsewhere, the word **impossible** does not exist in French.*



The pictures above were taken at Niagara Falls by Murray Adaskin. Mr. Adaskin kindly sent them to be added to the archives of the Darius Milhaud Society, for which the Society is very grateful.

NEW RECORDINGS

The Darius Milhaud Society is extremely grateful to Madeleine Milhaud and Francine Bloch Danoën, as well as to Tony Scaffide at Koch-Schwann records in New York, for sharing information about new recordings of Milhaud's music.

PARISII STRING QUARTET This quartet consists of Thierry Brodard and Jean-Michel Berrette, violins, Dominique Lobet, viola and Jean-Philippe Martignoni, cello. In 1998 they recorded their second CD of Milhaud's quartets as part of the entire series of eighteen that Milhaud wrote. The disc was reviewed in the November 1998 issue of *Le Monde de la Musique*. (See the article in this **Newsletter**, p. 4.) This second volume includes quartets No. 16, Op. 303, No. 2, Op. 12, No. 7, Op. 87, and No. 13, Op. 268. The first volume included quartets No. 12, Op. 252, No. 4, Op. 46, No. 9, Op. 140, and No. 3, Op. 32, with soprano Véronique

Dietschy. The new CD label is Auvidis Valois V 4782, and the first volume, recorded in 1997 for the same label is V 4781. Both CDs should be available at Tower Records. They can also be ordered from H & B. Call 1-800-222-6872, or e-mail: staff@hbdirect.com. To order by mail, write: H&B Recordings Direct, P. O. Box 309, Waterbury Center, VT 05677

The Darius Milhaud Society is exceedingly grateful to Gretchen Garnett, Donna Gerber, Ursula Korneitchouk, Lucile Soulé, Martha Schlosser and Clinton Warne for help with the Society's mailings that were sent in June and July 1998.

NATIONAL HONORARY COMMITTEE

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NEW RECORDINGS

CHAMBER MUSIC WITH VIOLA

Another Milhaud CD, released in August 1998, was made in London by ASV - CD DCA 1039 DDD. Works included are:

Leme and Ipanema arranged from *Saudades do Brasil*, op. 67 (1920) Nos. III and V, by Claude Lévy

Sonata No. 1 for viola and piano, Op. 240 (1944)

Sonata No. 2, for viola and piano, Op. 244 (1944)

Sonatine for viola and cello, Op. 378 (1959)

Sonatine for violin and viola, Op. 226 (1941)

**Suite* for violin viola and piano, Op. 157b (1936), and

Quatre Visages for viola and piano, Op. 238 (1944).

Performers are Paul Cortese, viola and Michel Wagemans, piano, with Joaquin Palomares, violin (*Suite*) and Frank Schaffer, cello (*Sonatine*).

**The Suite*, op. 157b is written for violin, clarinet and piano, so it might be more appropriate to name as op. 157c this version performed by violin, viola and piano.

PICTURES AT A VAN GOGH EXHIBITION

Amsterdam pianist Marcel Worms has sent the Darius Milhaud Society his CD produced in Germany in 1998 that includes performance of both volumes of Milhaud's *Printemps*, Vol. I, Op. 25 (1915-19) and Vol. II, Op. 66 (1919-20). Distributed by Vermes Records 98-01 DDD, the disque also includes music by Debussy, Wagner, Liszt, Chabrier, Focke, Satie and Scriabine. Mr. Worms will play all of these works in Los Angeles on March 3, 1999, 8 p.m., at the Bing Theatre in the Los Angeles County Museum of Art. He performed the program in Washington, D.C. at the Royal Netherlands Embassy on November 16, 1998.

On a not yet released CD Mr. Worms performs the piano part of Milhaud's *Quartet*, Op. 417 (1966) for piano, violin, viola and cello, which was premiered on the commencement program at The Cleveland Institute of Music, June 15, 1967, and repeated at The Institute as part of Milhaud's centennial celebration on September 30, 1992, when performers were Carolyn Gadiel Warner, piano, Stephanie Sant'Ambrogio, violin, Stanley Konopka, viola, and Charles Bernard, cello.

DARIUS MILHAUD (1892-1974)

Music for wind instruments

A new CD of Milhaud's wind music will be available in January 1999. Recorded in 1997 and produced by Koch Schwann, 3-6403-2 GI DDD, the works included are:

Sonata for Flute, Clarinet, Oboe and Piano, Op. 47 (1918)

La Cheminée du Roi René, Op. 205 (1939) wind quintet

Two Sketches, Op. 227b, for wind quintet [This is Milhaud's transcription of the Eglogue and Madrigal from *Four Sketches for piano*, Op. 227 (1941)]

Divertissement, Op. 299b, (1958) wind quintet, and

Quintette pour instruments à vent, Op. 443 (1973).

Performers are the AULOS WOODWIND QUINTET: Peter Rijks, flute; Diethelm Jonas, oboe; Karl-Theo Adler, clarinet; Ralph Sabow, bassoon; and Dietmar Ullrich, horn; with Anthony Spiri, piano, in the *Sonata for Flute, Clarinet, Oboe and Piano*. Ralph Sabow of the Aulos Wind Quintet is a member of the Frankfurt Radio Symphony Orchestra, and the other four wind instrumentalists are members of the Stuttgart Radio Symphony Orchestra.

[See pp. 6 and 7 of this Newsletter for remarks in the record booklet by EvH, translated into English by Celia Skrine. See p. 7 for a review of the recording.]

WORKS FOR TWO PIANOS

Six of Milhaud's compositions for two pianos and one for piano, four hands, have been recorded for the Hyperion CD 67014, by performers S. Coombs and A. Pizzaro. Works included are:

Scaramouche, Op. 165b (1937)

La Libertadora, Op. 236b (1943)

Les Songes, Op. 237 (1943)

Kentuckiana, Op. 287 (1948)

Carnaval à la Nouvelle Orléans, Op. 275 (1947)

Le Bal Martiniquais, Op. 249 (1944) and

Le Boeuf sur le toit, Op. 58c (1919) for piano, four hands.



The picture above graces the cover of the booklet that accompanies the new CD recorded at Mills College in honor of the more than three decades that Milhaud served on the faculty there. The picture, made during the 1945-46 school year, shows Milhaud with some of his students at Mills.

PERCUSSION IN CONCERT

In May 1998 Koch International issued a recording - "Percussion in Concert" Sch CD 364162 - of percussion concerti that includes Milhaud's *Concerto for Marimba and Vibraphone*. Other works on the disque are by Berthold Hummel and Paul Creston. Soloist is Peter Sadlo, percussion, with the Hessicher Radio Orchestra conducted by Peter Falk. It is the world premiere of the Hummel Concerto and the only recording available of the Creston work.

INA MEMOIRE VIVE

The archive record collection of the National Library in Paris has released a CD INA Mu 750, which contains viola and piano music by Milhaud and others. The works are performed by Lory Wallfisch, piano, emerita professor of piano at Smith College, and her late husband Ernst Wallfisch, viola. Works included are:

Sonate No. 2, viola and piano, Op. 244 (1944) Milhaud
Sonate Koechlin
Textes Mihalovici
Sonate concerts pour violon Cassanea de Mondonville

QUARTET RECORDING REISSUED

In October 1998, H&B announced the reissue of early Quartetto Italiano recordings and recommended the digital remasterings as superb with ".....stunning performances! Meticulously rehearsed, but profusely spontaneous." TES 190849 includes Milhaud's Twelfth Quartet. Available from H&B. (See p. 1.)

The Darius Milhaud Society extends warmest gratitude to Lucile Soulé and Clinton Warne for editing and proofreading this Newsletter.

MILHAUD AT MILLS: A CELEBRATION IN SONG

In celebration of Milhaud's tenure for more than thirty years as professor of music composition at Mills College, artist faculty members have recorded a variety of Milhaud song sets on a CD for the label Music and Arts CD 1024 DDD. Dr. David Bernstein, Mills Dean of Fine Arts and Associate Professor of Music, wrote the introductory comments and liner notes for the songs. Texts are given in French and in English translation. Translators include Dr. Michelle Fillion, Chair of the Music Department, Mrs. Eda Regan, Emerita Archivist and Reference Librarian of the Olin Library, Christian Marouby and Elizabeth Eshleman, the latter a member of the Mills Music Department voice faculty. Works included are:

Six chansons de théâtre, Op. 151b (1936), *Deux poèmes d'amour*, Op. 30 (1915), and *Deux chansons*, Op. 128d (1933), with Sara Ganz, soprano, and Belle Bullwinkle, piano.

Chants populaires hébraïques, Op. 86 (1925), with Donna Petersen, voice, and Julie Steinberg, piano.

Trois poèmes de Jean Cocteau, Op. 59 (1919), *Rêves*, Op. 233, (1942), and *Catalogue de fleurs*, Op. 60 (1920), with Elizabeth Eshleman, voice, and Belle Bullwinkle, piano.

Chansons bas, Op. 44, (1917) and *Quatre poèmes de Léo Latil*, Op. 20, (1914), with Miriam Abramowitsch, voice and Julie Steinberg, piano.

It is believed that this is the first recording of these songs, with the exception of *Chants populaires hébraïques*, *Trois poèmes de Jean Cocteau*, and *Catalogue de fleurs*..

[See p. 5 of this Newsletter for excerpts from David Bernstein's remarks contained in the record booklet.]

The CD MILHAUD AT MILLS may be ordered directly from Music and Arts as shown below. Send your order to:

Music and Arts Programs of America, Inc.
 P. O. Box 771
 Berkeley, California 94701

Phone: (510) 525-4583 FAX: (510) 524-2111
 e-mail: musicart@sirius.com
 Website: <http://www.musicandarts.com>

CLARINET MUSIC RECORDED

The magazine *Society News* of the Contemporary Record Society announces on p. 15 the information that a CD, "Mostly French", produced by the Society, CRS CD9863, 1998, includes three works by Milhaud: two for clarinet and piano - *Sonatine* and *Caprice*, and the *Suite* for violin, clarinet and piano. Performing artists are John Russo, clarinet, Lydia Walton Ignacio, piano, and Sergiu Schwartz, violin.

JEAN ROY in *Le Monde de la Musique*, November 1998 *Review of Volume 2 of the recording of the intégrale of Milhaud's quartets by the Parisii Quartet for Auvidis Valois V 4782. Volume II includes Quartets No. 2, 7, 13 and 16, with the record booklet text by Jeremy Drake in French. Review translated under the auspices of the Darius Milhaud Society.*

"The Parisii Quartet had already recorded Quartets Nos. 3, 4, 9 and 12 in 1996. Thus put together by taking their time, [we shall have] an *intégrale* which succeeds those already older and less accomplished, by the Arcana and Aquitaine Quartets. The Parisii Quartet has not followed the chronological order, and this is very good, because each CD finds its own equilibrium by opposing quartets more dramatic, and more developed, with quartets that are lighter and shorter. The difficulty of interpreting Darius Milhaud well is that of observing the character of each

movement. It is not necessary to search for unity of tone but on the contrary to emphasize finally, the contrasts (rude, tender, purposeful, casual) between tension and relaxation, by establishing within each work an equilibrium similar to that of the entire ensemble of quartets.

"The Parisii have accomplished it admirably and their sonority, which is superb, is perfectly realized on this recording, made in the hall of the Music-Theatre of La Chaux-de-Fonds."

RECORD NOTES for CHAMBER MUSIC WITH VIOLA

The record notes that accompany the CD Darius Milhaud Chamber Music with Viola ASV CD DCA 1039, made in England, appear in English with no named author, in French translation by Isabelle Battioni and in German translation by Elke Davies. See p. 2 for CD contents.

"However much you know of Darius Milhaud's music, he always has a surprise or two in store. That distinctive vitality, now smiling and now glowering, seems to bound out of every piece: pretty astonishing when you consider the sheer number. Some people mistrust prolific composers, believing that they must lack proper consideration, though in Milhaud's case - rather like Bohuslav Martinů's - the complaint must be an excuse for not listening. Prodigiously fertile would be a better description than prolific, because it bypasses these problems about a work ethic. In most kinds of music around the world other than Western classical, creative musicians have to be inventive all the time and never even have to write anything down. That Milhaud produced scores as well ought to be a cause for marvelling.

"All that energy emerged from a Jewish family background in Aix-en-Provence, and when ill health made him wheelchair-bound from middle life, the mental energy kept going. The music sounds firmly rooted, as Provençal in its mix of bright and ominous shades as a painting by Cezanne, right through all that he picked up on his later travels. He left for Paris in his teens to pursue musical study. That city in one of its most artistically flourishing eras was his base for 30 years, until the German invasion of 1940 forced him away to the United States. He was part of the fashionable 'Les Six' which temporarily brought together a disparate group of composers, from Arthur Honegger to Germaine Tailleferre, in pursuit of a particular Gallic clarity and wit. At the end of the Great War, however, he had worked for the French diplomatic service which sent him to Brazil from 1917 to 1919. In Rio de Janeiro the encounter with the exciting local mix of Latin and Black music made a huge impact, not only in the picturesque and rhythmically

evocative works he wrote in immediate response, but bubbling up every so often later.

"All the original music for viola recorded here comes from Milhaud's American years, when he was teaching at Mills College in California and living in a house the college provided with a view over San Francisco Bay. He wrote the majority of it for the same player, Germain Prévost. For an instrument short of compelling repertoire this is quite a substantial contribution for one musical relationship to deliver. The Sonata No. 1 dates from 1944 and is said to be based on 'unpublished and anonymous themes from the 18th century'. Whatever secrets Milhaud was hiding, the music manages to sound as though he has ingeniously fitted an accompaniment for piano around an existing melodic line. To ears conditioned by present-day early music performances the result is not very Baroque, but it is much in keeping with the arrangements of old music that were current while he was in Paris, such as Stravinsky's *Pulcinella*. The nice soured-cream touch about the harmonic style is distinctly Milhaud's own. Shortly afterwards he made an orchestral arrangement of the *Air* for Prévost.

"A more wide-ranging expressive character appears in the Sonata No. 2, which has an 'in memoriam' dedication (to Alphonse Onnou) and intensifies as it goes on. The opening has viola following the lead of the piano in a quietly bouncy theme - some of the close discussion is if anything more Baroque in inspiration (if not language) than Sonata No. 1. The dramatic character of the middle movement is more a question of subtle lyrical shades than confrontation, but all that changes with the finale, as an angular line and a powerful piano drive their way to a curt conclusion. At the 1944 premiere in Madison, Prévost was accompanied by the Parisian composer and teacher Nadia Boulanger.

"Of the two string duo works, the Sonatine for viola and cello is a much later composition, commissioned by Saskatchewan University and premiered in Canada in 1959. Some composers with a long creative span become more mellow as they go on, but not so Milhaud. This is a spiky and muscular piece for an unusual combination. Given the relatively low ranges of the instruments it is quite a challenge to make them sound well together, but Milhaud extracts some fine strong sonorities, sometimes recalling the impact that Ravel made with the combination (a little less exacting) of violin and cello. After the spacious poetic close of the central interlude, a finale that is more jig than gigue lightens the mood. The Sonatine for violin and viola was the earliest of the pieces for Prévost, who shared the dedication with Laurent Halleux. This is a lighter and more mellifluous piece, though its deceptively amiable flow contains some subtle give-and-take and a low-keyed wit in the first two movements. As fugues go, the finale, another jig, is pacy but distinctly relaxed. A post-Brazilian swing merges with Provençal glee in the Suite. This unpretentiously friendly and appealing sequence of pieces is drawn from incidental music that Milhaud wrote for a 1936 Paris production of Jean Anouilh's play *The Traveller without Luggage* - the viola is playing a clarinet part. 'It was very pleasant', Milhaud recalled, 'to work with Pitoëff, the stage director. With the manuscript open before us, we would pick

RECORD NOTES for MILHAUD AT MILLS: A CELEBRATION IN SONG

David Bernstein also gave information about the song sets of Milhaud at Mills: *A Celebration in Song*, released in September 1998. See p. 3.

"The Second World War inspired a wave of immigration to the United States which had a profound impact on American culture. Arnold Schoenberg settled in Los Angeles in 1934 and was followed, a few years later, by Igor Stravinsky. In 1940, Darius Milhaud arrived in California and began teaching at Mills College, a position which he held for more than three decades. This recording - featuring performances by members of the Mills Music Department - is a celebration of Milhaud's thirty-year association with Mills.

"Milhaud enjoyed many rich interactions with writers and poets; it is not surprising that he composed more than 250 songs. But the real reason behind his attraction to this genre lies in a crucial feature of Milhaud's artistic personality. For, as Paul Collaer observed, 'the entire significance of his music depends on the indispensable presence of melodic line' (Paul Collaer, *Darius Milhaud*, 34). The selections on this recording provide the listener with a comprehensive survey of Milhaud's contributions to the art song tradition. It presents the full range of styles characteristic of his vocal music and documents the work of a creative artist whose outstanding compositional craft is fully matched by his versatility.

"Milhaud, as did many of his contemporaries, sought to establish a new modern French musical style

out the passages in which music was required and work out the timing together. Then I composed my music, which corresponded exactly to the spoken text.' The relationship continued over several plays, from *Romeo and Juliet* to *Amal* by Rabindranath Tagore and Andre Gide.

"*Quatre Visages* is another of the Prévost commissions, and took this form 'because he loves friends, youthful faces, and music.' Evidently from the titles, the four faces of these character pieces belong to women, of whom the Californian is treated to a laid-back and contented song, while the one from Wisconsin (where the *Visages* were premiered in 1944) is a rather garrulous and grumbling type. Brussels inspires a sombre and passionate elegance, and the Parisian is definitely the sparkiest and earthiest.

"Milhaud's *Saudades do Brasil* come from the immediate impact of his time in Rio. Originally a set of twelve assorted tangos for piano, using the rhythms freely and not drawing directly on folk music, they are each named after one of the city's districts and soon became popular after they were performed at a 1920 concert of Les Six. They appeared also in orchestral versions and in an arrangement for violin and piano by Claude Lévy. *Leme*, a song with definite tendencies to get up and dance, is in any case laid out for piano as a melody and accompaniment. The more punchy *Ipanema* is dedicated to Artur Rubinstein."

free from what writer and activist Jean Cocteau termed the 'Wagnerian fog.' Composers in France rejected the over-wrought emotionalism of German romantic music. They looked to the eighteenth century for models and embraced classical aesthetic values such as balance, proportion, objectivity, and simplicity. Milhaud's early songs, such as his *Quatre poèmes de Léo Latil*, op. 20 (1914), show the influence of Claude Debussy. But compositions such as his *Trois poèmes de Jean Cocteau*, op. 59 (1919) and *Catalogue de fleurs* op. 60 (1920) are works of a composer who Erik Satie believed represented a 'new spirit' in French music; a musical style with a more progressive 'modern sensibility' based upon 'spontaneity, fantasy, and audacity.'

"Vocal music, such as his *Chants populaires hébraïques*, op. 86 (1925), was often a vehicle through which Milhaud expressed his deep religious convictions; it was also a means, as in his *Six chansons de théâtre*, op. 151b (1936), through which he could blur the boundaries between popular and art song traditions. Milhaud did not entirely reject the romanticism of the nineteenth-century art song tradition, but as his *Deux chansons*, op. 128d (1933) and *Rêves*, op. 233 (1942) demonstrate, he composed music which avoided romantic sensationalism but still expressed the most profound sentiments of the human spirit."

BOOKLET NOTES FOR AULOS QUINTET RECORDING

The following comments were translated from the German of EvH by Celia Skrine.

"For sheer volume of output no other contemporary composer can match Darius Milhaud. The catalogue of his works already numbers around four hundred,' reported Josef Häußler in astonishment, when writing his survey of 20th-century music in the 1960s. Darius Milhaud, a southern Frenchman both by birth and by choice, was then already over seventy, but the end of his creative career was not yet in sight. When he died on 22 June 1974 in Geneva he had 441* opus numbers to his credit, many of them large-scale works.

*[Actually there were 443 opus numbers by the time of Milhaud's death.]

"It is both disconcerting and understandable that musicologists all seem stunned by the Milhaud phenomenon - disconcerting because what they find astonishing in him they happily accept in the case of Bach or Telemann, Haydn or Mozart; understandable because the 19th century had witnessed a gradual sea-change. Not only had individual works assumed an ever greater importance, but any composer who did not find the creative act difficult was regarded with suspicion and sometimes even branded as a mere producer of potboilers. It is true that Johann Strauss the younger did admit authorship of some four hundred works, but being the 'waltz king' and provider of other entertainments, he was one of those composers whose works, it was thought, scarcely merited the grand name of 'opuses'.

"In the case of Darius Milhaud, however, born on 4 September 1892 under the warm Mediterranean sun of his beloved Aix-en-Provence, the experts are presented with an almost insoluble riddle. 'With such breadth of inspiration and such a spontaneous, untroubled compositional procedure as Milhaud's, there are bound to be significant fluctuations in quality. Contrasts, are moreover, one of the hallmarks of his art, in which we find both extreme concision of form and overflowing loquacity, great transparency of design and great density, hymn-like jubilation and cultic incantation, true feeling and witty archness, tenderness and irony as against orgiastic outbursts. Simplicity is answered by splendour, shocking audacity balanced by utter conventionality, seriousness relieved by entertaining playfulness.'

"This theme, which runs like a leitmotif through the literature on this unique subject, is further reinforced by the fact that Milhaud's oeuvre defies analysis because research into any specific aspect of him may reveal certain compositional trends and preferences but no continuous progress of development such as modern musicology likes to take as its central theme.

"If any such progression may be traced it would be what Reinhard Schulz formulated as the 'gradual gain in serenity, whereby the provocative works of Milhaud's early years matured like wine and the

process of fermentation subsided. His development was like that of a young arsonist maturing into a fireman.'

"Although even this imaginative description provides only an approximate guideline, when faced with this composer's entire oeuvre one is grateful for any such rule of thumb. Another helpful and pithy assessment comes from Jean Cocteau, who simply stated that Milhaud had written 'no music that you listen to with your head in your hands'.

"Confronted with the works of Milhaud's youth, the concert-goer would be more likely to clap his hands above his head. The composer who had the charming impudence to offer the public a 'symphony' whose entire performing length undercut the 'pointilliste' constructs of Webern; who used the text of a catalogue of agricultural machinery as the basis of a vocal composition, and who compressed the main events of complete classical dramas into 'minute operas' - this composer must have been blessed with considerable naivety if he did not foresee that his audience would occasionally be scandalised.

"But it is a striking fact that there are countries where such scandal, far from detracting from the fame of its instigator, actually constitutes an essential part of it; and, as can be gathered from Milhaud's memoirs *Notes without music*, he seems positively to have enjoyed the waves of protest and counter-protest - for instance in performance of his early opera *La brebis égarée* ('The Lost Sheep') - which were unfailingly accompanied by eruptions of outrage from the middle classes and vociferous approval from students.

"But Darius Milhaud remained unpredictable. Not only could he change colour like a chameleon from work to work: even within the same work there are irreconcilable elements which clash head-on with the iron law of unified style. An example is the *Sonata for flute oboe, clarinet and piano* op. 47, composed when Milhaud was in Brazil on a diplomatic mission with the writer Paul Claudel.

"It is scarcely credible that this sonata is less than a year younger than the first chamber symphony *Le Printemps* op. 43, which provoked uproar at its premiere in Rio de Janeiro. Compared with this delightful miniature, op. 47 is written in a deliberately provocative way, rich in harsh bitonalities and polyphony - yet it ends with one of those inimitable movements (marked 'douloureux') with which Milhaud makes it clear that a composer need not be a Romantic in order to be prodigal with melody.

"A good twenty years and 160 opus numbers later the composer found himself forced to go into exile in America with his family, to escape Fascist persecution. Fortunately he was not unheard of in the land of infinite opportunities, and soon - sooner than many of those who shared his fate - he received a succession of commissions for musical works. His daily bread came

from teaching at Mills College, a small girls' college in California, where he clearly enjoyed himself as much as his pupils did: 'The majority of these American students are incredibly gifted. In their first term I get them to compose a little piece, i.e., to write a melody, for homework, and I am continually amazed [at] how easily they do it. After a few lessons they are composing songs, little pieces, sometimes even a sonata. They are self-confident and free from complexes and inhibitions; composing seems to them nothing difficult or important, just an exercise which is not confined to an elite but which they do like anything else, more or less well but always with elan, pleasure and no trouble at all.' (*Notes without music*)

"No complexes or inhibitions - no wonder Darius Milhaud felt at ease; looking a little closer it is not hard to see that these attributes also applied to him to a very considerable extent: 'My musical development was shaped exclusively by Latin or Mediterranean culture. The music of southern Europe, especially Italy, has always spoken eloquently to me whereas German music says hardly anything to me; Wagner, for instance, I have never understood and shall never understand. Luckily I belong to the generation that escaped him.'

"On 5 March 1941 Mills College gave the premiere of *La Cheminée du Roi René* op. 205, the score of which originated in the music for the film *Cavalcade d'amour* op. 204, written with Roger Desormière and Arthur Honegger. This film is concerned with a single theme viewed in three different periods (the Middle Ages, 1830 and 1930, and Milhaud plumped for the Middle Ages, writing music which could be re-used with no problems. It turns up again in the seven-movement suite which is now one of the French composer's best-loved compositions for winds.

"Milhaud's skill and readiness to create new works from material already to hand should no longer come as any surprise. Where 'significance' is regarded as so insignificant, the re-use of material may present problems in the use of instrumental sound but never basic musical problems, let alone philosophical ones. Milhaud arranged two of his four Piano Sketches op. 227 for wind quintet and had the new version performed in New York in 1942; he went on to publish an arrangement of these same *Esquisses* for clarinet and piano and yet another for string orchestra.

"Similarly, when he composed music (op. 299) for a documentary film on Gauguin, he considered it worth re-using, and in 1958 it reappeared as the three-movement *Divertissement* op. 299b, cleverly sidestepping its origins as a cinematic accompaniment and, in a piece of musical slight-of-hand, taking on all the character of an original composition for five wind instruments.

"Milhaud completed his Wind Quintet [op. 443] in Geneva on 13 September 1973 about nine months before his death, as a token of gratitude to his wife Madeleine for fifty happy years. Yet in a way it seems

as if that half-century had not elapsed: instead of the serene otherworldliness assumed to be the natural concomitant to the wisdom of old age, the listener finds a filigree transparency, an organic independence of form, and a treatment of the various instruments which makes the listener instinctively feel transported back to the composer's experimental period. But there is a difference. Despite its radical polyphony the score is subtly infused with the atmosphere of a cultural epoch which was long since a thing of the past even when Milhaud was born. It is the spirit of an age when the present was the measure of all things, in which intellectual and spiritual treasure were prized above academic weightiness, and a brief word of command from a royal patron was enough to wind up the springs of creativity. Darius Milhaud did not need such an order. Like a musical Midas, everything he touched turned into music, whether his inspiration came from landscapes, commissions, advertising copy, visual scenarios or literary works. No wonder many an expert is baffled by him."

REVIEW OF AULOS QUINTET RECORDING

JEAN ROY in *Le Monde de la Musique*, November 1998:
Review translated from the French under the auspices of the Darius Milhaud Society.

"This program includes not only well-known works (*La Cheminée du Roi René*, *Divertissement*) which are also light pieces, but also the *Sonate* op. 47, composed in Brazil in 1918, and the *Quintette* op. 443, completed in Geneva the thirteenth of September 1973 and which constitutes the last work of Darius Milhaud. The titles of the four movements of the *Sonate* op. 47, the indications 'Tranquil', 'Joyous', 'Hot-tempered', 'Pained' (*douloureux*), indicate that the musician, escaping a formal framework, wants to define these movements by their expressive character. These are 'lyric states' Paul Collaer notes in his book on Milhaud: 'With the pungent *Sonata for flute, oboe, clarinet and piano*, we return to the preoccupations manifested in the dramas of Milhaud.' The bitterness does not appear immediately, but, by successive states (serenity, liveliness, violence, bitterness), the work leads to the most noble meditation.

"In the *Quintette* op. 443, two animated movements ('Gai' and 'Allegre') surround the slow movement. In as much as the fast movements are determined (*volontaire*), resolute (*décidé*), just so this slow movement appears like a submission to destiny, mixing serenity and interrogation. The opus 443 is recorded here for the first time.

"With the collaboration of pianist Anthony Spiri, the Aulos Quintet, consisting of instrumentalists from Stuttgart and Frankfurt, interpret Milhaud with seriousness, and a gravity which is suitable for the *Sonate* op. 47 and the *Quintette* op. 443, but is a little less so for *La Cheminée du Roi René* where more suppleness and flexibility would have been welcome."

CONTRIBUTORS

The Darius Milhaud Society is deeply grateful to those who have supported our efforts to make Milhaud's music better known. The Society's activities include the encouragement of performances, with initiation of more than fifteen festivals in Cleveland and presentation of well over 100 Cleveland premieres of Milhaud's music. The Society has provided assistance in an advisory capacity for many other performances nationwide. The **Darius Milhaud Society Newsletter** has been published since 1985 and the *Darius Milhaud Performance Calendar* since 1986.

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

Darius Milhaud Performance Prizes have been awarded annually at The Institute since 1994 for the best student performances of Milhaud's music in an annual public audition concert.

The *Class of 1945 Darius Milhaud Performance Endowment* was established at Mills College in

Oakland, California in 1995. It was implemented in 1996 through an anonymous gift, by the *Darius Milhaud Performance Endowment Supplement* to be used no less often than every five years for special celebratory performances of Milhaud's music.

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

Listed on the next page are the names of those who sent gifts to the Darius Milhaud Society between January 1 and December 22, 1998. If you have not already contributed, please send your gift as soon as possible to be assured of receiving the next **Newsletter**. The 1999 **Newsletter** will be sent by first-class mail to those who contribute \$35.00 or more.

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*If you have not sent a contribution to the Darius Milhaud Society in 1998 you are urged to renew your subscription as soon as possible in order to be sure of receiving the 1999 **Darius Milhaud Society Newsletter** and the *Darius Milhaud Performance Calendar* for 1995 forward. 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. Please use the space below to indicate which activities of the Society particularly interest you. We look forward to hearing from you.*

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FIFTH ANNUAL MILHAUD PERFORMANCE PRIZES

The Cleveland Institute of Music in cooperation with the Darius Milhaud Society hosted the fifth annual audition concert on Saturday, February 21, 1998 to determine winners of the *Darius Milhaud Performance Prizes*. Chair of the jury for the competition was David Cerone, President of The Institute. Other Institute jurors were Anne Epperson, Chair of Accompanying and Collaborative Piano and Dr. Donald Erb, former Chair of Music Composition and Emeritus Professor. Juror from the University of South Dakota was Milhaud scholar and Professor of Music, Dr. Paul Cherry.

Six Milhaud works were heard on the varied program that included:

Sonatine for flute and piano, performed by Jennifer

Chia-Ying Lin, flute, and Allison Gagnon, piano.

Catalogue de fleurs, performed by Jaime Solano
baritone, and Danielle Sikora, piano.

Scaramouche for two pianos, performed by David
Laughton and Mitsuko Morikawa.

Concertino d'hiver for trombone and piano, performed
by Rebecca Howenstine, trombone, and
faculty member Christine Hill, piano.

Six Chansons de théâtre, performed by Jennifer
Larimer, mezzo-sop., and Alison D'Amato, piano.

String Quartet No. 7, performed by Laura Albers and
Regino Madrid, violins, Eric Kean, viola, and
Julie Albers, cello.

Three prizes were awarded by the jury. Winners were announced at the end of the reception to honor of the jury and the artists following the program. First Prize of \$500 each went to Mitsuko Morikawa and David Laughton for *Scaramouche*; Second Prize of \$300 each went to Jennifer Larimer and Alison D'Amato for *Six Chansons de théâtre*, and Third Prize of \$200 went to Rebecca Howenstine for *Concertino d'hiver*.

Members of the Darius Milhaud Society Board who assisted in providing and serving the reception were Helen Biehle, Donna Gerber, Martha and Herbert Schlosser, and Dolores White.



Shown above are winners of the Darius Milhaud Performance Prizes for 1998. They are, l to r, Rebecca Howenstine, Mitsuko Morikawa, David Laughton, Jennifer Larimer and Alison D'Amato.

DARIUS MILHAUD COMMENCEMENT AWARD

Violinist MIN-YOUNG KIM was chosen as the 1998 recipient of the *Darius Milhaud Award*, presented during the commencement exercises at The Cleveland Institute of Music on May 16th. Ms. Kim received the Professional Studies Diploma at the same time.

Min-Young Kim entered The Institute in 1996 as a student of Donald Weilerstein and has distinguished herself as a performer of solo, chamber and orchestral music. During the spring of 1998 she performed the Berg *Violin Concerto* with the CIM Orchestra with Louis Lane conducting, as the result of having won the CIM Concerto Competition. She was chosen to participate in the Naumburg Competition and was accepted to take part in the Marlboro Music Festival for summer 1998. In Cleveland she also pursued her interest in Baroque violin performance as a regular member of Apollo's Fire, Cleveland Baroque Orchestra.

Born to a physician father, a resident of Long Island, Ms. Kim attended Juilliard Pre-College Division while in high school and was concertmaster of the Juilliard Pre-College Orchestra as well as of the New York All-State Orchestra. She attended Juilliard for two years after completing high school with honors. She shifted to Harvard University where she graduated cum laude and Phi Beta Kappa and won the school concerto competition to solo with the Harvard-Radcliffe Orchestra.

Active as a performer of contemporary music, Ms. Kim was awarded Second Prize in the Crane New Music Festival Competition and has performed with many groups, such as the Aspen Contemporary Music Ensemble and ALEA III, a new music group in-residence at Boston University with which she toured Greece. She also played with the Harvard Group for New Music, NuClassix and the Boston Underground Composers. During her senior year at Harvard she directed and conducted an original jazz musical that was performed seven times in the Boston area.

Also during her undergraduate years, Ms. Kim remained an active recitalist, performed on the McGraw-Hill Showcase over New York Times radio station WQXR, was concertmaster of the Tanglewood Music Center Orchestra under Roger Norrington, participated in the Juilliard, Snowbird and Yale-Norfolk Quartet Seminars and the New York String Orchestra Seminar. She was also active in the Scotia, Aspen, Taos and Luigi Nono (Santiago de Compostela, Spain) Festivals. As principal second violin of the Harvard-Radcliffe Bach Society, she honed her skills as a Baroque violinist.

As a student of Robert Mann at Juilliard, Ms. Kim was awarded a Morse Teaching Fellowship and taught general music in a N Y public school. As a Suzuki teacher trainee she taught at Point Counterpoint, and she has toured professionally with the American Chamber Players.



Min-Young Kim, above, received the Darius Milhaud Award for 1998.

MILHAUD ENDOWMENT CONCERT AT MILLS

Mills College in Oakland, California now presents an annual concert featuring Milhaud's music, as the result of the alumnae Class of 1945's gift in 1995 of the *Darius Milhaud Performance Endowment*. The concert for 1998 was presented as part of the alumnae reunion for the fourth time, on Friday, September 18th, in the Concert Hall. The enthusiastic audience filled the hall and afterward the Ensemble Room at the reception honoring the artists.

The program opened with the *Sonate*, Op. 15, for two violins and piano, which Milhaud wrote in 1914 and for which the Paris Conservatory awarded him the Lepaulle composition prize. The *Sonate*, given an excellent performance by Mills students Cybèle D'Ambrosio and Jennifer Curtis, violins, and Aurie Hsu, piano, was again performed by them on October 1st. (See the separate article, below.) Both violinists are students of David Abel at Mills. Ms. D'Ambrosio, a master's degree candidate, has traveled throughout the U. S. and Europe participating in many workshops, seminars and competitions; she plays in Bay area orchestras and ensembles and maintains a private studio. Jennifer Curtis, a Mills sophomore, formerly studied with Linda Cerone at The Cleveland Institute of Music and with Victor Danchenko at Curtis. She performs both violin and percussion with groups in the Bay area. Ms. Hsu is pursuing a Master of Fine Arts in performance and literature at Mills as a student of Julie Steinberg. A graduate of Oberlin, where she was a student of Joseph Schwartz, she is also composing electronic and computer music and is an assistant accompanist at Mills for the Dance and Music Departments.

Second on the program was Milhaud's *La muse ménagère* for piano, played by Julie Steinberg, with 1975 Mills alumna Molissa Fenley dancing the premiere

of her choreography, commissioned for this program. Ms. Fenley, in explanation of her very abstract choreography said: "First I would hear what the music was for the particular section: Was it up and energetic, was it rhythmic, was it a slower piece? Then I would think of that in terms of textural quality and make a dance exactly to the clock. I was very interested in having the dance and the music be parallel, without letting the music dictate the dancing. But in a funny way, they both sort of dictate each other."

Ms. Fenley, born in Las Vegas, grew up in Nigeria, lived in Spain before she returned to Mills to earn her dance degree and now lives in New York, where she formed her own company in 1977. She has specialized in solo choreography since 1988, but has also choreographed for Ohio Ballet, the Australian Dance Theater, German Opera Ballet in Berlin, and the National Ballet of Canada. She has received numerous grants and awards, including NEA Fellowships and has received support from many foundations, arts councils and corporations.

Following the intermission, Mills faculty member Sara Ganz performed two sets of Milhaud songs that she had recorded for the recently released CD of vocal music produced by Mills College and distributed by Music and Arts 1024 DDD. (See the article on p. 3.) Ms. Ganz, with sensitive accompaniment by faculty pianist Belle Bullwinkle, gave exquisite performances of *Deux poèmes d'amour* and *Six chansons de théâtre*.

To conclude the program, the talented youthful dancers of Paul Taylor Dance Company 2 presented an appealing work choreographed by Paul Taylor in 1977 and revised for Company 2 in 1998. Under the title *Images*, the ensemble, ably accompanied at the piano by Julie Steinberg in a melange of Debussy pieces, including selections from *Images, Book I, Children's Corner Suite* and *Pour le piano*, danced eight imaginative and visionary scenes that effectively evoked ancient primitive, Egyptian and Greek art through gesture and movement.

MILHAUD TWO-VIOLIN SONATA PRESENTED

Milhaud's *Sonate*, Op. 15 for two violins and piano, heard as part of the endowed concert at Mills College on Friday, September 18, 1998, received a repeat performance for an enthusiastic audience on October 1st, at a private dinner hosted by Mr. and Mrs. Edmund W. Littlefield in Burlingame, California, for alumnae and friends of Mills College interested in the Music Building and Performing Arts Center Campaign.

Milhaud's music was played by Cybèle D'Ambrosio and Jennifer Curtis, violins, and Aurie Hsu, piano. Hostess for the dinner was Jeannik Me'quet Littlefield, a Mills alumna who received her M.A. in 1942 with a major in French.



Shown are Christine Oertel Sjögren and Mary Sellers at the dinner preceding the Milhaud Endowment Concert at Mills College on September 18, 1998.

CLASS OF '45 HOLDS THIRD MINI-REUNION

The Mills College Class of 1945 held its third mini-reunion since 1995, the year that the *Darius Milhaud Performance Endowment* was presented by the Class to the College. On Friday, September 18, 1998 prior to the the Milhaud concert, alumnae and their guests attended the President's open house, followed by a buffet dinner in the College tea room.

Mills alumnae of 1945 included Laura Lundegard Anderson, Isabelle Hagopian Arabian, Martha Tway Mills, Mary Westfall Noonan, Mary Sellers, Jean Roy Shell, Christine Oertel Sjögren, Alice Marshall Tresseder, Katharine Mulky Warne and Marion McCormick Welty. Mills alumnae of other classes in attendance were Rebecca Fuller, Emerita Chair of the Dance Department, Marion Ross, Emerita Provost and Professor of Economics, Nancy Mock Lyons and Mary Ausplund Tooze. Administrative guests were Sally Randel, Vice President, Institutional Advancement, Dr. David Bernstein, Dean of Fine Arts and Anne Gillespie Brown, Alumnae Director. Also present were Mrs. Bernstein, Dr. Annette Kaufman, pianist and widow of violinist Louis Kaufman, with her guest Diana Ayres, widow of actor Lew Ayres, Clinton Warne, and Claudine Swickard, daughter of late Mills alumna Norrine Plummer Swickard and the late Ralph Swickard, who wrote his doctoral dissertation at UCLA on Milhaud's 12 symphonies for large orchestra. Dr. Swickard bequeathed most of his Milhaud archives to the Mills College library's Darius Milhaud Archive Collection. Dr. Swickard's holdings are currently being inventoried by the Special Collections division of the library, supervised by Janice Braun, Archivist. The Darius Milhaud Society will bring Newsletter readers a report when the inventory has been completed.

OAKLAND BALLET PRESENTS CARNAVAL D'AIX

On Sunday, September 20, 1998, the revival of *Carnaval d'Aix*, choreographed to Milhaud's music by Oakland Ballet's Artistic Director Ronn Guidi, was presented in matinee performance at Holy Names College in Oakland. The music, originally written as a ballet for Diaghilev in 1924, premiered as *Salade* at the Ballets Russes in Paris. Milhaud adapted the work for piano and orchestra with the new title, *Carnaval d'Aix*, which has received many performances as a concert work.

The Holy Names performance took place during the opening weekend of the season and used taped music for the presentation. Costumes colorfully featured black, white and red, a harlequinesque vertical division of black and white with black masks in the opening section. A variety of hats for different sections, featured, among others, white square brims à la John Donne, Napoleonic tricorns in red, a jester's cap in red with white pom poms, a large black schoolmaster's hat, and white draped soubrette caps for the women.

The scenes were varied and showed charming and amusing characteristics, such as school girls being prim to the schoolmaster and flirty when they turned their backs to him and faced the audience, men in military training, a duo with the overweight tightly buttoned officer pursuing the young girl, and others. There was a balanced structure in the eleven pieces of the suite, such as full ensemble in the introductory, central and ending scenes, reiteration in sections five and nine with the schoolmaster and his pupils, and duos in sections four and eight. The choreography is imaginative and fits the music well.

Carnaval d'Aix was the first ballet to Milhaud's music performed by the Oakland Ballet. Subsequently, the company has mounted *Le train bleu* to Nijinska's original choreography and *Le boeuf sur le toit* (The Nothin' Doin' Bar) to the original choreography of William Chistensen created for the San Francisco Ballet. *Le train bleu* and *Le boeuf sur le toit* both have scenarios by Jean Cocteau.

PATRICIA TAYLOR LEE PERFORMS

Dr. Patricia Taylor Lee, Mills alumna and Chair of the Department of Music at San Francisco State University, gave two performances of Milhaud's *Trois rag-caprices* in September 1998. She played the three-movement work in a recital at San Francisco State on September 18th that also included works by Couperin, Franck, Ravel and Debussy. She repeated the program at the Museum of Art in Sacramento on September 20, 1998. Dr. Lee recently served two terms on the Board of Trustees at Mills College, and she is a member of the Alumnae Advisory Committee that consults with the Music Department and other administrative members of the College concerning the *Class of 1945 Darius Milhaud Performance Endowment*.

NEWS THROUGH BOOKS

Writings on Glass: Essays, Interviews, Criticism. Edited and Introduced by Richard Kostelanetz, Assistant Editor, Robert Flemming; Schirmer Books, an Imprint of Simon & Schuster MacMillan, New York, 1997, pp. 24 and 26. (Interview: Education, by Ev. Grimes talking with Philip Glass in 1989.)

The Darius Milhaud Society thanks Mrs. Eda Regan, emerita archivist of the F. W. Olin Library at Mills College for bringing these comments concerning Philip Glass to our attention. Mr. Glass was a student of Darius Milhaud at Aspen in 1960, the same year that Aaron Copland was invited by Milhaud during his tenure there to come as visiting composer.

"I [studied] with Milhaud one summer, the summer of 1960. He gave composition lessons and courses, but he didn't teach harmony, or counterpoint either. He taught analysis a bit, and analyzed a little; they did a little bit of that at Juilliard, but not much.....Well, he taught at Aspen, and he had a large class of maybe twenty students, which was very unusual for me. Don't forget you had private lessons at Juilliard, with maybe one other student in the class.....Milhaud didn't do it that way. You were kind of crowded into the living room of his house. People played their music, and he insisted that the music be played, which I thought was a good idea. The interesting thing about the Milhaud class was meeting other students from other parts of the country.

"He was in a lot of pain. He was very old then - this was 1960 - and he was in a wheelchair with arthritis of a very extreme kind. His wife Madeleine used to take care of him. He would have students over for dinner now and then, and we would talk. I was mostly interested in the people he knew in Paris in the '20s and '30s. I had been to Paris myself one year. I think it was in 1954. I spent the summer in Paris studying French. I was interested in Paris, and I asked him about what it was like then and he talked about it. He reminisced a little bit, I liked the stories. He also taught at Mills College every other year, and he brought with him from Mills his real students and they were very close to him. I'd never come across this before, the kind of teacher who had a very devoted following. They were very close to him and they were a bit, well, standoffish, or even downright mean to the students who were just the summer students. We were considered not serious because we weren't the real students. You know how kids are, they play these little games with each other; but they were children just like we were. When I say children I mean people around the age of eighteen, nineteen, twenty, twenty-one. These kinds of little things were going on, but I don't think it affected Milhaud very much. He treated everyone very seriously, I thought. I learned some things from him.....

"I remember Copland came to one of our classes, and he was his guest there. I had written a violin concerto that summer, and I was showing my piece and he said, 'Oh, this orchestration isn't going to sound well,' and I

said, 'I'm sure it would.' I was sure that it would. He said, 'Oh, you'll never hear these trombones and these French horns,' and I said, 'Of course, you'll hear them.' We got into a big argument. He didn't like me very much. I kind of told him that I thought he was wrong. Don't forget, I was twenty and he was about sixty, and I think he was completely shocked that I even talked back to him.....By the way, the concerto was played at the end of the summer, and it turned out I was right. The orchestration was absolutely hearable.....

"Milhaud kind of watched this conversation taking place, but he didn't say anything. I don't know what he thought of that - I didn't mean to get noticed, but I kind of got noticed because of this little ruckus. It was very minor, but, you see, you weren't supposed to say things like that.....

"Milhaud saw that concerto as I was writing it. He didn't say much. He made one comment - I remember we were looking at the third movement, and he was looking at the violin part. I think he was playing a joke. When I was playing it on the piano, he took his little finger and he drew an imaginary line over the violin part and said, 'You missed the flute line'. That was pretty surprising, and I said, 'What?' and he said, 'There's a flute line here,' and he traced it with his finger. It was interesting that he could do that. He was able to hear things - he could look at a score and hear music in it. Not that many people can do that. In point of fact, very few people really hear music. Milhaud could hear it,"

NEW BOOK PUBLISHED

The Ashgate Publishing Company has released its publication of the doctoral thesis by Deborah Mawer, *Darius Milhaud: Modality and Structure in Music of the 1920s*. The book is available for \$90.00 from the publisher, located on Old Post Road, Brookfield, Vermont 05036-9704.

MARTINSON PRESENTS MILHAUD PROGRAM

The Crane School of Music of the State University of New York College at Potsdam was host for a Milhaud concert on February 11, 1998. Faculty member Kenneth Martinson, viola, was assisted by Olga Gross, piano, and John Lindsey, violin. Works presented were *Sonatas No. 1* and *No. 2* for viola and piano, *Sonatine* for violin and viola, and *Quatre visages* for viola and piano.

The Darius Milhaud Society expresses warmest gratitude to all who provided information for this Newsletter, among whom were the following: Murray Adaskin, Isabelle Arabian, David Bernstein, Adam Blum, Janice Braun, Anne Brown, Peggy Campbell, Frank Caputo, Paul Cherry, Steed Cowart, Frances Bloch Danoën, Marcelle Resta Gallez, Robert Garofalo, Sally Jones, Patricia Taylor Lee, Marian J. Lott, Robaline J. Meacham, Madeleine Milhaud, Lev Polyakin, Eda Regan, Tony Scaffide, Carolyn Warner, and Marcel Worms.,

MASTERWORKS INSTRUCTIONAL SERIES: SUITE FRANÇAISE BY DARIUS MILHAUD

This new book by Dr. Robert Garofalo, Professor of Music and Director of graduate programs in instrumental conducting at the Benjamin T. Rome School of Music of The Catholic University of America in Washington, D.C., was published by Meredith Music Publications in November 1998. Commissioned by Dr. Garwood Whaley for the Bishop Ireton High School Symphonic Wind Ensemble of Alexandria, Virginia, the book is part of an ongoing series of commissions. Dr. Whaley taught the unit in the spring of 1996 preceding the Wind Ensemble's tour of France. Organized in four parts there is a lesson plan for the teacher, an interpretive analysis of the composition, presentation of the folk songs used by Milhaud in *Suite Française* with documentation of how they were discovered and identified, and a learning guide for students. Dr. Garofalo says, "Although this publication was written specifically for high school band directors, it should be of considerable interest to all band conductors.....Indeed, orchestra conductors may also find the information enlightening because the orchestral version is a measure-for-measure transcription of the band score. The interpretive analysis presented in Part II applies to the orchestral transcription, sans orchestration comments. The orchestral version - for woodwinds and brass in pairs (without tuba), percussion and strings is available for rent from Theodore Presser Company..... The orchestral version like the band version is a grade 5 difficulty and is therefore playable by good high school orchestras." The excerpts below are drawn from pp. 25-28 in the section "Folk Song Sources".

"*Suite Française* by Darius Milhaud has always been to me one of the great wind band masterworks composed before 1950. It is a superb composition in every way - melodically, harmonically, rhythmically; also orchestration, texture, and form. The work was commissioned by Leeds Music Corporation in 1944 and composed at Mills College, Oakland, California, where the composer was teaching at the time. In December of 1944 Milhaud completed an orchestra transcription of the work, and in 1945 he arranged the piece for piano four-hands.

"Milhaud noted in the introduction to the score that he had used some folk tunes from five French Provinces (represented in the titles of the movements) because he 'wanted the young American to hear the popular melodies of those parts of France where their fathers and brothers fought' during World War II. Unfortunately, Milhaud gave no indication which folk songs he used in the suite. An analysis of the composition reveals that there are 18 melodies distributed as follows: Normandie (3), Bretagne (3), Ile de France (4), Alsace-Lorraine (3), and Provence (5). Eleven of these melodies have been identified as French folk songs. The remaining seven tunes appear to be original melodies composed by Milhaud. Because the story of how the folk songs were discovered is interesting, it is told here in brief.

"In 1987 Milhaud scholar Stephen Miller interviewed Madame Madeleine Milhaud about her husband's wind music and subsequently reported the following in a *CBDNA Journal* [Winter 1988, No. 5, p. 2] article: "Upon receiving a commission from Leeds Music Company to write an easy piece suitable for school band, Milhaud (confined to a wheelchair for much of his adult life) sent his wife Madaleine [sic] to the university library at Berkeley, California to obtain a collection of French folk tunes. Milhaud wished to write a suite which featured the folk music of his native country.

"In the spring of 1988, Miller wrote to the library at the University of California, Berkeley, requesting a list of French folk song collections in their possession that were published before 1944. On May 20, 1988, he received a letter from the reference librarian at Berkeley along with photocopies of the shelf list cards representing just over 40 French folk song collections predating 1944. Shortly thereafter Miller mailed the

list to Dr. David Whitwell, professor of music at the California State University, Northridge. Whitwell, an internationally known wind music scholar examined the list and identified approximately 13 collections as possible sources for the folk songs. Then, using the interlibrary loan process, he began a systematic study of the collections from the UC Berkeley library. After examining hundreds of folk songs he finally found eight of the tunes in *Sixty Folk Songs of France*, edited by Julien Tiersot (Boston: Oliver Ditson Co., 1915).One additional folk tune.....was found by Whitwell in another collection by Julien Tiersot.....

"In 1993 I secured a copy of Whitwell's folk song sources for *Suite Française* and began my own research of the tunes. With the Library of Congress nearby, I had a great research archives at my fingertips. To know which sources to investigate, I called the library at UC Berkeley asking for a new list of French folk song collections in their possession predating 1944. The librarian sent me a computer printout of 66 items, almost 20 more than appeared on Whitwell's list.....At the Library of Congress I checked likely sources from the 20 new items on my list and double checked all of the sources examined by Whitwell.....My research yielded different versions of a few of the folk songs and a newly identified tune.....On more than one occasion while researching at the Library of Congress I thought I would find another major collection containing folk songs used by Milhaud.....Unfortunately, these collections yielded nothing new.....

"Having examined all likely sources at the Library of Congress, I decided to write to the composer's wife for help in identifying the remaining melodies in *Suite Française*.....So, in January of 1996, I copied the eight unidentified melodies in *Suite Française* on manuscript paper and mailed them to her with a cover letter asking.....if she recognized any of them as French folk songs. One month later I received a postcard from her stating: 'I cannot give you much information concerning "La Suite Française." There is one [melody] though - the unidentified tune of Bretagne is "La Paimpolaise" by Botrel - otherwise you are probably right [that] many melodies must be Milhaud's.....'

".....'La Paimpolaise' has an interesting minor to major key structure. Milhaud used only the major

refrain section of the folk song to begin (and end) the second movement of *Suite Française*.....

"Of the seven unidentified melodies in *Suite Française* one appears in movement I, one in movement III, one in movement IV, and the remaining four in movement V.....I suspect that Milhaud composed the melodies drawing on the rich influences of his early musical environment. While researching the tunes at the Library of Congress, I checked the composer's *Suite Provençale* for orchestra as well as Paul Durand's *Suite Provençale* looking for melodies that might be related to the unidentified tunes in the fifth movement; unfortunately, I found nothing. I also checked Reine Gaubert's *La Provence* - an annotated collection of popular melodies from Provence.....again, I found nothing. Finally, I mailed copies of the unidentified melodies to several well-known French composers, publishers, and folk music specialists asking if they could identify any of the tunes. This effort was unproductive.

"At this point it occurred to me that Milhaud may have provided additional information about the folk songs in *Suite Française* when the band and orchestra versions were premiered. The band version was first performed by the Goldman Band, Edwin Franko Goldman, conducting, on the Mall in Central Park, New York City, on June 13, 1945. An outdoor concert in New York was also the setting of the first performance of the orchestral version. This concert, by the Philharmonic-Symphony Orchestra of New York, Maurice Abravanel, conducting, took place in Lewisohn Stadium on July 29, 1945. With this information in mind, I.....secured copies of the programs and notes of the premieres. Nothing new appeared in this material. I.....researched reviews of the first performances..... Although the reviews were interesting (16,000 people heard the band premiere) and favorable (all of the reviewers liked the suite), nothing new was revealed.

"On December 6 and 7, 1945, Milhaud appeared as guest conductor of the Philharmonic-Symphony Orchestra of New York in Carnegie Hall; he directed two of his compositions, one of which was *Suite Française*. Shortly thereafter, the composer recorded the suite with the orchestra for Columbia Masterworks Records.....It was on the record jacket notes to this recording that I found the most revealing clue to Milhaud's use of folk songs in *Suite Française*. In a letter to Paul Affelder, annotator of the record notes, Milhaud expressed himself regarding the use of folk material in composition.

"I think that there are only two ways of facing the problem. 1. By collecting folk music as exactly as possible, and leaving it as it is for archives in libraries. The danger here is that it will gather the dust of forgetfulness. 2. By using a folk melody with all possible freedom in a composition as if it were the composer's own theme, interpreting it in any kind of

character, and mixing it with original themes that seem like folk music but are not.'

"It is this second course, noted Affelder, that Milhaud has taken in his *Suite Française* and the excellent results he has obtained have proved his wisdom.

"After an exhaustive effort trying to locate sources for the unidentified tunes in *Suite Française*, and after considering what the composer said about his working method, I have come to the conclusion that all seven of the unknown melodies may have been originally composed by Darius Milhaud. Madame Milhaud and Stephen Miller concur with this viewpoint.

"A final note. While researching the folk songs in *Suite Française* I tried to locate the band and orchestra manuscript scores thinking that Milhaud may have identified the folk tunes there. In December of 1994 Madame Milhaud wrote to me stating: 'I am sorry but I do not know where the manuscript of the S. Fr. would be.....! I do not have it, [Stephen] Miller either (The Lib. of Congress either).'

I checked the Milhaud Archives at Mills College as well as the Milhaud Society in Cleveland and neither of them have the scores. I also checked CPP/Belwin which at one time distributed *Suite Française* for Leeds Music, MCA Music which currently owns the copyright to the band score, Hal Leonard which distributes for MCA; and Theodore Presser which rents the orchestra version. All of these publishers had no knowledge of the whereabouts of the manuscript scores. (Incidentally, the person I spoke to at CPP/Belwin told me that when Belwin moved to Miami from New York several years ago, much music and material was lost due to a nasty trucker's strike.) Finally, I checked the Goldman library at the University of Iowa as well as the performance library of the New York Philharmonic Orchestra to see if they had manuscript scores. They did not. It appears that the holograph scores to the band and orchestra versions of *Suite Française* may be lost."



Shown above is a photo of Darius and Madeleine Milhaud visiting West Point when Captain Resta was director of the band. Milhaud wrote West Point Suite for the band. Many thanks to Captain Resta's daughter, Marcelle Resta Gallez, for sharing this picture of her father and the Milhauds with the Darius Milhaud Society.

NEWS THROUGH REVIEWS

JEAN ROY in *Le Monde de la Musique*, September 1997. Review of Concord 1 CD CPO 999 408-2, Milhaud songs recorded by Györgyi Dombradi, mezzo-soprano and Lambert Bumiller, piano.

"These songs of Darius Milhaud composed between 1914 (*Poème op. 22* on a text of Rabindranath Tagore translated by André Gide) and 1936 (*Trois Chansons de négresse*) are judiciously chosen. They show the incredible diversity of inspiration of the musician and his infallible manner of adapting his writing to the opposing characters and styles of the texts, while losing nothing of his musical personality. What is there in common between the pastoral poetry of *Catalogue de fleurs* and the religious lyricism of the *Poèmes juifs*, between the *Chansons de négresse*, which are true chansons, and the *Poèmes*, opp. 22 and 73, which are set in the tradition of French *mélodies* since Duparc, that search for close correspondences between text and music? Composed in 1921 on an extract from the diary of Léo Latil, the *Poème op. 73* is a very serious and expressive page which contrasts strangely with the sunny works of the 20s. What is there in common between the *Chansons bas* and the *Deux petits airs*, except texts by Mallarmé? Contours of *Chansons bas* are very clear, those of *Deux petits airs* an expression a great deal more subtle. The *Soirées de Pétrograd*, with the concision imposed by the poems of René Chalupe, testify to the richness of the palette of the musician, thanks to which, without a break in tone, one passes from 'l'Ancien Régime' to 'la Révolution', from one portrait to another, from one scene to another.

"The mezzo-soprano Györgyi Dombradi sings this music with great sensitivity and rare intelligence. She never forces the effects. Her voice is warm and supple, her diction impeccable. The accompaniment of Lambert Bumiller also calls only for praise. As far as the presentation booklet is concerned, the richness of documentation and choice of illustrations make it a model of style."

WILMA SALISBURY in *The Plain Dealer*, December 11, 1997, reviewing a concert by the American Chamber Players.

....."The evening began on an entertaining note with Milhaud's Suite for clarinet, violin and piano. A cheeky piece of neoclassical cafe music, the 1937 score cleverly combines Stravinskian gestures and carnival flavors with tunes that sound like French children's songs. The dynamic interpretation lifted the audience to an energized high....." [Ed.'s note: the work derives from Milhaud's incidental music to the Anouilh play, *Le Voyageur sans Bagage*.]

WILMA SALISBURY, *The Plain Dealer*, September 21, 1998. Performance by the Ohio Chamber Orchestra, conducted by Leo Najár.

".....Darius Milhaud's 'Creation of the World,' the most substantial piece on the first half of the program remains as fresh and provocative as its title....."

BRIAN HUNT in *Classic CD*, October 1, 1997. Review of Concord 1 CD CPO 999 408-2, Milhaud songs recorded by Györgyi Dombradi, mezzo-soprano and Lambert Bumiller, piano.

This gives every appearance of being a labour of love by the two recitalists. Hungarian-born Györgyi Dombradi has a haunting quality to her voice, a wide range of colour, and an assured technique. Her French vowels may seem odd at times, but native French speakers often distort them when singing, too. Lambert Bumiller combines crystalline clarity with glowing sonority.

"Milhaud does not recompose verse as music but intensifies the poetry through transparent, supportive settings. His songs can pack a surprising emotional punch, as in the *Poèmes juifs*, which strike an obvious chord with the composer's Jewish background. The *Soirées de Pétrograd*, surreal images of Russia at the time of the Revolution, are unforgettably weird. Then there is the wit and warmth of the popular *Catalogue de fleurs*, musical settings of seed catalogue descriptions.

"*Trois chansons de négresse* is perhaps not the best choice of opener: if anything is going to reinforce Milhaud's image as a facile note-spinner, it is this uncomfortable juxtaposition of recollections of slavery and Caribbean dance rhythms. Otherwise, this well-recorded recital will give great pleasure."

The record is given a four-star rating, with the comments: "Sympathetic performances of repertoire well worth exploring. Alternatives: No similar programme." See also the review of this CD by Jacques Bonnaure in the 1977 Newsletter, p. 13.

LAWRENCE B. JOHNSON in *The New York Times*, March 2, 1997, comments on the reissue of Leonard Bernstein's recording of *Les Choéphores*.

"For pure electricity, nothing in the series tops Leonard Bernstein's 1961 recording of Milhaud's ferocious cantata 'Les Choéphores,' stylishly mated with Roussel's Third Symphony and Honegger's 'Rugby' and 'Pacific 231'....."

DONALD ROSENBERG, review, Ohio Chamber Orchestra performance in Kent, OH, *The Plain Dealer*, March 5, 1998

".....'Americans in Paris'.....could be a disarming exploration of music..... during the 1920s.....Leo Najár has assembled a potpourri of musical selections that convey the electrifying environment of 1920s Paris, where local and American artists led free-spirited lives and defined significant new elements in their cultural world.

"You can't argue about the musical content. Not when Darius Milhaud's exhilarating, nightclubbish 'Le Boeuf sur le toit' is being sent into orbit by the musicians....."

PERCUSSION CONCERTO PERFORMED

The Darius Milhaud Society thanks Madame Madeleine Milhaud for sending the following performance information.

There has been a literal festival of performances of Milhaud's *Concerto for Percussion and Small Orchestra*. The work is popular with professional orchestras, colleges and universities, conservatories and even with talented high school organizations. The music is available on rental from European American Music, American representative for Universal Editions.

During 1998, foreign performances took place in Amiens, Arlesheim, Baden Baden, Bombay, Darmstadt, Hanover, Luechow, Milan, Munich, Saarbruck, St. Gallen, Stuttgart, Valladolid, and Zagreb.

Performances were scheduled in North America in November and December 1997 and in February, March and April 1998 as follows:

November 3 Santa Monica College, Sta. Monica, CA
November 8 Syracuse University, Syracuse, NY
November 15 & 16 Pro Musica, Santa Fe NM
December 6 M.I.T., Cambridge, MA
February 7 Univ. of Arkansas, Fayetteville, AK
February 8 Univ. of Calgary, Calgary, Alb. Canada
February 14 Lexington Sinfonietta, Woburn, MA
March 21 Wilmington Sym Orchestra, NC
March 22 University of Delaware, Newark, DE
April 6 Furman Univ, Greenville, SC
April 26 Mansfield State Univ., Mansfield, PA
Baltimore, MD and Fort Wayne, IN, dates unknown

OTHER MILHAUD WORKS PERFORMED

Other Milhaud works on rental from European American Music that were performed in late 1997 and early 1998 included:

Petite Symphonie No. 5 (Dixtuor à vents), Oberlin Conservatory of Music, Oberlin, OH, November 6, '97
Petites Symphonies, Opp. 43, 49 and 71, South Bend (Indiana) Symphony Orchestra, March 14 & 15, '98
Trois Rag-caprices, Columbus (Georgia) Symphony Orchestra, November 18, '97

CHRISTOPHE COLOMB PERFORMED

Milhaud's opera *Christophe Colomb*, first mounted in Berlin in 1930, was given four performances in 1998, once again in Berlin, by the Unter den Linden Opera, three in October, the last on November 15. We have been told that it will run again in 1999. When we have more information, we shall share it with Newsletter readers.

SUITE for VIOLIN, CLARINET AND PIANO

Two performances of Milhaud's *Suite* for violin, clarinet and piano were given in Cleveland in January 1998. The first, on January 25th, took place at Pilgrim Congregational Church and the second, which included choreography by Cleveland Ballet dancers Karen Gabay and Raymond Rodriguez, occurred at The Cleveland Institute of Music on January 30th.

Performers with the dancers were Cleveland Orchestra members Lev Polyakin, violin, Daniel Gilbert, clarinet and Carolyn Gadiel Warner, piano.

PERFORMANCES OF SCARAMOUCHE

The *Cleveland Duo*, founded by two Cleveland Orchestra violinists, Carolyn Gadiel Warner and Stephen Warner, plays a series of concerts nationwide in addition to fulfilling orchestral duties. Mrs. Warner is also a keyboard artist with the Orchestra. The *Duo* has often programmed Milhaud's music, and they made a CD recording of his *Sonate No. 2* for violin and piano in 1988.

Mrs. Warner has kindly provided an update of the *Duo's* more recent concert activities, which included performances of *Scaramouche* for saxophone and piano, with James Umble as guest artist and Mrs. Warner at the piano. The schedule follows:

1995-96 Season

October 30, Temple Rodef Shalom, Pittsburgh, PA
February 4, Mannes College of Music, New York
February 9, Allegheny College, Allentown, PA

1997-98 Season

October 11, Arts Association, Canal Winchester, OH
October 19, College of Wooster Series, Wooster, OH
October 20, Rocky River Chamber Music Society, OH
October 22, OAPN Conference Showcase, Elyria, OH
January 27, Community College, Jackson, (MI)
March 7, Beth Kodesh Congregation, Palm Beach FL
March 28, North American Saxophone Congress, Northwestern University, Evanston, IL
March 30, Logan Wintergarden Series, Penn State University, Erie, PA
April 7, Southwestern Missouri State University, Springfield, MO
April 9, West Plains Civic Center, West Plains, MO

1998-1999 Season

July 9, Columbus College, Columbus, GA
October 24, Aeolian Hall, London, Ont. Canada
Sept. 18, Arts Midwest Conference, Cleveland OH
September 27, Temple Israel, West Bloomfield, MI
Oct. 22, Wilfrid Laurier Un. Waterloo, Ont. Canada

SAN FRANCISCO SYMPHONY CONCERTS for KIDS

The Darius Milhaud Society thanks Isabelle Arabian for alerting us to the February 1998 children's and youth concerts programming of two well-known Milhaud works, *Le Boeuf sur le toit* and *La Création du monde*. We are also grateful to Eda Regan, emerita archivist of the Mills College library, who sent a copy of the teacher's guide given to those whose students would be attending the concerts.

During February of the San Francisco Symphony Orchestra's 1997-1998 concert season, two series of children's concerts featured music by Darius Milhaud. On February 2, 3, 4 and 6, children in kindergarten through grade 3 heard Milhaud's *Le boeuf sur le toit* (*The Ox on the Roof*), and youth concerts on February 17, 19 and 20 presented *La Création du monde* (*The Creation of the World*). Conducted by Alasdair Neale, Associate Conductor of the San Francisco Symphony and Wattis Foundation Music Director of the San Francisco Symphony Youth Orchestra, all of the programs were heard at 10:00 and 11:30 a.m.

In an attempt to give a greater appreciation of the live presentation through prior familiarization with the music, adult ticket buyers were for the first time provided with a complimentary cassette tape of the excerpts the students heard when they attended their *Concerts for Kids* performance. Teachers were encouraged to play the cassettes and to present as much information as possible to whet student imaginations concerning their coming experience with the San Francisco Symphony.

In the teacher's booklet, a brief summary of Milhaud's life and activities is included, with mention of his teaching post at Mills College. *Le Boeuf sur le toit* was described thus: "The music is bubbly and somewhat jazzy, infused with the rhythm of Brazilian dances. It's easy to imagine the movements of cartoon characters or silent movie actors - or even of an ox dancing merrily on the roof - while listening to this delightful piece."

More detailed information is offered for the older youth audience: "Milhaud first heard jazz in London in 1920, played by a touring American jazz band. He was so moved by this experience that he began to listen to as many recordings of jazz, blues, and ragtime that [sic] he could find. He was a famous composer when he made his first trip to the United States in 1922. Upon his arrival in New York he announced to the press that European music was being strongly influenced by American music for the first time, and that the influence was jazz. He was eager to visit the African-American jazz clubs in Harlem, for he knew that there he would experience jazz in its most authentic form. Milhaud later described his visits to Harlem: 'The music I heard was so absolutely different from anything I had ever heard before and was a revelation to me. Against the beat of the drums the melodic lines criss-crossed in a breathless pattern of broken and twisted rhythms. An African-American woman whose voice seemed to come from the depths of the centuries sang in front of the various tables. With despairing pathos and dramatic feeling she sang over and over again, to

the point of exhaustion, the same refrain, to which the constantly changing melodic pattern of the orchestra wove a kaleidoscopic background. This authentic music had its roots in the darkest corners of the African-American soul. Its effect on me was so overwhelming that I could not tear myself away. From then on I frequented other African-American theaters and dance halls. In some of their shows the singers were accompanied by a flute, a clarinet, two trumpets, a trombone, a complicated percussion section played by one man, a piano, and a string quintet.....When I went back to France, I never wearied of playing over and over, on a little portable phonograph, the records I had purchased in a little shop in Harlem. More than ever I was resolved to use jazz for a chamber work (that is, in a work written for small-size orchestra).....At last in *Creation of the World* I had the opportunity I had been waiting for to use those elements of jazz to which I had devoted so much study. I adopted the same orchestra as used in Harlem, seventeen solo instruments, and I made wholesale use of the jazz style.....'

"The ballet begins in semi-darkness, the only discernable figures on stage being the three African gods of creation, Nzamé, Mèbère, and N'Kwa, who confer in whispered incantations. Suddenly, a confused mass in the center of the stage begins to move, and from it spring various plants and animals. As the animals join in a dance, two bodies begin to emerge from the mass, limb by limb. The newly created moon and stars appear and light up. The first man, Sékoumé, and the first woman, Mbongwé perform a dance while the remaining mass transforms into human beings. They all begin a frenzied dance, and at the point of greatest excitement, the crowd leaves. Only Sékoumé and Mbongwé remain onstage at the end, and they face each other and embrace. The springtime of the world begins.

"Milhaud's music expertly captures the mystery, excitement, and joy of creation. The piece begins quietly, with strings and piano accompanying a gentle melody played by the alto saxophone. This represents the African gods through whose magic all life is created. In the next section, which is faster, the first animals and plants appear, and they begin their rhythmic dance. After a great climax, the music softens. It is here that the first man and woman appear, symbolized by a sustained chord in the strings over which sounds a tender oboe melody. The dance of the man and woman is accompanied by a clarinet solo, whose jazzy melody is further animated by spirited orchestra 'backup'. The music mounts in frenzied excitement until the tender alto saxophone melody that began the piece returns. The ending is sweet and poetic, symbolizing springtime."

LEGER'S DESIGNS FOR MILHAUD

In the New York Times article of September 13, 1998, Matt Wolf, London journalist, discussed the coming auction on October 21st at Sotheby's in London of Pierre Cardin's collection of seventy Léger ballet and opera watercolors and designs. Léger designed the costumes and sets for Milhaud's ballet *La Création du monde* as well as for his opera *Bolivar*. Mr. Wolf said, in part:

"[Cardin] bought the works from Léger's widow, Nadia, and displayed them in the opening exhibition of his [salon] in Paris in 1970.....Mr. Cardin [said] in a press statement, '[it] was very revolutionary and at the same time very simple. It is what I intended to do myself in my designs.'

"What Léger did was nothing less than attempt a three-dimensional artwork on-stage, a moving sculpture that would depart from painting's essentially two-dimensional flatness. Looking at his drawings for '*La Création du Monde*', a 1923 'ballet nègre' steeped in African art and myth, one sees an absorption of tribal colors and motifs into European design that was virtually unknown in its day.....

"These are defining drawings, historically very important,' said [Oliver] Barker, who is deputy director of Sotheby's Impressionist and Modern Art Department. 'Léger's response to the design challenge of the performing arts,' he said, is comparable to 'the way a fashion designer might go about his or her work in terms of looking at influences outside his own field and then developing them into something quite different, and using a pictorial language to do so.' If that meant larger-than-life deities performed by actors on stilts, as was the case in '*La Création du Monde*', in which some costumes were seven and a half feet tall, so be it. The aim could be described as ambulatory Cubism: geometry in motion.

"In any case, art for Léger wasn't 'just about easel painting,' said Judi Freeman, an art historian and Léger scholar based in Boston. 'It was about theater, ballet, architecture, book design - making painting into something dynamic and alive.' Accordingly, of this collection's drawings, 54 of them are from two stage works that opened in Paris three decades apart: '*La Création*', the Ballets Suédois extravaganza for a company of 23, and '*Bolivar*', a three-act opera about the South American liberator Simon Bolivar, a production that demanded about 700 costumes, a complicated set and a year of Léger's life. Both works were scored to music by Darius Milhaud.

"'*La Création*' was a product of the extraordinary cultural synthesis that was 1920s Paris. There, contemporaries of Léger like Picasso, Gris and Braque were embarked on their own design ventures for Diaghilev's Ballets Russes. '*La Création*'s look is immediately recognizable as Léger, even if the intention behind the ballet was nothing less radical than to make a kinetic whole out of décor and dancers, many of whom appeared in headdresses or on all fours. Certainly there's no denying the pared-down beauty of the drawings for the central characters. These are totemlike studies in bold lines and acute angles that exist at some remove from Léger's more highly colored decorative work elsewhere.

"Léger never traveled to Africa, but he was well aware of the African sculpture and artifacts that had been brought back to France by missionaries and envoys to the French colonies abroad. And he took inspiration from his lifelong friend, Blaise Cendrars, the Swiss poet whose 1921 '*Anthologie Nègre*' largely prompted the ballet. The predominant color scheme of the piece was black, white and ochre, in accordance with the traditions of African art. The animal menagerie - birds, particularly - surrounding the central pair permitted far brighter hues, not to mention a sketch of an elegant, seemingly weightless elephant.

"The collection includes numerous studies for characters, human or otherwise. A pencil drawing for the '*Création*' backdrop, depicting the three deities surveying the action in front of them, is the highest-priced item, valued at between \$30,000 and \$50,000. The sketch is extensively annotated by Léger. He wanted not merely to represent African art in his final collaboration with Cendrars, Milhaud and the dancer-choreographer Jean Borlin but also to insure that the art was regarded as inseparable from everything that went with it.

"'It made the audience gasp at that time,' said Erik Naslund, the curator of the Stockholm Dansmuseet (Dance Museum), whose founder, Rolf de Maré, also founded the Ballets Suédois and commissioned '*La Création du Monde*'. 'People were coming to see what they believed would be a ballet,' added Mr. Naslung, 'and got a painting in constant motion. Léger was experimenting with the idea of art in movement and movement in art 40 years before it was done in modern art.'.....

".....Of special interest in the '*Bolivar*' lot are several strongly colored flags of the emerging Latin American republics - red, blue and yellow for Colombia; fierce fire engine red for Peru. In one gouache study, rock formations rise up as if on the attack; the image is as nonspecific as the outlines of the newborn South American countries are exact.

"Léger, of course, didn't devote his entire career to the stage. 'He became a quite quixotic artist,' said Mr. Barker of Sotheby's, 'and, as his Communist interests became much stronger, his interest in the themes of the common man, the proletarian man, drew him away from the bourgeois circle of the theater.' Still, Cardin's collection....does include three costume drawings....[from] the opera '*Bolivar*', whose story of liberation and freedom would have appealed to Léger's political temperament.....

"These are very much Léger's own private workings, his own private drawings,' said Mr. Barker. 'That's what makes it so interesting.....'"

MILHAUD'S 80TH BIRTHDAY FETE IN NICE

The Darius Milhaud Society is deeply grateful to Sally Pickerel Jones, widow of Charles Jones, for sending the Darius Milhaud Society a collection of souvenir programs, clippings and pictures held by her late husband, which are a very valuable addition to the memorabilia of the Society. Among the programs is one which took place in Nice in 1972, two years before the composer's death.

The festival, presented on April 7 and 9, 1972, celebrated Milhaud's 80th birthday. Sponsored by the Opera of Nice, the program included the world premiere of Milhaud's ballet *Vendanges*, (1952) with a text by Philippe de Rothschild, and Milhaud's two operas about the sea, written thirty-two years apart from each other, *Le pauvre matelot* (1926) to a text by Jean Cocteau, and *Fiesta* (1958) to a text by Boris Vian.

Le pauvre matelot had its first performance at the Opéra Comique in Paris on December 12, 1927 and a second performance in Brussels a few days later on December 28th. In *Ma vie heureuse*, Milhaud writes (pp. 150-151): "*Le Pauvre Matelot* was composed at L'Enclos in 1926 and scored for a normal orchestra. It was produced in the following year at La Monnaie and the Opéra-Comique, but in very different ways. As it only lasted forty minutes, the Opéra-Comique put it on in conjunction with *Werther* or *Tosca*, which pleased neither the usual audience who were bored by modern music and were forced to put up with it in this way, nor the amateurs of contemporary music who had to wade through an opera by Puccini or Massenet. What was more, there was a strange trade union rule still observed in the opera-houses at that time, to the effect that any musician could get another, even if he had not previously taken part in rehearsals, to take his place at the performance. The substitute would often be sight reading the score, even on the first night. This custom, which might possibly be tolerable in the case of a piece from the repertory, was sheer madness in the case of new work. Thus for the performance of *Le Pauvre Matelot*, I was favoured with no less than seventeen completely new players. Naturally the result was catastrophic. Understandably enough, the public and my friends to whom the work was unknown, held me responsible for the cacophony, whose origin they were not in a position to suspect. Since on the other hand, the Brussels production of *Le Pauvre Matelot* was faultless, one of my composer friends who had attended the first night performance in Paris, asked me in all innocence whether I had not reorchestrated my score for the Théâtre de la Monnaie.....

(p. 153) "I was asked by Scherchen to score *Le Pauvre Matelot* for thirteen instruments. [This is the usual mode of performance nowadays.].....The first performance was given in Geneva.....[Cocteau] was also responsible for the mise-en-scene [and] it was used again for the revival in Paris in 1937....."

Fiesta was commissioned by Herman Scherchen for a festival in Berlin and was premiered in 1958 by the Berlin State Opera, Scherchen conducting. This opera



The photograph above was made by Berko Studios in Aspen. It shows l to r, Elliott Carter, Darius Milhaud, and Charles Jones in the concert tent in Aspen. (Photo courtesy of Sally Jones)

is a story in which an almost-dead sailor is rescued from a shipwreck by the local fishermen. As he revives, the village holds a festival in his honor and a beautiful girl (Mercedes) signals her willingness to be his. However, when Mercedes' boyfriend finds them privately together, he murders the sailor, and Mercedes goes off with the boyfriend without hesitation. When the lifeless body is discovered on the beach, the festival decorations are removed and the sailor is thrown back into the sea from which he had come.

The irony in this plot is just as strong as that of *Le pauvre matelot*, in which the sailor, gone for many years, comes home and stays incognito in his wife's house after having bragged about his own wealth and describing the poverty of her husband. Intending to help the situation, she murders her own husband without knowing who he is, and the opera ends as the wife and father-in-law dispose of the sailor's body.

The world premiere of the ballet *Vendanges* was presented between the two operas. Although the score is available on rental from Eschig, we know of no subsequent performance of this work. Milhaud gave Victor Babin permission to adapt music from the ballet for a three-movement suite for two pianos, with the title *Divertissements*. In this form, there was a performance in Cleveland as part of the first festival initiated by the Darius Milhaud Society in 1984.

The ballet treats the annual cycle of nature. The Nice program booklet describes the scenes of the action in brief phrases:

"The sap. The swelling of the bud. The flower. The fruit. On the hanging vines, the fruit is wine.

"Beneath the earth: Man and Woman, representative of the human couple, mate. The renewal. Life. They

deceive the vigilant Black Harvester (Death), guardian of the scene.

"Upon the earth: the vine from which the grapes are cut, the cave where the wine ferments. Man and Woman suddenly appear during the marriage feast. They are going to lead the guests. To initiate the young marrieds to love. The Great Red Fawn appears, the god of the festival, the forever loving. He hunts his prey. An ephemeral instant. His old adversary, the Black Harvester awakens. The life of each tomorrow must be retaken. For Man and Woman, a return to an immobile waiting state. Next year....."

COCTEAU'S HOMAGE TO MILHAUD IN 1972

Cocteau's homage has been freely translated from the French.

"The adventure of the group called the Group of Six resembles that of the Three Musketeers who are four with d'Artagnan. Thus I play the role of the seventh. It would be more accurate to say what this adventure resembles at Twenty Years After,.....because it is old and some of its sons have replaced the fathers. Furthermore [the adventure] does not revive aesthetics but ethics, an ethics of friendship. This seems to me of great importance in an era so enamored of labels.

"I have known Darius Milhaud ever since his return from Brazil. He lived there with Claudel. He acquainted himself with sambas which had to become fashionable. But, when Darius accompanied my mimes interpreted by the Fratellini clowns for *Boeuf sur le Toit* (a title that Claudel had gleaned from a Brazilian sign), these rhythms were still unknown in France and almost caused a scandal.

"Darius Milhaud is from Aix-en-Provence, the city of Cézanne and of fountains. One day Darius showed his old governess a picture faithfully representing the grand place of Aix and when he asked: 'Do you recognize that?' She answered: 'No, because I have never yet seen a painting.' An astonishing sentence. The public said: 'I do not recognize your rhythms, because I have not yet heard them in music.'

"Darius is a force of nature. He handles notes like a worker shaping blocks of stone and even ill, in a wheelchair where someone pushes him, he retains the power of Atlas. He holds on his shoulders a world made of charm and energy. Nothing frightens him. His dark and lively eye takes in the spectacle of the universe, from antiquity to our time, from the temple to the sky-scraper, and his courageous hand notes it in notes on innumerable sheets of paper where the numbers cease being abstract forms, and speak.

"From Brazil, he inherited this tropical growth, the formidable symbol of rich vegetation, and the tumult of nocturnal fetes where the crowd splashes itself with exciting drugs. But this swarming fecundity and this bud which flowers from it, was absorbed by this aixoise soul, a soul of Provence. I remember the first intimate hearing of a work that we composed together: for percussion, performed in his delightful mother's garden beneath the plantain trees.

"There is Darius. He carries the name of a king who whipped up the waves. He has a heart that linked him with parents who lived beneath the rainbow of Cézanne, and whose mother during the occupation awaited letters from America and died without receiving them. [*due to Nazi censorship.*]

"Tenderness and strength. I have always thought Darius physically and morally the equal of the young Hercules strangling the serpents in his cradle.

"His wife, his son, nothing is fatigued in this family. His wife pushes him in a wheelchair every place where his heart calls him. His son, who resembles the mask of Beethoven, paints in rooms the disorder of which evokes for me the room of the Enfants Terribles.

"Briefly, in our dry age, monstrous and medieval, I salute in Darius Milhaud a veritable cosmos, a gravitation which is proper for him and which strongly simulates that of the stars, bitter and sweet, which last to preside at his birth."

THE ONLY WOMAN IN THE ROOM

In September 1998, Mills College Alumnae Director Anne Gillespie Brown lent us a copy of Mills alumna Beate Sirota Gordon's book of memoirs, *The Only Woman in the Room*. The book provides a vivid and fascinating account of Mrs. Gordon's life as a child in Japan, her experiences at Mills College and in San Francisco during World War II, when she served as translator of radio messages from Japan, and her return to Japan after the War as a translator on the staff of Generals MacArthur and Whitney. The book title derives from the circumstance in which she found herself when asked to draft the women's rights section of the new Japanese constitution.

After meeting her future husband Joseph Gordon in Japan, Mrs. Gordon returned to the United States to be married and settled in New York, where she still lives. In 1970 she became head of the Performing Arts program for the Asian Society and brought many fine artists from various countries in the Far East to perform. The book, available from Kodansha America in New York for \$22, has also been published in Japanese.



Shown are Lukas Foss, Charles Jones, Beate Gordon, Toru Takemitsu and John Cage at a Japan Society reception, 1983.

NEWS OF MILHAUD'S STUDENTS: MILLS COLLEGE, ASPEN, AND PARIS

MADELENE CAPELLE, soprano, who graduated from Mills with a BA in 1971, has pursued a career as a singer as well as serving as a creative arts specialist on the faculties of the University of Nevada Las Vegas and the Community College of Southern Nevada. She has performed with a number of American orchestras and opera companies as guest soloist and has also been heard in many places in Europe, the Far East, Africa and South America.

Her recent new concert program, "The Undone Divas" transports the audience through two centuries of political and social change, as seen through women's roles in opera. The program traces the history of women in operatic theatre as composers and librettists sought to present them. Exploring the title roles of *Aida*, *Madame Butterfly*, *Tosca* and *Turandot* reveals female characters of different cultures who are exquisite, yet victims at the same time. "The Undone Divas" has been endorsed by a grant from the Nevada Humanities Committee and funded for a state wide tour in a full-length, costumed presentation.

Ms. Capelle has received a Congressional Citation for her contributions in the Arts and has been endorsed by the Arts Councils of Idaho, North Dakota, South Dakota, Oregon, Nevada, Utah and Wyoming.

ELIZABETH COUSINS MEYER has lived for many years with her husband Carl in Forch, Switzerland. She received her BA from Mills in 1958 and graduate degree in 1963. An English teacher and translator in Zurich, she has continued her music as a pianist and on May 14, 1997 shared a program with Detlef Rora, speaker, which was repeated on November 1 and 2, 1997. With the theme, "Satire and Humor in Literature and Music", the concert included piano music of Bartok and Milhaud, which was alternated with narrations of texts by G. E. Lessing, J. W. Goethe, E. T. A. Hoffmann, H. Heine, B. Brecht, Robert Walser and K. Tucholsky. The Milhaud pieces performed by Mrs. Meyer were *Chanson* from *L'Album de Madame Bovary*, *Rag-caprice No. 1*, *Sumaré* from *Saudades do Brasil*, and *Tango des Fratellini* from *Le boeuf sur le toit*. In her review of the concert of May 14th, Helena Meili, in the *Zürichsee Zeitung* praised Mrs. Meyer's playing and stated that the combination of speaking and music was perfect, providing a successful evening.

RICHARD FELCIANO earned his MA in composition at Mills in 1955 and has for many years been on the composition faculty at the University of California, Berkeley, until his retirement in 1998. In an article in the *Wall Street Journal* dated December 12, 1997, Lee Gomes discussed the growing number of composers who are discovering new ways to write for the lute and the harpsichord. He quotes Mr. Felciano as saying, "Often, the most primitive instrument makes the most interesting sound." [The] hollow, breathy sound of a recorder reminds him of the "white noise" generated by

electronic equipment like TV sets. But that sound disappeared as instrument makers replaced the cone-shaped, hollow interior of a recorder with the cylindrical one of a modern flute.

Mr Gomes continues: "Mr. Felciano's four-minute recorder piece, 'Alleluia to the Heart of Stone,' is a dialogue for two recorders, one moving quickly up and down the scale in seemingly random steps, the other making long, plaintive responses.

"Compositions like his are finding an audience. An enthusiastic group of 300 fans turned up for a recent performance of new work for early instruments at the University of California, Berkeley. There wasn't a tuxedo or evening gown in sight - which was a good thing, because the pieces required the performers to move around."

PATRICIA TAYLOR LEE, graduate of Mills with a BA in 1957, earned a master's from Yale and a DMA from Temple University, where she served on the faculty before becoming Chair of the Department of Music at San Francisco State University. Well known as a pianist and teacher, adjudicator and author, she holds the MTNA Master Teacher Certificate. Dr Lee published a five-page article in the *American Music Teacher* October/November 1995 issue on the music of Canadian composer Jean Coulthard. As was the case with her doctoral dissertation on the piano music of Darius Milhaud, Mrs. Lee did an extensive amount of research and analysis, and the article in the *American Music Teacher* includes a listing of Ms. Coulthard's piano works as well as evaluation of their difficulty and recommendations of those especially appropriate for teaching. (See also the article p. 12, concerning Dr. Lee's performances of Milhaud's *Trois rag-caprices*.)

GORDON H. SMITH (1916-1992) Mr. Smith earned his M. A. in composition at Mills in 1947 as a student of Darius Milhaud. He had graduated from Wooster College, Ohio with a B. A. in 1940, served as Bandmaster in the U. S. Army from 1941-1945. Mr. Smith was Professor of Music at The American University from 1947-1982, serving as Chairman of the Music Department from 1959-1962. He received his PhD in 1955 from the University of Iowa. His radio program, "Musicians Face the Music" ran for a number of years on WAMU-FM and earned him recognition and awards in broadcasting. An interview with Milhaud was made in Paris in 1963. The originals of all the musician interviews are held in the archives of The American University, Bender Library, and the radio station's originals of the broadcasts are in the Library of Congress.

Beginning before and continuing after her father's death, Daisy Mullett Smith has been publishing Gordon Smith's music. A list of compositions is available from her. Send your request to 4450 Dexter Street, NW Washington, DC 20007-1113

WILLIAM O. SMITH, equally well-known as Bill Smith of the Dave Brubeck Quartet, arrived at Mills at the same time as Brubeck after World War II and earned his Master's as a student of Milhaud. In a note sent to the Darius Milhaud Society early in 1998, Mr. Smith said, "I have fond memories of my student days at Mills when the Budapest Quartet was in residence."

On the faculty of the University of Washington in Seattle, Mr. Smith also maintains his own publishing company, Ravenna Editions. He sent information on stationery that contains a quote from his work *Incantation*, written in 1992, that is a score of graphic design in five colors.

Mr. Smith was in San Diego, California to join Dave and Lola Brubeck in the celebration of their 50th wedding anniversary on September 17, 1998, and on the following Monday, September 21st, the Brubeck Quartet played a concert in Saratoga.

GLORIA WILSON SWISHER, earned her MA degree from Mills in 1958 and served for a number of years on the faculty of Shoreline Community College in Seattle, Washington, retiring at the end of the 1997-1998 school year. She has served for a number of years as the author of information about American composers for the SAI Composers Bureau listings published in the Winter issue of *Pan Pipes*, the periodical magazine of Sigma Alpha Iota. Dr. Swisher has written an opera that will have its premiere performances on February 18, 19, and 20, 1999, at the Shoreline Community College Little Theater. The opera, *The Prestigious Music Award*, has music by Gloria Swisher, libretto by Willy Clark, and will be directed by Susan Dolacky and Ann Arends.

JAMES BOLLE [The Darius Milhaud Society is very grateful to the late Daphne Berenbach for sending information.] studied with Milhaud at Aspen. A native of Evanston, Illinois, Mr. Bolle studied at Harvard, Antioch (BA) and Northwestern (MM). Franklin Pierce College conferred on him the degree of Doctor of Humane Letters. With Murray Adaskin he commissioned Milhaud's *Sonatine* for viola and cello, premiered at the Saskatchewan Festival of 1959, for which Mr. Bolle served as conductor. He served as conductor of other orchestras and the Musica Viva series in Chicago and New York. He was director of the Chicago Community Music Foundation for seven years. In 1974 he was asked to organize and direct the New Hampshire Symphony Orchestra, the state's first professional winter season symphony.

With his wife Jocelyn, who studied composition with George Foote, Charles Jones, and Darius Milhaud, he founded Monadnock Music, a summer series held in old meeting houses around the state. Mrs. Bolle served as manager of the festival for two years and still helps run it.

OLGA GORELLI, long a resident of Pennington, New Jersey near Princeton, went to Mills during two summers to study with Milhaud. She also studied with him at Tanglewood and at Music Academy of the West in Santa Barbara. At Mills, she stayed at the French House and took part in Madame Milhaud's activities. [For the students, this consisted of participating in the production of French plays in French, directed by Madame Milhaud.] Mrs. Gorelli had studied at Immaculata College, then at Curtis Institute of Music with Scalero and Menotti, then at Yale with Hindemith, then at Smith College.

Married to a urologist (now retired) who had come to the U.S. from Rome on a Fulbright fellowship in 1953 and was a resident at St. Francis Hospital in Trenton, NJ when she was teaching at Trenton State, he came to the University to lecture and thus they met. They are the grandparents of fraternal twins born in 1995.

Recently, Mrs. Gorelli wrote that once when she was sitting next to Milhaud in the concert tent at Aspen listening to a student concert, all the girls in the chorus were wearing black skirts and looked exactly alike. She whispered that the third girl from the left was wearing a skirt borrowed from herself, Milhaud responded, "Il me semblait."

Mrs. Gorelli's piece titled *Dreams* was dedicated to Milhaud's memory. It was performed by the Princeton Collegium Musicum (a string chamber orchestra) and recorded live.



This photo of Janice Giteck and Max Lifchitz with Milhaud at Aspen was made in 1967. We thank Mr. Lifchitz for sharing it.

MAX LIFCHITZ studied with Milhaud at Aspen. On the faculty of SUNY Albany, he has appeared on concert stages throughout Latin America, Europe and the U.S. Born in Mexico City in 1948, he has resided in the United States since 1966. He studied at Harvard and Juilliard and founded the North/South Consonance Ensemble, which has brought the New York public more than 600 compositions from North and Latin America, Russia, Japan and Europe. His programs often feature his own music, along with that of other composers. He has recorded for a variety of labels and performs as pianist as well as conducting. See his article in the 1994 Newsletter, p. 21.

EDWIN LONDON studied with Milhaud at Aspen. He holds a Bachelor's degree from Oberlin and a doctorate from the University of Iowa. He is Professor of Composition at Cleveland State University, which serves as host for concerts by the Cleveland Chamber Symphony. Dr. London, former Chair of the Music Department at Cleveland State, has received numerous awards for the achievements of the Cleveland Chamber Symphony, which he founded in 1980, including the Laurel Leaf Award from the American Composers Alliance, the American Music Center's Letter of Distinction for service to new American Music, and ASCAP awards in 1990, 1995, 1996 and 1997. Dr. London has received awards from the Guggenheim Foundation, the National Endowment for the Arts, the Fromm Foundation, the Ohio Arts Council, ASCAP and Meet the Composer. He received the Cleveland Arts Prize in 1981 and in 1989 was named Individual Artist of the Year by the Ohio Arts Council. In 1997 he completed a stay in Bellagio, Italy as a fellow of the Rockefeller Foundation Center for Composers. While there, he composed a new work for chorus and chamber orchestra which will be premiered by the Cleveland Chamber Symphony in a special concert celebrating his 70th birthday in April 1999. Dr. London and the Cleveland Chamber Symphony participated in the first festival of Milhaud's music sponsored by the Darius Milhaud Society in 1984 and also presented the composer's music for the centennial celebration in 1992.

JEROME ROSEN studied with Milhaud in Paris and stayed in the Milhaud's apartment there one year when the Milhauds were in the United States. The close affiliation continued after Dr. Rosen returned to the U. S. and founded the music department at the University of California, Davis. He was responsible for commissioning Milhaud's 12th symphony for large orchestra, which was premiered at Davis by the San Francisco Symphony Orchestra.

We have received the good news that Dr. Rosen's opera, *Emperor Norton of the USA*, in two acts to a libretto by James Schevill, will be directed by Harry Johnson with musical direction by D. Kern Holoman. The world premiere performances will take place on June 3, 5, 6, 9 and 11, 1999 on the Davis campus.

JOHN PATRICK THOMAS studied with Milhaud and Charles Jones in Aspen, during the summers from 1957 to 1962. Bill Bolcom and Bruce Mather were in his first class and as he said, "we were all there when Milhaud told David Del Tredici that he was indeed a composer." Mr. Thomas began to compose when he was a member for four years of the Columbus Boychoir (now the American Boychoir) in Princeton, New Jersey. When his voice changed he was plunged back into the public schools of northern Wyoming. His family felt he should maintain contact with the professional musical world, so he "had the good fortune" to be sent to Aspen. Mr. Thomas adds: "The encouragement Milhaud,

Madeleine, and Charles Jones gave to me helped me through a number of difficult years." In later years he was in contact with the Milhauds at Mills while studying at the University of California, Berkeley, and saw them in Paris and Geneva after moving to Europe to pursue an unexpected career as a countertenor. Currently he is head of the vocal department at the Stage School of Music, Dance and Drama in Hamburg and continues to compose. In November 1992 he and colleagues at the Stage School presented a program to celebrate Milhaud's centennial in Germany.



This photo of Sadao Bekku with Milhaud has been recently received. The picture is dated as having been taken in June 1954.

SADAO BEKKU studied with Milhaud in Paris from October of 1951 until June of 1954. He entered the class as an auditor and applied to the Paris Conservatory for official admission. There was only one seat open for a new foreign student, and the result of the official entrance examination was Mr. Bekku's acceptance into the class. The Darius Milhaud Society thanks Mr. Bekku for sending the list of students there with him.

He had received his earlier training in Japan with Professor Ikenouchi, who had been a student at the National Conservatory in Paris in the class of Henri Bussel, who preceded Milhaud on the faculty there. Milhaud began to teach at the Paris Conservatory following his return to France after World War II.

Sadao Bekku has made a valuable gift to the Darius Milhaud Society archives of an annotated manuscript score of his orchestral work, *Deux Prières*, with Milhaud's suggestions written onto the score by Madeleine Milhaud. Mr. Bekku has also generously sent a published copy of the score along with a CD recording, as well as recordings of his violin and cello concerti.

Mr. Bekku wrote an introduction to his translation of the *Entretiens de Claude Rostand avec Darius Milhaud* into Japanese in 1953. We understand that he also has undertaken to translate Milhaud's autobiography, *My Happy Life*.