

1994

The Darius Milhaud Society Newsletter, Vol. 10, Spring/Summer/Fall 1994

Darius Milhaud Society

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THE DARIUS MILHAUD SOCIETY NEWSLETTER

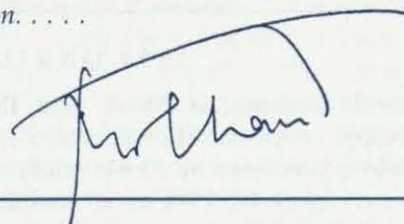
Cleveland, Ohio

Spring/Summer/Fall 1994

Vol. 10, Nos. 1, 2 and 3

When I began to be interested in polytonal harmony, it was a long time after I had left the harmony class upon the advice of my teacher Xavier Leroux. . . . I was finishing my studies of counterpoint, and in 1915, I was in the composition class of Widor when I began to write *Les Choéphores*, a work where this polytonal research was largely explored. . . . It was a matter of an instinct for certain sonorities that, to a certain degree, my empirical work at the piano had

certainly favored. In searching at the piano, I had always been struck by the fact that a polytonal harmony is much more subtle in sweetness and a great deal more powerful in pungency than a tonal combination. . . .



MILHAUD'S MUSIC AT MILLS

Mills College presented two performances of Milhaud's music during October 1994. The first program was a piano recital performed on October 15th by Mary Ausplund Tooze as part of the College's annual reunion celebration. Mrs. Tooze is an alumna of Mills College and was a student of Darius Milhaud there. After Mrs. Tooze played works by Haydn, Chopin and Brahms, she presented Milhaud's *L'Album de Madame Bovary*, the piano suite he wrote using music derived from his score written in 1933 for the French film, *Madame Bovary*.

On October 26th, with the generous support of Mills alumna Virginia Clotfelter Waring, the Mills College Music Department and the Darius Milhaud Archive Collection of the Olin Library jointly sponsored an all-Milhaud concert. This diverse program, organized by Music Chair David Bernstein (who also wrote the program notes) and Program Coordinator Wendy C. Howe, opened with the performance of *Quatre Visages* by Mimi Dye, viola, and Kristin Pankenin, piano. Ms. Dye is an alumna of Mills who studied with both Darius Milhaud and Germain Prévost, violist with the Pro Arte Quartet. Prévost had given Milhaud the commission in 1942 to write *Quatre Visages*.

Faculty members of the Mills Music Department Elizabeth Eshleman, soprano, and Belle Bullwinkle, piano, performed *Rêves*, a song cycle written in 1942 to anonymous texts and dedicated to Parisian singer Jane Bathori, who performed many premieres of Milhaud songs during the 1920s. The work was first heard in Brussels in 1945.

It would be difficult to find a Milhaud work to perform following *Rêves* that would offer more variety than *Cocktail*, Milhaud's work from 1920 for voice and four clarinets. Rinde Eckert of the Pacific Mozart Ensemble took the voice part (the rendering of a recipe for a making a drink) and Ben Goldberg, Elizabeth Gray, Matt Ingalls and Larry London played clarinets. Aside from being highly amusing entertainment, this work is historically important as one of the earliest 20th century examples of the use of indeterminacy. For more information, see the article by Jerome Rosen in

this *Newsletter*, pp. 13 and 14.

Following an intermission, the Pacific Mozart Ensemble, conducted by their director, Richard Grant, performed two Milhaud a cappella choral works, which contrasted greatly with each other: *Six sonnets composé au secret de Jean Cassou* and *La Naissance de Vénus*. The Cassou poems, written during World War II while the poet was an active member of the French Resistance, are quite somber as well as cumulatively moving. *La Naissance de Vénus* is in a much lighter vein, making an effective ending for the program.

Mills College President Janet L. Holmgren graciously hosted a performer and audience reception following the concert.



This photograph of Darius Milhaud was made in 1958 while the composer was in Aspen, Colorado

NATIONAL HONORARY COMMITTEE

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|-----------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------|
| Madeleine Milhaud, Chair Murray Adaskin Arthur Berger William Bolcom Albert Borowitz Arnold Broido Dave Brubeck | David Cerone Phyllis Curtin David Diamond Richard Felciano Robert Fizdale Jane H. Galante Ann Gresham | Lou Harrison Robert Harth Janet L. Holmgren Grant Johannesen Charles Jones Leon Kirchner Leonard Klein | Jean-Louis Le Roux Robert Mann Lotfi Mansouri Bruce Mather Nuria Schoenberg Nono Ned Rorem Peter Rugolo | Lawrence Schoenberg Gunther Schuller Leland Smith Soulima Stravinsky Roman Totenberg Elie Wiesel Odette V. Wurzburger |
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1994 DARIUS MILHAUD PRIZE AWARDED

The Cleveland Institute of Music and the Darius Milhaud Society cooperatively sponsored a concert of Milhaud's music, presented by conservatory students at The Institute on April 18, 1994 as an audition for the first Darius Milhaud Performance Prize of \$500.00. Chair of the jury was Madame Madeleine Milhaud, who flew from Paris for the occasion, and after being introduced by Institute President David Cerone, she announced the Prize recipients and graciously greeted all of the performers individually. Other members of the jury were Dr. Paul Cherry, Professor of Music at the University of South Dakota, (who also came to Cleveland especially to serve on the jury), Dr. Quentin Quereau, Professor of Music at Case Western Reserve University, and Carolyn Gadiel Warner, violinist and keyboard artist with the Cleveland Orchestra.

Recipients of the Darius Milhaud Prize, were Soovin Kim, violin, Laura Stephenson, clarinet, and Brad Blackham, piano, for their performance of *Suite* for violin, clarinet and piano. Their major instrumental instructors are Donald Weilerstein, Franklin Cohen, and Anne Epperson, respectively. Honorable Mention went to Sandy Yamamoto and Vivek Kamath for their performance of *Duo* for two violins. Their teachers are Donald Weilerstein and David Updegraff.

Other works heard on the varied program were: *Scaramouche* for two pianos, performed by Jun-Chia Lee and Huey-Ai Kuo, who both study with Thomas Hecht; *Sonatine pastorale*, played by Melanie Torres, student of David Cerone; *Scaramouche* for two pianos, performed by Silvana Sokolov and Yesim Alkaya, both students of Vivian Hornik Weilerstein; *La Cheminée du Roi René*, coached by John Mack and played by Colleen Countryman, flute, student of Joshua Smith; Lora Schaefer, oboe, student of John Mack; James Petry, clarinet, student of Franklin Cohen; Tariq Masri, bassoon, student of David McGill; and Darcy Hamlin, horn, student of Eli Epstein. Jason Fuh, baritone, student of George Vassos, with Siaw-Sing Koo, piano, student of Thomas Hecht, performed four of the *Six Chants populaires hébraïques*. Closing the program was soprano Naomi Gurt, student of Beverley Rinaldi, who sang *Quatre chansons de Ronsard*, with Christy Lee Walters at the piano. Mrs. Walters is a CIM staff accompanist and Opera Coach.

While Madame Madeleine Milhaud was in Cleveland to preside over the jury for the first auditions for the awarding of the Darius Milhaud Performance Prize at The Cleveland Institute of Music,

the Darius Milhaud Society hosted a luncheon on Sunday, April 17, 1994 in her honor. Held at the home of Nancy Fuerst, Esq., who is a member of the Board, guests included Institute faculty who are teachers of the auditioning students, friends and supporters of the Darius Milhaud Society, Board members, and alumnae of Mills College living in the Cleveland area, who were invited as special guests.



Shown above are recipients of the first Darius Milhaud Performance Prize given at The Cleveland Institute of Music, (l to r) Brad Blackham, piano, Laura Stephenson, clarinet and Soovin Kim, violin

NEW ALL-MILHAUD RECORDS

Several all-Milhaud CDs have been released since publication of the 1993 Newsletter. They include **Ani Maamin, un chant perdu et retrouvé** (Arion ARN 325480 682759), a world premiere recording, performed by Ensemble 2e2m, conducted by Paul Méfano; **Symphonies Nos. 5 and 6** (CPO 61203 90662) as well as Nos. 7, 8 and 9 (CPO 61203 91662), performed by the Basel Radio Orchestra, conducted by Alun Francis; Milhaud's music for children, (Opus 111 OPS 30-87), **Récréation, Cinq Chansons de Vildrac, Un petit peu de musique** and **Un petit peu d'exercice**, performed by the Lyon Opera Children's Chorus and Orchestra, conducted by Claire Gibault; and **String Quartets Nos. 1 and 2**, performed by the Fanny Mendelssohn Quartet, with **Quatre Poèmes de Léo Latil** and **Trois Poèmes de Cocteau**, V. LeSonntag, soprano, Rudolf Jansen, piano, (Trouba Disc TRO CD 01409 [Germany]).

LA MAISON DE VERRE

A 16 page article by Adam Gopnik in the *New Yorker* magazine, May 9, 1994, entitled "The Ghost of the Glass House", includes an interview with **Madame Madeleine Milhaud**, who had lived in the house with her husband Darius for a short time after the Milhauds returned to France from the United States in 1947. Mr. Gopnik discusses the architecture, the architect (Pierre Chareau), the family that commissioned the building (Jean and Annie Dalsace) and something of their history, the mystique of the house, and his experiences when he and his wife lived in it for a week. There are four colored drawings, which help the reader visualize how this very special dwelling looks. Below are brief excerpts from the article.

"The Rue Saint-Guillaume is a short, narrow, dignified street on the Left Bank of Paris. . . . The house is called the Maison de Verre – the Glass House. It was built in 1931 by Pierre Chareau, who designed it and all its furnishings, never built another house in France, and died, forgotten and alone, in New York in 1950. . . .

"Someone had left the gate open. We stepped through, and saw, at the far end of a cobblestone courtyard, a wall of glass, gleaming in the early-evening light. It seemed unsupported – a block of translucent crystal floating in space. . . .

"One rainy afternoon while we were living in the house, I walked all the way up to the Place Pigalle – at the other, north end of Paris – in order to visit Madeleine Milhaud, the widow of the composer Darius. She is in her nineties, and one of the last of the circle who shared the Glass House with the Dalsaces. I had been saving my visit to her for last, and I hoped that she could make me see what the house had been like in its prime. . . .

'We knew both the Chareaus and the Dalsaces. . . .

'You find the house humane? . . . Let's be candid with each other. It's not a house at all, but a sort of machine. Do you recall that elevator that rose from the kitchen?' She was referring to a dumbwaiter, which had been out of order all the time we were in the house. 'It never worked – the cook was always running after it with the salt. I was quite amused by the idea. There was no comfort in the house. That frightening staircase! I was always sure I would fall. . . . Perhaps I will find the house humane sometime in the future. . . .

'Milhaud and I lived in the house, too, you see. . . . In '47, we came back and stayed with the Dalsaces. . . . The house was never empty then, and it must never be empty now. A concert was held there for Milhaud's centenary, in September, 1992. No one should have been back in Paris, but everyone came. I thought it was very touching – a friendly evening. People were there who were daughters of friends. Honegger's daughter, the children of Les Six. All those people who were concerned with Milhaud. The Glass House for me is a symbol of friendship, and friendship is life.' . . ."

RECORD UPDATE

The Darius Milhaud Society is very grateful to Madame Madeleine Milhaud and to Madame Francine Bloch Danoën for their helpful contributions to the record information listed below. If you are interested in purchasing these CDs, contact H & B Distributors (1-800-222-6872), Tower Records, New York (1-800-648-4844), or your local record store. For older listings of records that are still available, consult the Schwann catalogue, or see pp. 21-30 of the 1993 Newsletter.

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|----------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------|----------------------------|
| Ani Mamin, un chant perdu et retrouvé | Sharon Cooper, soprano; Michaël Lonzdale, Bernard Freyd, Jean Négroni, récitants; L'Ensemble 2e2m; Paul Mefano, conductor | Arion ARN 68275 |
| Le Boeuf sur le toit | "Mercury Living Presence Series". London Symphony Orchestra, Antal Dorati, conductor | Philips PHI 434 335 |
| Le Boeuf sur le toit | "Paris 1920": Orchestra of Paris; Bychkov, conductor | Philips PHI 432 993 |
| Le Boeuf sur le toit | F. Iaciu, violin; Lille National Orchestra, Jean Casadesus, conductor | Harmonia Mundi HAR 90.1473 |
| Le Boeuf sur le toit (reissue) | "Music in Paris in the 1920s": Luxembourg Radio Orchestra; Louis de Froment, conductor | Vox Allegretto ACD 8157 |
| Brazileira | "Brazileira": Pro Arte Guitar Trio. <i>Brazileira</i> from Scaramouche | ASV 2079 |
| Caprice | Cobler, clarinet; Gordon, piano (see also Duo Concertant) | Crystal CRR 733 |
| La Cheminée du Roi René | L'Ensemble Pentaèdre de Montreal: G. Pelletier, flute; G. Plante, clarinet; N. Forget, oboe; F. Quellet, horn; M. Bettez, bassoon | Amplitude CLCD 2020 |
| Cinq Chansons de Charles Vildrac | "Les Jeux de Darius Milhaud": Children's chorus and orchestra of the Lyon Opera; Claire Gibault, conductor | Opus 111 OPS 30-87 DDD |

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| Concertino de printemps | "Four Seasons", Vol. 1: Michael Guttman, violin; Rome Philharmonic Orchestra; José Serebrier, conductor | Academy Sound & Vision ASV CD QS 6113 (1993) |
| Concertino d'hiver | Rosin, trombone; South German Orchestra; Cezarnecki, conductor | Schwann 310222 |
| Concerto No. 1 for Cello and Orchestra | Robin Clavreul, cello; "Orchestral" ensemble, Fabrice Bollon, conductor. | Gega GEG 156 |
| La Création du monde | Lausanne Chamber Orchestra, A. Zedda, conductor | Virgin VRG 61104 |
| La Création du monde | St. Paul Chamber Orchestra; Hugh Wolff, conductor | TLD 4509-90852-2 |
| Duo for 2 violins | K. Osostowicz and E. Kovacic, violins; Tomes, piano (see also Sonate for 2 vlns & po) | Hypérior HYP 66473 |
| Duo concertant | Cobler, clarinet; Gordon, piano (see also Caprice) | Crystal CRR 733 |
| Duo concertant | O. Kronthaler, clarinet; M-B. Nytsch, piano (see also Scaramouche) | Ambitus AMB 97 893/Allegro LC 8554 |
| Le Globetrotter | CBC Vancouver Orchestra; Mario Bernardi, conductor | Forsyth & Sowande CBC SMCD 5135 |
| Introduction et Marche funèbre (reissue) | N B C Symphony, Guido Cantelli, conductor (recorded 12/11/1950) | AS Disc AS 542 (m) ADD |
| Jack in the Box | orchestrated by Darius Milhaud; reissue of "Music by Erik Satie": Utah Symphony Orchestra, Maurice Abravanel, conductor | Omega/Vanguard OVC 4030 (1991) |
| Les Mariées de la Tour Eiffel | Lille National Orchestra, Jean Casadesus, conductor (see also Le Boeuf sur le toit) | Harmonia Mundi HAR 90.1473 |
| Petite symphonie no. 1 | "Portrait": Ensemble Villa Musica (see also Les rêves de Jacob) | MDG 3491 |
| Quatre Poèmes de Léo Latil | (<i>Le Rossignol & La Tourterelle</i>) Paul Derenne, tenor; Henri Sauget, piano | INA (live perf.) 26.20.18 WM 334 |
| Quatre Poèmes de Léo Latil | V. LeSonntag, soprano; Rudolf Jansen, piano | Trouba Disc TRO 01409 |
| Trois Poèmes de Jean Cocteau | V. LeSonntag, soprano; Rudolf Jansen, piano | Trouba Disc TRO 01409 |
| Récréation | "Les Jeux de Darius Milhaud": Children's chorus and orchestra of the Lyon Opera; Claire Gibault, conductor | Opus 111 OPS 30-87 DDD |
| Les Rêves de Jacob | "Portrait": Ensemble Villa Musica (see also Petite Symphonie No. 1) | MDG 3491 |
| Saudades do Brasil | "Tangos": Ernesto Nazareth, piano | Olympia OLY 427 |
| Scaramouche, sax/pno | Read, alto saxophone; Degenhardt, piano | Ars Musici ARM 1100 |
| Scaramouche, bassetthorn/piano | "Clarinet Light": Otto Kronthaler, clarinet; Maria-Barbara Nytsch, piano (see also Duo concertant) | Ambitus AMB 97 893 Allegro LC 8808 |
| Scaramouche, clar/pno | Philippe Cuper, clarinet; Jacques Delannoy, piano | ADDA CD 581-060 |
| Scaramouche, sax/pno | "Gary Louie reveals the classical saxophone": Gary Louie, saxophone, Kirsten Taylor, piano | Newport NPT 85563 Allegro LC 8554 |
| Scaramouche, sax/pno | "Déjeuner sur l'herbe": James Umble, saxophone; R. Fusco, piano | Danacord CD DRP 5 |
| Scaramouche | "Music for wind instruments": Banda Classica; Christian Siegmann, conductor | Schwann 310110 |
| Les Soirées de Péetrograd | Paul Derenne, tenor; Henri Sauget, piano (see also Quatre Poèmes de Léo Latil) | INA live, 26.20.18 WM 334 (1994) |

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|----------------------------|---------------------------------------------------------------------------------------------------------------------|--------------------------|
| Sonate for 2 vlms & pno | K. Osostowicz and E. Kovacic, violins; Tomes, piano (see also Duo for 2 violins) | Hypérion HYP 66473 |
| Sonatine, clar/pno | J. Cohler, clarinet; R. Hodgkinson, piano (recorded August 28-29, 1993) | Ongaku 024-102 DDD |
| Sonatine, flute/pno | Peter Lukas Graf, flute; Bernd Glemser, piano; in a collection that includes Reinecke, Hindemith, Martin, Prokofiev | Claves CD 50-9307 |
| String Quartets Nos. 1 & 2 | Fanny Mendelssohn String Quartet | Trouba Disc TRO CD 01409 |
| Suite Française | London Philharmonic; Wick, conductor | ASV 2067 |
| Symphonies 5 and 6 | Radio Symphony Orchestra of Basel; Alun Francis, conductor | CPO 61203 90662 |
| Symphonies 7, 8, and 9 | Radio Symphony Orchestra of Basel; Alun Francis, conductor | CPO 61203 91662 |
| Trio, pno/vln/vc | Clementi Trio (recorded 1986-87) | Largo 5112 |
| Un petit peu de musique | "Les Jeux de Darius Milhaud": Children's chorus and orchestra of the Lyon Opera; Claire Gibault, conductor | Opus 111 OPS 30-87 |
| Un petit peu d'exercice | Lyon Opera children's chorus and orchestra; Claire Gibault, conductor | Opus 111 OPS 30-87 |

FESTIVAL MILANO MILHAUD

A festival of eight concerts took place in Milan, Italy at the Barazzo Palace from September 15th through November 3rd, 1994, with second performances in nearby cities. The programs all featured works by Darius Milhaud. Music by other composers of Les Six and by Stravinsky, de Falla, and Italian composers was also performed, but Milhaud's was the only music heard on every festival program. The I Pomeriggi Musicali Foundation and the Community of Milan sponsored the festival, in collaboration with the Institute of Ciechi. Performing groups were "Ensemble Milhaud" of the Orchestra Stabile of Como, "Gruppo Strumentale a fiato di Milano", and "Brera Laboratorio".

Festival Milano Milhaud was organized by Prof.

Antonio Braga, who was a Milhaud student in Paris and at Mills College. Mr. Braga opened the festival with a lecture concerning Milhaud and his ties to Italy. (See Mr. Braga's article derived from his talk elsewhere in this **Newsletter**. It was first presented at the Sorbonne in Paris in November 1992, as part of a conference in celebration of Milhaud's centennial birth anniversary.)

Below are the dates, locations, themes, works performed, conductors, and soloists in the Milhaud works performed in the festival. The Darius Milhaud Society is very grateful to Madame Madeleine Milhaud and to Mr. Braga for sending information about **Festival Milano Milhaud**, which presented a fascinating variety of Milhaud works.

| DATE | LOCATION | THEME AND PROGRAM |
|-----------------|------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| September 15/16 | Milan/Como | Introduction to the festival by Antonio Braga. (See article in this Newsletter) "Stories": La Création du monde ; Ezio Rojatti, conductor |
| September 22/23 | Milan/ Gravedona | "Serenades": Petite Symphonie No. 3 (Serenade) and Stanford Serenade ; Matteo Moretti, oboe; Sergio Mirabelli, conductor |
| September 29/30 | Milan/Voghera | "Dance": Le Boeuf sur le toit , Ruggero Barbieri, conductor, and String Quartet No. 7 |
| October 6/7 | Milan/Como | "Soloists": Petite Symphonie No. 5 (Dixtuor for ten winds) and Concertino d'été , Luca Ranieri, viola; Giorgio Proietti, conductor |
| October 13/14 | Milan/Crema | "Vocal Music": Catalogues de fleurs and Machines agricoles , Michèle Auric, soprano; Carlo Boccadoro, conductor |
| October 20/21 | Milan/Crema | "Piano": Album des six (a single piano piece by each of Les Six: Auric, Durey, Honegger, Milhaud (<i>Mazurka</i>), Poulenc, Tailleferre; Carlo Balzaretto, piano |
| October 27/28 | Milan/Voghera | "Sinfonietta": Concert de chambre and Les Rêves de Jacob ; Elena Casella, conductor |
| November 3/4 | Milan/Voghera | "Cinema and Theatre": La Cheminée du Roi René |

MILHAUD PERFORMED IN EUROPE

The Darius Milhaud Society is very grateful to Florence Katz, mezzo-soprano, for sending details of her performances of Milhaud's music during 1992, 1993, 1994, as well as information about one performance scheduled for 1995. A winner in 1986 of the Darius Milhaud Award given in Marseille for the best performance of the composer's music, her recently recorded CD of Milhaud songs for voice and piano will be detailed in the next Newsletter.

In celebration of Milhaud's centennial birth anniversary, Florence Katz, mezzo-soprano, performed a program at the Bastille in Paris with Serge Cyferstein at the piano, (see p. 10 of the second issue of the *Darius Milhaud Centennial Celebration Performance Calendar*). This same recital (*Alissa, Deux poèmes Coventry Patmore, D'un cahier inédit de Eugénie de Guérin, and Trois poèmes de Lucile de Chateaubriand*) had been performed with Mr. Cyferstein on January 24, 1992 in Dresden at the Lenbachhaus for the Zentrum für Zeitgenössische Musik.

Ms. Katz sang *Deux poèmes Coventry Patmore*, with Mr. Cyferstein accompanying, in Munich, Germany, for the Institut Français on January 22, 1992. She performed this work again on January 25th in Bautzen, Germany, for Villa Weigand.

In 1993, the program listed for January 11th on p. 23 of the second issue of the *Darius Milhaud Centennial Celebration Performance Calendar*, actually took place on January 12th at the Bibliothèque Nationale, and the Ensemble Erwartung, conducted by Bernard Desgraupes accompanied Ms. Katz in her performances of *Catalogue de fleurs* and *Adieu. Couronne de gloire* featured Lionel Peintre, baritone, as soloist with the Ensemble Erwartung, again under the direction of Mr. Desgraupes.

Also in 1993, Ms. Katz was heard on the program "France-musique" broadcast by Radio France on February 23rd. Works presented were the same as for the recital on October 21, 1992 at the Bastille.

Ms. Katz performed Milhaud's *Poème extrait du journal intime de Léo Latil* with Billy Eidi at the piano three times during 1993 on the following recitals: March 19th, for "Saison musicale de Radio France" in Rouen; May 4th, a recording was made for Maison de la Radio in Paris for broadcast on July 29th; May 15th, performance in Martigues for the Festival Henri Sauguet.

Other performances of Milhaud's music by Ms. Katz during 1993 included *Deux petits airs* with Billy Eidi, piano, on Radio France for the program, "Les démons de midi", September 28th; "Recital Mallarmé" in St. Germain en Laye at the museum, Maison de Debussy, *Deux petits airs* and *Chansons bas* with Billy Eidi, piano; and on October 3rd, *Cinq prières* at Eglise Saint-Sulpice, with Solange Chiaffarin, organ.

Ms. Katz performed *Machines agricoles* with Ensemble Erwartung, Bernard Desgraupes, conductor, on February 1, 1994, in the Auditorio Nacional in Madrid, Spain, and the program was broadcast on Spanish radio at the same time. Also in 1994 she performed a concert for Les Amis de Jean Cocteau that included Milhaud's *Pièce de circonstance, Chat* (both unpublished works)

and *Trois poèmes de Jean Cocteau*, with Billy Eidi at the piano. On February 21, 1994, in a program about flowers, Ms. Katz performed *Catalogue de fleurs*, with Solange Chiaffarin, piano.

On January 17, 1995, Ms. Katz will perform *Le retour de l'enfant prodigue* with Bernard Desgraupes and the Ensemble Erwartung at the Auditorium St. Germain in Paris.



Cast of *Le Pauvre matelot* in Etampes, photographed by Chantal Minet

LE PAUVRE MATELOT MEETS DESTINY IN ETAMPES

The Darius Milhaud Society is very grateful to Chantal Minet of Etampes, France, who was kind enough to report on performances of *Le Pauvre Matelot*, presented in her home city of Etampes. Ms. Minet also sent photographs of the performers, who gave their presentation in cafés in many of the cities in the Isle de France area surrounding Paris. For details, see p. 27 of the second issue of the *Darius Milhaud Centennial Celebration Performance Calendar*. Ms. Minet's comments follow:

On Thursday, Friday and Saturday, June 16, 17 and 18, 1994, most unusual music was presented in several cafés in Etampes. A group of young opera singers gave multiple performances of a piano-accompanied version of Darius Milhaud's opera, *Le pauvre matelot*.

The stage setting for the opera – a café – was genuine for these performances and one in which a real-life sailor would be likely to weigh anchor. Milhaud's opera shows very clearly that Tragedy does not need either gods or kings to portray itself movingly. In Milhaud's opera, the enormity of Fate is written in the sailor's blood when he becomes the innocent sacrifice. The simplicity of the background and use of the language of today, together create rapport with the spectator, while at the same time, the tragic aspects of the opera contain the timeless universality of Greek drama.

The music and Cocteau's text were very well served by both casts of young singers. Outstanding among them was the tenor Hervé Lamy, who is brilliant in both baroque and modern music.

Many thanks to Helen and Fred Biehle, Ed Brezinsky, Gretchen Garnett, Ursula Korneitchouk and Lucile Soulé for mailing help with the 1993-94 *Performance Calendar*.

IN MEMORIAM

VITTORIO RIETI

The Darius Milhaud Society was deeply saddened to learn of the death of composer Vittorio Rieti, member of the Honorary Committee, who died in New York on February 21, 1994, at the age of 96. His family and the Darius Milhauds had been close friends for many years. In the 1920s, when Mr. Rieti conducted a chamber orchestra in Rome, he arranged performances of music by members of Les Six, and when the Milhauds attended festivals in Florence and Venice during the 1930s and after World War II, the two composers, along with others, had frequent opportunities to compare musical notes. The two families fled to the United States to escape the Nazis at about the same time in 1940, and although the Rietis settled in New York and the Milhauds at Mills College in California, they stayed in close touch.

Vittorio Rieti was born in Alexandria, Egypt but grew up in Italy. By 1925 he resided in Paris and finally moved his family there in 1939. Friends included Stravinsky, who was an important influence, Diaghilev, for whom Rieti wrote several ballets, Balanchine, who choreographed Rieti's music, Jean Cocteau, members of Les Six, Henri Sauguet, and most of the rest of the prominent artists of Paris.

Like his good friend Darius Milhaud, Vittorio Rieti composed music all his life and followed his own direction regardless of changing fashions in the rest of the musical world. Best known for his ballets, he wrote, according to his biographer, Franco Carlo Ricci, 151 works, including 7 symphonies, 5 operas, 12 concertos, 17 ballets, 5 quartets, 7 sonatas and 7 cycles for voice, plus numerous shorter pieces.

LOUIS KAUFMAN

The Darius Milhaud Society was greatly saddened to learn of the loss of Louis Kaufman, internationally prominent violinist and Honorary Committee member, who died at the age of 88, on February 9, 1994. Mr. Kaufman was a graduate of the Institute of Musical Art in New York, where he studied with Franz Kneisel. He earned highest honors, winning the Loeb Prize in 1927, and the following year he made his American debut at Town Hall in New York.

In 1933, Mr. Kaufman moved to Los Angeles with his wife, pianist Annette Leibold. They broadcast recitals on radio station WKFL, which resulted in an invitation to perform the violin solos in the 1934 film *The Merry Widow*. Heard on the soundtracks of 400 films, he performed as orchestral concertmaster for *Gone with the Wind*, *Wuthering Heights*, *Cleopatra*, and *Magnificent Obsession*, and provided the sound of Pinocchio sliding down the fiddle strings in the Walt Disney animated feature. Known as a champion of new music, including that of Darius Milhaud, (he recorded Milhaud's *Second Violin Concerto* as well as the composer's works for violin and piano), Mr. Kaufman made about 125 classical recordings for 30 labels, and in 1950 he won the French Grand Prix du Disque for his recording of Vivaldi's *Four Seasons*.

ELIZABETH NITZE PAEPCKE

It was with great sadness that the Darius Milhaud Society was informed on June 18, 1994 of the death of one of its patrons, Mrs. Elizabeth N. Paepcke, at 91 years of age. Mrs. Paepcke died at her summer home in Aspen, Colorado. She was the widow of Walter Paepcke, who had been the founder with her of the Aspen Institute shortly after the end of World War II. In 1951, the Aspen Music School was founded under the aegis of the Paepckes, an institution that has grown into one of the most important summer performance and educational instruction programs in the United States. Darius and Madeleine Milhaud were invited to join the Aspen music faculty from the beginning and provided strong and effective leadership there for many years. Mr. Milhaud taught musical composition, and Mme. Milhaud directed chamber operas, coached opera singers, and taught French singing diction.

SOULIMA STRAVINSKY

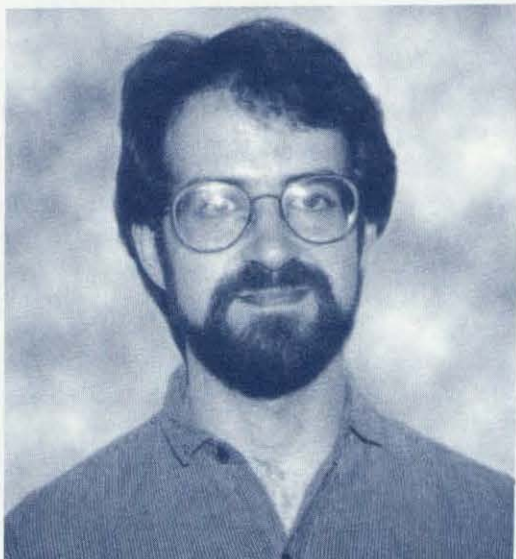
On November 29, 1994, the Darius Milhaud Society was greatly saddened to learn of the death of Soulima Stravinsky, son of the composer Igor Stravinsky, and Honorary Committee member. Soulima Stravinsky was his father's youngest son and had followed a career as concert pianist, composer and university professor. In recent years Mr. Stravinsky had resided with his wife in Sarasota, Florida.

The artist was born in Lausanne, Switzerland, on September 23, 1910, but was reared in Paris, where, after study with Isador Philipp (piano) and Nadia Boulanger (music theory and composition), he made his piano debut in 1934, specializing in the performance of his father's music. For four years following his debut, Mr. Stravinsky toured, playing the *Concerto for Piano and Wind Instruments*, *Capriccio for Piano and Orchestra* and the *Concerto for Two Solo Pianos*, which he recorded with his father in 1938.

Soulima Stravinsky joined the French army in 1939 and remained in Europe for nine more years. When he took up residence in the United States in 1948, Mr. Stravinsky performed the *Capriccio* several times, conducted by his father, who had moved to the United States in 1939. After living in Hollywood and New York, Mr. Stravinsky accepted a professorship at the University of Illinois, Urbana, then moved to Florida in retirement.

In addition to his performances of his father's music, Soulima Stravinsky performed Mozart concerti and composed cadenzas for the Mozart concerto editions that he edited. He also performed Scarlatti and music by other composers.

MORE NEWS OF DARIUS MILHAUD AWARD RECIPIENTS



Jonathan Golove, composer and cellist, who received the Darius Milhaud Award from The Cleveland Institute of Music in 1994

GOLOVE RECEIVES MILHAUD AWARD

The Darius Milhaud Award is bestowed annually during the commencement exercises at The Cleveland Institute of Music, to recognize a person of unusual talent and creativity, musical sensitivity and expressiveness, exceptional accomplishment and academic excellence. The 1994 Award went to Jonathan Golove, who also received a Master of Music in composition. In addition to being a composition student of Donald Erb at The Institute, Mr. Golove also pursued cello studies there with Cleveland Orchestra Principal cellist Stephen Geber.

A California native, Mr. Golove earned an A.B. in 1987 at the University of California, Berkeley, where composer Richard Felciano was among his teachers. He was the recipient of a President's Undergraduate Fellowship, which sponsored the writing of his chamber opera, *Ariel's Birthday*. He received the Eisner Prize for Outstanding Musical Performance, and for the ceremony composed and performed *Notes for 3 Cellos*, which was again performed at the University's Convocation celebration. With the support of an Alfred Hertz Memorial Traveling Fellowship, Mr. Golove spent a year in Cologne, Germany, where he continued studies of composition and cello. Upon his return to the U. S. he earned an M. M. degree in cello at the University of Southern California.

At The Cleveland Institute of Music, honors included an ASCAP Award, having his quartet chosen as the Cavani's Apprentice Quartet (the Cavani Quartet is in residence at The Institute to coach student quartet playing), and winning participation of his quartet in the Juilliard Quartet's Chamber Music Seminar in New York. Mr. Golove, with another Institute composition student organized three concerts of new music at the end of May. He has received a fellowship to pursue doctoral studies in composition at the State University of New York, Buffalo.

Yolanda Kondonassis Recipient of the Darius Milhaud Award in 1987, Ms. Kondonassis is rapidly forging a successful career for herself as solo harpist and also as co-founder and co-director of the chamber ensemble *Myriad*, in residency at The Cleveland Museum of Art. The Oklahoma native made her solo debut at the age of 18 with the New York Philharmonic under Zubin Mehta and gave her first performance with the Cleveland Orchestra on December 6, 1994, playing the Ginastera concerto, under the baton of resident conductor Jaja Ling. Music critic Donald Rosenberg commented in the *Cleveland Plain Dealer* that Ms. Kondonassis "brought remarkable sensitivity and strength to Ginastera's writing. She commanded an enormous range of sounds and mixed the various flavors with virtuosic flair. It was a performance that confirmed the harpist's artistry and affirmed the instrument's soloistic personality." Ms. Kondonassis will make her New York solo recital debut at the 92nd Street Y on March 4, 1995 and will perform a recital with flutist Eugenia Zukerman at the Cleveland Museum of Art on March 15th.

Kathryn Brown Pianist and singer Kathryn Brown, who received the Darius Milhaud Award in 1992, is active in The Cleveland Institute of Music's accompanying program and is co-founder and frequent performer on programs by *Myriad*, the chamber ensemble in residence at The Cleveland Museum of Art. Ms. Brown, as one of ten Artistic Ambassadors for the United States Information Agency, performed overseas in 1993 in a series of programs with Stephanie Sant'Ambrogio, performer with *Myriad*, violinist and former assistant concertmistress of the second violin section of the Cleveland Orchestra.

Andrew White Baritone Andrew White was the recipient of the Darius Milhaud Award in 1989 and has pursued a concert career since his graduation from The Cleveland Institute of Music. He was soloist on September 23rd with the Kalamazoo [Michigan] Symphony in *African Portraits* by Hannibal Peterson, a work for soloists, chorus and orchestra. He appeared in New York on October 28th and 29th to perform *Rainwait*, the work he had commissioned in 1985 from David Wolfson, (who was the first Darius Milhaud Award recipient, in 1986). *Rainwait* was presented in a concert of works by Wolfson with choreography by his wife, Lynn Wichern. The couple have formed their own company to present dance and music works. *Rainwait* was performed at the Merce Cunningham Studio.

On February 19, 1995, Mr. White will give his fifth annual recital of songs by Cleveland composers, to be presented at the Cleveland Music School Settlement. He will again be heard in New York on March 27, 1995, in Weill Recital Hall, in a recital of songs by Frederick Koch, who will accompany.

David Wolfson has resided in New York since 1986, the year he received the Darius Milhaud Award. With his wife, Lynn Wichern, he has presented numerous dance and music concerts in New York, and gave a program at Case Western University in Cleveland during October 1992. A New York Times review from February 24, 1992 states, "The EM/R Dance Company, which encourages collaborations between choreographers and musicians, is lucky to have David Wolfson as a composer. The scores that he provided for the works offered by Frank Roth and Lynn Wichern on Thursday night were emotionally apt and theatrically forceful . . . Mr. Wolfson played synthesizer . . ."

Jen Morgo, who received the Darius Milhaud Award in 1990, wrote *Straitjacket Fits*, which was performed by the North Coast Trio (Katie Lansdale, violin, Jerome Simas, clarinet and Mark George, piano) at The Cleveland Museum of Art on November 1, 1992. Wilma Salisbury, in her review for the Cleveland Plain Dealer, said "Jen Morgo's 'Straitjacket Fits,' the afternoon's non-organ piece, demonstrated the young composer's skill at making attractive music with contemporary instrumental techniques. In five concise movements that were identified only by metronome markings, contrasting timbres and textures were developed from a four-note motive that generated quiet fragments, dramatic gestures, solo cadenzas and percussive attacks. The inventive work was neatly performed by the North Coast Trio . . ."

Marla Berg, soprano, recipient of the Darius Milhaud Award in 1988, has resided in New York since her graduation from The Cleveland Institute of Music but has returned several times to appear in theatrical and opera productions in Cleveland. She sang the role of Maria in Cleveland Opera's production of *West Side Story* in 1989, played Eurydice in Offenbach's *Orpheus in the Underworld* for Lyric Opera Cleveland in 1991 and returned to portray Elsie in Cleveland Opera's *The Yeomen of the Guard* in November 1992. Ms. Berg also took the role of Kathie in the Central City, Colorado production of *The Student Prince* during the summer of 1992, followed by the role of Julie Jordans in Augusta Opera's *Carousel*.

Jonathan McNair, received the Darius Milhaud Award in 1991. As director of Epicycle, an ensemble for new music, he organized a concert performed on the final evening of the Sonic Disturbances Festival heard in Cleveland on October 4, 1992. Dr. McNair was commissioned by the Fortnightly Musical Club to write a work for voice and instruments premiered in 1994.

Members of the Darius Milhaud Quartet, recently founded in Paris, include a violist winner of the Marseille Darius Milhaud competition. Members of the Quartet are Alexandre Giverchovitch and Gian Battista Ermacora, violins; Valerie Kunz, viola; Danila Sighieri, cello.

MIMI DYE moved from New York to California in September, just in time to prepare for her performance of Milhaud's *Quatre visages*, for viola and piano, presented at her alma mater, Mills College, in the Darius Milhaud Archive Collection concert heard on the campus the evening of October 26, 1994. The Oklahoma native earned her Master's at Brooklyn College, where she was a student of Itzhak Perlman. She has participated as soloist and chamber music artist in music festivals and concerts throughout the United States and Europe.

For her debut recital in New York, Ms. Dye commissioned Janice Giteck, also a Mills graduate and former Milhaud student, to write "Tapasya" for viola and percussion. The work was recorded for New Albion on a CD entitled "Home (revisited)". Heard on New York radio stations WQXR and WNYC, Ms. Dye has also recorded on the CRI label, and was the featured artist in the documentary "Wall Street", produced by German Public Television and broadcast throughout all of Germany.

In March 1993, Ms. Dye presented a program of her own transcriptions for unaccompanied viola of spiritual songs of Hildegard of Bingen, the 12th century mystic and composer. In April of the same year, she performed on three concerts in the New York area sponsored by "In Praise of Women", a group dedicated to supporting and empowering women in the arts.

JANICE GITECK was a student of Darius Milhaud from 1963 through 1970. She worked with him at Aspen for several summers, at Mills College, where she earned both bachelor's and master's degrees, and in Paris while attending the Paris Conservatory (officially as a student of Olivier Messiaen).

Ms. Giteck is on the faculty of the Cornish College of the Arts in Seattle, Washington. She currently serves as music consultant for the Seattle Mental Health Institute and is on the lead-artist team for METRO Art+Regional Transit Project (ARTP). She formerly was on the faculty of the University of California, Berkeley, and served as music director for the Oakland Museum and KPFA Pacifica Radio in Berkeley.

Her works have been performed and broadcast throughout the United States, Western Europe, and in Canada, India, and Japan. She has received grants and commissions from the National Endowment for the Arts, the French Government, Meet the Composer/Readers Digest, the San Francisco Symphony, the California Arts Council, Seattle Arts Commission, King County Arts Commission, and Artist Trust. Ms. Giteck has been guest composer for numerous residencies and festivals, including the first National Congress on Women in Music at New York University and more recently Composer-to-Composer at the Telluride Institute in Colorado. Her works are available on MODE Records as CDs and cassettes.

MEMORIES OF MILHAUD

The Darius Milhaud Society is very grateful to Janice Giteck for sending a transcript of her remarks that opened the Milhaud centennial concert presented on January 7, 1992 at the University of Washington, Seattle. We are happy to be able to share them with Newsletter readers.

Darius Milhaud was my primary mentor and teacher for a 7 year period in my life, the years between adolescence and adulthood, very critical years of absorption. Milhaud was a great teacher because he made his own life an example, not only as a musician, but personally as well. He opened his home to me on many occasions, [including] lunches and dinners, Passover seder in Paris with his family, rehearsals of his work. I was a very fortunate young person, as he and his wife Madeleine took me into their circle, and Milhaud would introduce me as "practically his granddaughter". I was amazed at the consistency of attention and love that both he and Madeleine showed me, including an active written correspondence over that 7 year period. Milhaud took me very seriously, and this made me take myself very seriously.

He was a person who lived a full life, and though he suffered horribly from the crippling gout, he was one of the most robust and generous human beings I have ever known. Even when he was 80 years old, his humor was astounding. For example, when one of my classmates asked him what she should say when someone asked her to describe Milhaud, his response was, "tell them I am a hippopotamus on wheels." (This referred to his corporeality and his confinement to a wheelchair.)

I have only a few memories of seeing Milhaud in a state of real personal despair and hopelessness. One time was at Mills in the winter of 1969 when he was having a prolonged bout with illness and had to cancel classes for several weeks. I went to visit him with some library books and sat at his bedside. His elbow and knee joints were wrapped in bandages, and he was obviously in a great deal of pain. He talked about how practically all of his artist peers had already passed away and how lonely he was, being one of the few elders. Another time I saw Milhaud very sad and angry when he was trying to reach Stravinsky on the telephone. He knew Stravinsky was ill and wanted to talk directly with him, as they had been friends for over half a century, but instead he reached Robert Craft who wouldn't let him through. Milhaud told me with tears in his eyes that Soulima Stravinsky had also been turned away by Craft when trying to reach his own father on the phone.

Milhaud was interested in all arts media. He was a ferocious reader of current affairs, literature, poetry. He loved to go to the movies. I remember driving to San Francisco with him and Madeleine to see *Tom Jones*, and he loved comedy, never missing television broadcasts of "I Love Lucy". He considered Lucille Ball the greatest living American comedienne.

As a teacher, Milhaud never tampered with a student's style, and I consider this a great gift to me both as a composer and as a teacher myself, now. One

summer in Aspen, there was a young man who was composing in the Beethoven style, (I might add, brilliantly) and Milhaud never told him to stop or that his music was invalid. This astounded the rest of us in the class, but we followed Milhaud's example, and I personally wound up learning a great deal about form and line from my classmate.

Milhaud always encouraged me to be myself. The first piece I ever showed him (I was sixteen at the time) was very modal, but not richly so. I had not used the dissonant tones of the E Phrygian to enhance the mode, but had stayed too closely to the home tone, uninterestingly. When I returned to the next class with a piece that was extremely atonal, Milhaud looked at it and then looked around the room as though searching for whose piece it was. He was always asking us to be ourselves, and just to increase our interests and skills.

He was a man of great modesty, never flaunting his own music or importance in the world. He wore his fame with tremendous grace. We practically had to beg him to show us some of his own music. Finally, towards the end of the time I studied with him, he conducted a class on his own operas. Milhaud was always composing. There were even occasions when he would wheel himself away from the activity of the class to jot down a few notes at his little writing table. He believed that composers need all the nuts and bolts tools like counterpoint, and his own music attests to strong traditional roots, but he was not an academic in any terms. He was primarily an artist, modelling artistry for his students both in his music, where he continued to experiment right up to the end, and in his thoroughly humanistic lifestyle. Lastly, I felt him to be respectful toward women composers. This was so important to me in those early years as a young woman and composer, not only to believe in myself, but also to believe that there are men who could be so supportive of women in this predominantly male-dominated field.

The Darius Milhaud Society is always grateful to those who contribute information. Our warmest thanks for help with this issue go to Mme. Madeleine Milhaud and the following: Dorothy Austin, David Bernstein, Antonio Braga, Kathryn Brown, Frank Caputo, Alice A. Chamberlin, Francine Bloch Danoën, Blanca L. Donovan, Jeremy Drake, Mimi Dye, Mary Jean & Joel Ferris, Janice Giteck, Jonathan Golove, Wendy C. Howe, Florence Katz, Annette Kaufman, Yolanda Kondonassis, Ruth Lamm, Frank Langlois, Robaline J. Meacham, Chantal Minet, Eda Regan, Jerome Rosen, Jens Rostek, June H. Schneider, Walter Strauss, Ralph Swickard, Mary Tooze, Andrew White, and others.

CONTRIBUTORS

The Darius Milhaud Society is infinitely grateful to those who support our efforts to help make Milhaud's music better known. The Society is an independent non-profit organization that works in cooperation with others to encourage performances and to inform readers of the Newsletter concerning many kinds of information of interest to those who care deeply for Milhaud's music. If you have already contributed during 1994, we thank you for your generosity. If you have not yet contributed during 1994, please send your gift as soon as possible in order for it to qualify for a tax deduction for this year. We shall look forward to hearing from you.

The gifts listed below have been received since the publication of the 1993 Newsletter. An asterisk () indicates the receipt of a sponsor gift of \$100-\$200, two asterisks (**) a sustaining gift of \$200-\$500, and three asterisks (***) a benefactor gift of \$500 or more.*

GIFTS RECEIVED BETWEEN OCTOBER 1 AND DECEMBER 31, 1993

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| <p>Agnes Albert Courtlandt D. Barnes Susan Bill Lois Blackmarr Michael Blume Bill Bolcom & Joan Morris Dave & Iola Brubeck* Marguerite B. Campbell* Robert Ceely Fyodor Cherniavsky Faye Liebman Cohen Mrs. Merritt Cootes Priscilla Joy Everts Gretchen Garnett* Dorothy Gillard Olga Gorelli David Grundy Elliott & Elizabeth Hurwitz</p> | <p>Dr. & Mrs. Michael Lamm Nana Landgraf Marilyn & Chris Langmack Jo Ann Lassen Max Lifschitz In memory of Harry Lott* Eliane Lust Richard Manuel Dennis Miller Mills College Library** Missouri Western State College Micheline Mitrani North Texas State University Library Arbie Orenstein Margaret Ann Perrin Clinton Phillips Eunice Podis Dr. & Mrs. Ronald L. Price</p> | <p>Forrest Robinson Jerome Rosen Mrs. C. Easton Rothwell Barbara Harris Rowan Content Mott-Smith Sablinsky Robert Shapiro Helen Starobin Jean Geis Stell SUNY Buffalo Library Mr. & Mrs. Roman Totenberg Mr. & Mrs. Richard Tybout Buzz Vanderschoot Mary Hoch Walsh Kate Warne & Bob Riggs, Jr.* Burton & Yaada Cottington Weber* Dolores White Mrs. Lynn T. White, Jr.</p> |
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GIFTS RECEIVED BETWEEN JANUARY 1 AND SEPTEMBER 1, 1994

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| <p>Reta Alder Mary S. Archer Walter Arlen Dorothy Profant Artaud Cantor Roslyn Barak Saddao Bekku* Mrs. Eugene Berenbach Helen & Fred Biehle* Susann Bowers Katherine A. Brose Ann Caywood & Hugh Brown Pauline & Irvin Bushman Paul Cherry* Judith Clurman Eleanor Cohen Mrs. William Correll Nancy Curtis for the Olympia Chamber Orchestra Stephane Dalschaert John Downey E. Virginia Enkler Betsy Becker Epperson</p> | <p>Leone La Duke Evans Richard Franks Ruth Martin Gruenstein Mr. & Mrs. Gordon Hardy** Martha Joseph* Kay Kamada* Emi Sawada Kamiya For Maurice Lasry Patricia Taylor Lee Joyce Leyland Manhattan School of Music Library Laura Lee McClure Doris Riese McFarland Elizabeth Ann Meyer Hannah Morgenstern Eleanor R. Morse** Margaret & Paul Nelson* Barbara W. Newell* Mrs. Walter Paepcke* Mary Lynne Portman Barbara Grutze Roessner Linda Kay Schultz</p> | <p>Cheryl Stern Seltzer Pearl F. Seymour Mr. & Mrs. Morris Shanker Ben Shouse Clare Sigafos Edwin & Hazel Simon Darlene Simpson-Brown Deborah Sims Carl Sitton Christine O. Sjögren JoAnn Stenberg Mary Lois Sweatt In memory of Dorothy Thomas* Hope Troyer U. Calif. Santa Barbara Library University of Chicago Library Clinton L. Warne, Jr. MD** Carolyn & Stephen Warner Imogene Fluno Whipple Scott Wilkinson Nancy Whyte Work Mrs. Paul Wurzbarger***</p> |
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GIFTS RECEIVED BETWEEN SEPTEMBER 1 AND DECEMBER 14, 1994

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| <p>Isabelle Hagopian Arabian Courtlandt D. Barnes* Helen and Fred Biehle* Alice Arabian Chamberlin Jocelyn Chang Noma Copley Eastman School of Music Library Priscilla Joy Everts Susan Feder Jane Hohfeld Galante* Ruth E. Gillard* Mr. & Mrs. Carl Glickman* Emilie Reese Green Ruth Martin Gruenstein</p> | <p>Elliott & Elizabeth Hurwitz Lenore Mayhew Laycock Marian Jersild Lott Manhattan School of Music Library Maxey Mayo* Robaline Jenne Meacham Margery Foote Meyer Janis Lamping Mitchell Micheline Mitrani Rowena O. Newton North Texas State University Library Margaret Ann Perrin Dorothy Ohannesian Renzi</p> | <p>Mr. & Mrs. Herbert Schlosser June Holden Schneider Ellis Schuman Jean Roy Shell Edwin & Hazel Simon William O. Smith Mr. & Mrs. Léon Soulé** SUNY Buffalo Library Gloria Wilson Swisher* A. Louise Toppin Univ. of California Berkeley Library University of Chicago Library Constance Williams</p> |
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LE REGARD DU MUSICIEN

The Darius Milhaud Society warmly thanks Madame Madeleine Milhaud for making possible the article below by her generous gift of a copy of the book *Le Regard du musicien*. Her remarks were translated from French under the auspices of the Society.

On November 15, 1993, an opening reception for the exhibition "Le Regard du musicien" was held at the Gustave Mahler Musical Library in Paris to introduce invited guests to a preview of displayed paintings, pictures, ornaments and other visual objects that had been possessed by some of the most important composers in France during the past one hundred years. The chief objective of the exhibition was to show how, for these and younger composers, visual affinities might relate to music, how sight might inspire sound, other than in circumstances that already demand aural and visual collaboration, such as the production of operas, plays, ballets or film. The breadth of the subject necessitated limitations of focus; thus, for example, Darius Milhaud is shown only in his youthful years.

A beautiful and artistic book for the exhibition was published by Plume, with the support of SACEM (the French equivalent of American ASCAP) and the Maurice Fleuret Center for Musical Documentation. The book is divided into four sections: I "Regards intimes" includes Vincent D'Indy, Albert Roussel, Maurice Ravel and Darius Milhaud. II "Affinités électives" includes Francis Poulenc, Edgar Varèse, André Jolivet, Pierre Boulez, Olivier Messaien, Henri Dutilleul and Claude Debussy. III "Le Geste graphique" is devoted to Iannis Xenakis, and IV "Affinités contemporaines" to young composers Pascal Dusapin, Philippe Fénelon, Philippe Manoury, Marc Monnet, Tristan Murail and Michèle Reverdy, who express their ideas concerning the relationship of their own work to painting in particular. There are reproductions of many items that were on display for the exhibition, personal as well as professional.

When Madame Madeleine Milhaud lent to the exhibition many objects of personal interest to her late

husband, she wrote the following in June 1993, regarding Milhaud's thoughts concerning the visual arts:

"In Paris, the galleries were not as numerous as today. It was not difficult for us to keep up with exhibitions. However, Milhaud's outlook had already been formed, once and for all. He worked with Braque, Derain, Léger. But the collaboration of the painter with the composer, in the case of a work for the stage, only begins when the score is finished. Fernand Léger became a friend, a true friend, but he also only worked with Milhaud, on the project of *La Création du monde*, after the music had been written. . . .

"Of course, the Brazilian jungle was at the heart of the inspiration of *L'Homme et son désir*. For Milhaud, nature was always more important than painting, and before Brazil, there had been *L'Enclos* at Aix.* Surrounding the house, the shrubbery was full of insects, which - joined in the evening by the frogs - made noise all day long. There was already swarming life like Brazilian vegetation. But the journey to Brazil marked Milhaud's passage from a youthful man to an adult man. Upon his return, *L'Homme et son désir* could see the light of day. . . .

"In fact, the countryside around Aix always remained in the vision of Milhaud. For him, painting meant first and foremost, painting of scenes in and around Aix, by Granet as well as Cézanne. As for the rest, he told Claude Rostand that even with the artists who were close to him, visual art was not the inspiration for his music."

* Milhaud's grandparents' home at the edge of Aix-en-Provence was called *L'Enclos*, where the composer spent his summers regularly until the intervention of World War II.



This drawing of *L'Enclos* by Gea Augsborg is part of the book *La Vie de Darius Milhaud en Images*, 1935

A NOTE ON MILHAUD

The Darius Milhaud Society is very grateful to Dr. Jerome Rosen for his having obtained permission from the publisher to reprint his article which originally appeared in *Perspectives of New Music*, Vol. 2, No. 1, Fall-Winter 1963. Dr. Rosen, Emeritus Professor of Music at the University of California, Davis, was the person who established and headed the Music Department at Davis for many years. Professor Rosen was also responsible for having commissioned Milhaud's *Twelfth Symphony* in honor of the composer's 70th birthday. The work received its premiere at the University on February 2, 1962, performed by the San Francisco Symphony under the baton of Enrique Jorda.

A little noticed but highly prophetic facet of Milhaud's music has been a keen interest in a kind of maximal contrapuntal "freedom" that is certainly related to contemporary "chance" music. Something of its spirit can already be observed in his early works; the orchestral texture in the finale of [the opera] *Les Euménides*, for example, is made up of completely independent melodic phrases, one piled on top of the other, with each repeated as an ostinato of a different length, thus creating a kind of musical kaleidoscope. The vertical relationships at any given point here are obviously fortuitous to the extent that once the lengths of the phrases have been fixed, their simultaneities will follow "automatically". In the closing Processional of this finale, there are in the orchestra six patterns of 12, 14, 16, 8, 5, and 7 beats respectively; this orchestral mass underlies up to nine vocal lines that are free, although each circles about a limited number of notes in a kind of semi-ostinato and thus adds to the ever-changing yet ever-the-same effect of the scene.¹

In 1921,² during the same time that Milhaud was working on *Les Euménides*, he also wrote a little piece for voice and four clarinets (E flat, B flat, A, and bass) called *Cocktail aux clarinettes*. Here the pre-composed counterpoint of *Euménides* is transformed into real "chance" relationships. As in the opera, the music in this modest quasi-sketch is based on constant reiteration of simultaneously sounding independent lines; but in addition, the much more freely laid out, unmeasured lines plus the fermatas scattered among the parts make it highly unlikely that anything will be aligned twice in the same way. Thus, of course, no two performances can be the same, so that the piece fulfills the cardinal requirement for utter modernity. The singer ("bartender") sings the recipe for a cocktail:

*Remplissez aux trois quarts de glace pilée
Ajoutez
Deux cuillers à café de sirop de sucre
une cuiller à café de jus de citron*

During this, the clarinets play [completely independent melody lines, each of which has fermatas at points independent of the other three], each repeating its own part until the end of the recipe, and then proceeding to its final note which, when all the parts have settled down, becomes part of a C major triad.

Despite the utter modesty of this work, its conception is surely, for 1921, highly original. Just as the grandeur and hypnotic relentlessness of the Aeschylus-Claudé text led Milhaud to a contrapuntal procedure of unique freedom, so the high spirited, anti-

pretentious attitude of Paris in the twenties induced him to shake up this *Clarinet Cocktail*.

Curiously enough, even some of the ideas he hit on fairly early in his career have become, in quite different settings, extremely fashionable recently. Thus, one finds an extensive use of percussion instruments in support of a poetic-dramatic text in *Les Choéphores* as well as in *Les Euménides*. (The novel idea of a text chanted in rhythm with intense dramatic effect still remains pretty much Milhaud's property. It first occurs in 1913 in *Agamemnon*, but without percussion.) And the presentational idea central to Stockhausen's *Drei Gruppen* seems to have been anticipated in 1918 by "les six groupes" of Milhaud's *L'Homme et son désir*. Typically, the unusual placement of musical forces as well as the manner of composition were suggested by theatrical requirements and the imagery of the ballet subject, so that an original conception grew out of a standard situation:

The steps of the stage set were wide enough to hold the musicians. That . . . enchanted me. I could already see several independent groups: on the third step, on one side a vocal quartet and on the other the oboe, trumpet, harp, and contrabass; on the second step, percussion on each side; on one side of the first step, piccolo, flute, clarinet, and bass clarinet, and on the other, a string quartet. I wanted to maintain complete independence - melodic, tonal, and rhythmic - between these diverse groups. I worked out my ideas in the score by writing for some instruments in 4, for others in 3/4, for others in 6/8, etc. In order to facilitate the performance, I placed bar lines arbitrarily at every four beats and added accents to preserve the real rhythms.³

Another kind of "chance" music turns up in the *Etude poétique* of 1954, where electronic techniques are brought into play. Milhaud accepted an invitation to work in the *Musique Concrète* studios of the French radio, but remained characteristically aloof from the intense battle then raging between the partisans of concrete techniques and those of purely electronic methods. His procedure, completely personal, was to compose four "cadences" for flute, clarinet, bassoon, trumpet, violin, viola, cello, and bass. These are actually short pieces in a free counterpoint like that of the *Cocktail*, although rather more elaborated, in that the first three are, respectively, in the keys of B flat, D, and C, while the fourth combines these keys polytonally. For this work, Milhaud also prepared a setting for mezzo-soprano and two alto saxophones of two stanzas of a poem by Claude Roy, between which is interpolated a spoken stanza from another Roy poem. Using these elements, seven tapes were produced, on four of which were recorded one each of the cadences; of the remaining three, on one was recorded the voice with saxophone, on another the voice alone, and on a third, the saxophones alone. These were then subjected to electronic manipulation (involving, e.g., the re-recording of the voice in its original version along with

faster-higher and lower-slower forms of itself to produce a triple canon, and employing various other possibilities of mixing and combining the tapes).⁴

Similar cadences are also employed in a setting of two little poems by Tsong-Yuang (773-819) entitled *Neige sur le fleuve* (1961). These cadences are nearly identical in scoring with those of the *Etude* except for the omission of viola and the addition of percussion. They are also quite similar in style and technique, with the important difference that each part in the later work moves at its own tempo according to explicit metronomic instructions. Since the lines are clearly contrasted in rhythm and tonality as well as timbre, the tempo difference will be unmistakably heard, as will the constantly changing interrelationships of the lines.

Milhaud's most recent and by far most extended work to be based on his special kind of indeterminacy is the *Suite de quatrains* (1962), for spoken voice, flute, alto saxophone, bass clarinet, harp, violin, cello, and bass. This work consists of eighteen short pieces, each of which is a setting of a quatrain by Francis Jammes; the eighteen poems form three larger groups of six, corresponding in a general way to the three movements of a total work. Here Milhaud exercises more versatility and flexibility in varying degrees of "control" over the counterpoint than can be found elsewhere in his work. At the freest extreme, the text itself moves independently of the vocal line, whose entrances are more or less lined up with the syllables; once a contrapuntal voice has entered, it follows its own temporal-rhythmic path with no further reference point to the others. [In Dr. Rosen's printed article is a musical example from Part I, *Le citron*, first passage.]

At the other extreme, everything, including the spoken passages, is completely determined rhythmically; Part I, quatrain 5 (*La Bergeronnette*) manifests this procedure. Frequently, single movements reveal varying degrees of control; at the end of *La Bergeronnette*, for example, complete control gives way to a passage that is "free" in the manner of the *Cocktail*. But while the *Cocktail* technique also occurs in several other places in the *Quatrains*, [the latter's] typical procedure is much closer to a free non-ostinato.

As always with Milhaud, the devices in the *Suite de quatrains* serve expressive ends. The flow of varyingly controlled lines permits a wonderfully flexible and sensitive medium for the setting of the delicate poems. The three large divisions reflect the grouping of the quatrains as well: Part I contains the nature poems: *Le Citron*, *Sur une capucine*, *Belle de jour*, etc., generally lyric and tender; Part II is the "slow movement", autumnal in subject and mood: *L'Automne*, *Penitente*, etc. Part III deals with youth, springtime, love, and rebirth: *La Leçon de Calcul*, *La Joyeuse*, etc.

The *Suite de quatrains* was composed for one of a series of programs given at Mills College in honor of Milhaud's seventieth birthday. Perhaps symbolically, another of the programs of this festival consisted of

works by young American composers. It thus seems entirely appropriate that this work should end on a youthful note, for Milhaud at seventy retains his intense interest in what his younger colleagues are doing and – as his own music continues to attest – remains himself as musically youthful as ever.

1. Milhaud, Darius, *Les Euménides*: vocal score, p. 312 to the end. Paris: Heugel, 1927.
2. *Ed.'s note*: the catalogue compiled by Madame Madeleine Milhaud and published with the revised edition of *Darius Milhaud* by Paul Collaer, gives the date as 1920, with the premiere performance date the same year.
3. Milhaud, Darius, *Notes sans musique*, pp. 95-96. René Julliard: Paris, 1949.
4. The music and explication by Milhaud were published in *Gravesaner Blätter*: August, 1956.



Darius Milhaud at the fair on Montmartre

RECORD REVIEW

From France and Africa - Music of Milhaud and Paule Maurice; Forsyth and Sowande [CBC SMCD 5135, DDD]

Saxophonist Julia Nolan's name is featured on the cover of this release of unusual music, although she is featured in only one of the four works Milhaud's *Globetrotter Suite*, Op. 358 of 1957 opens the collection, performed, as is all the disc, by conductor Mario Bernardi and the CBC Vancouver Orchestra.

All four works represent elegant, light music rather than dramatic modernism. Nowhere does one encounter emotional distress. The star item here comes from the jaunty Milhaud *Globetrotter Suite*. This is in fact a set of six character dances from assorted countries: France, Portugal, Italy, the U. S., Mexico and Brazil. It's a kind of musical travelogue, of the sort dear to French composers with an itch for foreign countries. All are charming pieces, as fresh as a lawn after a Spring shower, brimming with delights of originality.

The article below is derived from Dr. Walter Strauss's paper first presented in October 1992 at the national conference sponsored annually by West Georgia College and held in Atlanta. Dr. Strauss is *Treuhaft* Professor Emeritus of the Humanities at Case Western Reserve University, where he served for many years as Chair of the Department of Modern and Romance Languages. Professor Strauss is the author of all the translations in this article.

What a pleasure it is to work with your magnificent text.
Your collaboration is the most precious thing in my life as
a musician. What a stroke of luck it was to have met you in
1912, when I was becoming conscious of my powers. Let
us now harvest the fruits.

Letter from Milhaud to Paul Claudel, August 1928¹

In the second (1906) of his *Cinq Grandes Odes*,
Claudel ecstatically exclaims:

*Salut donc, ô monde nouveau à mes yeux, ô monde
maintenant total!*

*O crédo entier des choses visibles et invisibles, je
vous accepte avec un coeur catholique!*

Où que je tourne la tête

J'envisage l'immense octave de la Création!

*Le monde s'ouvre et, si large qu'en soit l'empan,
mon regard le traverse d'un bout à l'autre.*

*(Hail now, o world new to my eyes, o world
now complete!*

*O total credo of things visible and invisible, I
accept you with a catholic heart!*

Wherever I turn my head

I envisage the immense octave of the Creation!

*The world opens up and, however broad its span, my
gaze crosses it from one end to the other.)*

And he completes this climax of his celebration of the
one and total (i.e., "catholic") universe by proclaiming:

. . . . et d'un bout de votre Création

jusqu'à l'autre

*Il ne cesse point continuité, non plus que de l'âme
au corps;*

*Le mouvement ineffable des Séraphins se propage aux
Neuf ordres des Esprits,*

*Et voici le vent qui se lève à son tour sur la terre,
le Semeur, le Moissonneur!*

*Ainsi l'eau continue l'esprit, et le supporte,
et l'alimente,*

Et entre

*Toutes vos créatures jusqu'à vous il y a comme un
lien liquide.²*

*(. . . . and from one end of your Creation to
the other*

*Continuity does not stop, no more than from soul to
body;*

*The ineffable movement of the Seraphim spreads
downward to the Nine orders of Spirits,*

*And here is the wind rising in its turn over the earth,
the Sower, the Harvester!*

*In this way water continues spirit and sustains it
and nourishes it,*

And between

*All your creatures all the way up to you there is a
kind of liquid link.)*

This liquid bond between Spirit and the elements is
also celebrated in Claudel's plays, especially in the
"global" drama, Claudel's most extensive and
ambitious work for the stage, *Le Soulier de satin* (*The
Satin Slipper*) (1926), toward which all of his previous
work in the theater had been gravitating. Claudel's
personal spiritual journey, which had begun in 1886
with the discovery of Rimbaud, is paralleled by a
poetic and dramatic journey, which ends here, 40 years
later. *Le Soulier de satin*, taking its cue from the
baroque Spanish theater, notably from Lope de Vega,
who had written a play called *La famosa comedia del
nuevo mundo descubierto per Cristobal Colón* (*The
famous play of the new world discovered by
Christopher Columbus*) in 1614, to Claudel's veritable
precursor, Pedro Calderón de la Barca, attempts the
vastest possible geographical and Catholic synthesis
since the Spanish conception of the theater as a "teatro
del mundo" (world theater), that is to say, a
specifically baroque application of the medieval
conception of the theater (which, incidentally, has
many points in common with the Elizabethan theater).
Here the action of the historical characters and the
situations coalesce into a structure of symbolic (in some
cases, allegorical) import. Claudel, from *L'Otage* (*The
Hostage*) (1911) and *L'Annonce faite à Marie* (*The
Tidings Brought to Mary*) (1912) onward, moves closer
and closer to this conception of the theater. His
translation of Aeschylus' *Oresteia* is not really a
departure but a reinforcement of this notion of a
"universal" theater.

The only other major dramatist in Europe moving
along similar lines was Hugo von Hofmannsthal, with
his translation/adaptation of the English medieval
allegory *Everyman* (*Jedermann*) (1911), his Austrian
version of Calderón known as *The Salzburg Great
World Theatre* (*Das Salzburger grosse Welttheater*)
(1922), and finally his adaptation of Calderón's *La
Vida es sueño* (*Life is a Dream*), which he called *The
Tower* (*Der Turm*) (1925). Productions of these neo-
baroque Austrian plays were made possible by the great
Max Reinhardt, and it was precisely this remarkable
stage director who approached Claudel for a play in
1927. Claudel was too busy with other projects - not
counting his diplomatic duties - to be able to oblige;
moreover, he had difficulties with Reinhardt's lack of
cooperation (or possibly lack of enthusiasm?). The
composer whom Reinhardt originally had in mind was
Richard Strauss, but Claudel almost immediately
insisted on Darius Milhaud.

The friendship and collaboration of Claudel and
Milhaud dated back to 1912-13, when Milhaud had set

seven of Claudel's poems from *La Connaissance de l'Est* (*The East I know*) to music, to the great satisfaction of the ardent music lover that Claudel was all his life. This friendship became intensified when Claudel was appointed French minister to Brazil in 1916 and asked Milhaud to be his secretary. Milhaud had been at work since 1913 on the incidental music for Claudel's translation of the entire *Oresteia*, including the satyr-play *Protée* (*Proteus*) that Claudel invented to go with it (that is to say, the text for Aeschylus' *Proteus* has not come down to us, but we do know that this was the title of the satyr-play conjoined to the Trilogy), and there was an additional collaboration in 1918 for a ballet, *L'Homme et son désir* (*Man and his Desire*), for which Claudel wrote the scenario. Both the composer and the poet were enthusiastic about a new opera in 1927, this time on the subject of Christopher Columbus. Claudel wrote the text very quickly, in what was evidently a burst of enthusiasm, calling it *Le Livre de Christophe Colomb* (*The Book of Christopher Columbus*). The subject appealed to him profoundly, since he had so often before shown his fascination with the great global discoverers and the *conquistadores*; the *Cinq Grandes Odes* envisage the poet as a discoverer:

*Nous avons conquis le monde et nous avons trouvé
que votre Création est finie,
Et que l'imparfait n'a point de place avec Vos
oeuvres finies, et que notre imagination ne peut pas
ajouter
Un seul chiffre à ce Nombre en extase devant Votre
Unité!
Comme jadis quand Colomb et Magellan eurent
rejoint
les deux parts de la terre*³

*(We have conquered the world and have found that
Your Creation is finished,
And that which is imperfect has no place with Your
finished works, and that our imagination cannot add
A single jot to this Number standing in ecstasy
before your Unity!
As long ago when Columbus and Magellan joined
together the two parts of the earth)*

Milhaud had the music ready by 1928. As it turned out, even though Reinhardt withdrew from the project, the opera was ready for a lavish production in Berlin, under the baton of the prestigious Erich Kleiber, in 1930, and has been performed several times since then, either in concert or staged form; the most notable performances are the radio performance of 1956, under Manuel Rosenthal's direction (which has been recorded), the Marseille production in 1984 (which has been videotaped), and most recently, the first staged performance in the U.S. by the Brooklyn College Conservatory of Music, in October 1992, in connection with the quincentennial of Columbus.

The opera *Le Livre de Christophe Colomb* constitutes a fascinating revelation within the domain of musical drama, containing much that is original and felicitous. When the word music drama is mentioned, one immediately thinks of Richard Wagner, who insisted on this designation (thus rejecting the "Italian" notion of *opera*). It is generally known that

Claudel had once been an admirer of Wagner and that *Le Soulier de satin* is in some ways as Wagnerian as it is Calderonian, due to its historic and epic intent and proportions; it is equally well known that Milhaud and his French fellow composers tended to reject Wagner (under the guidance of their standard-bearer Jean Cocteau). Claudel, whose essay "Richard Wagner, *Rêverie d'un poète français*" of 1927 (thus echoing a similar title by Mallarmé) had become increasingly critical of Wagner's music, arriving at a point of open hostility in 1938 in the essay tellingly entitled "Le poison wagnérien"⁵ where he indulges in some evangelical ranting, in contrast to the more sober critique of the "Rêveries" of eleven years earlier:

*Well then, yes! I used to admire Wagner once, in a way which the new generation has a great deal of trouble understanding. That poison poisoned me and it left in my organism toxins that have taken a long time to evaporate. . . . [T]hese heavy vapors, which rise from the orchestra pit and surround and deafen us in order to deliver us up, paralyzed, to the contemplation of misfortune, fatality and chaos, where the demons of pleasure-seeking and of carnal boredom have their rollicking fun. . . . There you have the result of four centuries of secular art, where all of the genius of the artists has been devoted to creating a sort of imaginary domain which is off-limits to the Gospels and to morality.*⁶

Fortunately, this dyspepsia was not as fully advanced in 1927 as it was in 1938, and the result of the newly developing anti-Wagnerianism on the part of Claudel, and the result of his full-scale collaboration on *Le Livre de Christophe Colomb* with Milhaud produces a very unusual combination of opera and oratorio. During the early process of collaboration, Claudel writes to Milhaud, ". . . . I think music itself benefits from leaving big empty holes in its fabric, without being completely absent, while its strengths are accumulating and getting ready for new bursts of energy. Music should be observed in the process of coming into being, so that the idea behind it becomes a feeling and finally a tempest."⁷ Two months later he writes: "In general the pace of the drama should be very rapid – and even when the music stops it should be present, marking time and coming out by way of short reflections."⁸ This is no longer Wagnerian: it already has a distinctly twentieth-century flavor about it. Finally, in September 1928 Claudel pinpoints these ideas when he writes, "I have always had the idea of a stage in which words and music go their own way and just listen to each other *laterally*, so to speak."⁹ Shortly before the Berlin performance, Claudel, in a lecture at Yale, praises (and in a sense, aligns himself with) Japanese and Chinese music whose role is

to express continuity. It is the narrator's thread, or you might say the flow of the current. It is the narration slowly taking its revenge on the action and duration getting even with sudden turns of events. Its task is to provide the feeling of time passing, to create an ambience and an atmosphere Understood in this way, the objective of music is not to support or emphasize the words, but often to precede and to provoke them, to invite expression by means

of feeling, to sketch out the phrase while leaving the task of completing it to us. It follows a path parallel to our own.¹⁰

In this way, Claudel has distanced himself from classical Italian opera as well as from German music-drama (while remaining, in a way, true to the French emphasis on the importance of "la parole") and comes close to endorsing the more contemporary notion of opera or musical drama in which words and music stand either in a dialectical relationship or in a relationship of virtual independence. When he says, for instance, in the same essay:

Thus in the drama we are dealing with, music plays an entirely different role from the one it has played until now in front of the stage. It is no longer a simple resonance box, it no longer provides just the support for the singing; rather, it is a veritable actor, a collective person with different voices but united by harmony, whose function is to call for all the other things needed, so as to create out of all this, gradually, under the inspiration of a mounting enthusiasm, the final hymn.¹¹

And thus he finally marks the divergence between Wagner and Milhaud:

Milhaud and I, on the contrary, wanted to show how the soul comes to music by and by, how the phrase bursts out of the rhythm, the flame out of the fire, the melody out of the words, poetry out of the most common reality, and how all the means of sonorous expression beginning with speech, dialogue and conflict sustained by simple percussion, all the way to the eruption of all the vocal, lyrical and orchestral riches – how all these come together in a single diverse and at the same time uninterrupted torrent. We wanted to show music not only in the state of becoming real, from the raw materials scattered through the pages of the score, but music in its incipient state when it gushes forth and overflows with violent and profound feeling.¹²

This highly ambitious musico-dramatic undertaking exists on several levels. There is the obvious and central historical action, that of Columbus' discovery of America. But there is a framing conception of this material that is, in some ways, more important to Claudel, and for which Milhaud found a number of ingenious solutions.

Claudel, first of all, was in some ways more concerned with the posterity of Columbus, his fame and meaning in the scheme not only of the future but also of eternity. If we think of *Le Livre de Christophe Colomb* as a sort of sequel to *Le Soulier de satin*, we are failing to consider an essential fact: that *Le Soulier*, impregnated by the thought of the One World that resulted from the voyages of discovery – which is tantamount to saying that the idea of Columbus hovers over the cosmic stage-play – is at all points charged with eternity (i.e., divine providence, as adumbrated by the Portuguese epigraph to *Le Soulier*: *Deus escreve direito por linhas tortas – God writes straight by means of crooked lines*).

What is not really present in the long play but new and crucial in *Christophe Colomb* is the dimension of the future, which really means the prolongation of the historical events to us the spectators of the 20th century

and after, in other words, the future of the action comprehended in the present. Claudel's device to project the historical events into the future/present is, first of all, a narrator ("Explicateur") who reads the book of Christopher Columbus. This device is at the same time suggestive of a liturgical or scriptural dimension of the drama as well as what Brechtians might call a "distancing effect". This "distance" is reinforced by an on-stage screen, on which occasionally alternative or transformed, even distorted, parallel versions of certain episodes are projected. In a similar vein, there are occasional moments (notably at a moment of indecision, and then again at the moment of his death) when the protagonist is doubled as Columbus I and II. Some commentators think of this device as "expressionistic", but if so, the resemblance to expressionism ends here. The "eternal" level, the providential and theological aspiration of *Christophe Colomb*, is communicated by the familiar Claudelian techniques of symbolic and allegorical discourse which had been a permanent feature of his poetry since the beginning. Because Claudel had the resources of music for this "spiritual" level, he could also add allegorical pantomime, in addition to leaving the task of heightening the dramatic-symbolic effects to Milhaud.

Finally, it should be self-evident that the didactic element that is also characteristic of all of Claudel's work – his missionary and militant Catholic zeal – is further strengthened by the presence of the speaking role given to the Explicateur and to the all-pervasive presence of the "book". Lastly, the name of *Christophe Colomb* is throughout the play infused with its allegorical potential: Christ-bearing Dove; and there is another allegorical dimension that brings us back to the Book of Genesis: Noah's dove carrying the evidence of nearby land. In this way, the stage is permeated by reminiscences as well as the presence of the dove, with the full intention of bringing home to the spectator that he is witnessing the operation of the Holy Spirit.

The action of the opera is not particularly complex in its main outline. After the "installation" of the Book of Christopher Columbus, from which the Explicateur reads, the action of the first Act summarizes imaginatively (but in no way chronologically) the life, ambitions and achievement of Columbus, from his early years in Genoa, when he is seen absorbed in the reading of Marco Polo's writings. After that, we have his attempts to finance his exploratory venture, his struggles with his creditors, Queen Isabella's support of him, the final outfitting of the caravelles, the westward voyage, the near-rebellion of the sailors, and the triumphant discovery of America. Part II deals, retrospectively, with a reflection concerning the "grandeur et misère" of Columbus: his own pangs of conscience relative to the misdeeds (including slavery) and cruelties committed; but Christophe Colomb I comments: "J'ai promis d'arracher le monde aux ténèbres, je n'ai pas promis de l'arracher à la souffrance."¹³(I promised to tear the

world away from darkness, I did not promise to tear it away from suffering.) This is followed by the death of Isabella, and finally by his own wretched death in an inn in Valladolid. At the moment of his death the Chorus appeals to him: "Christophe Colomb, reste avec nous! Reste avec cette postérité à laquelle tu appartiens."¹⁴ (Christopher Columbus, stay with us! Stay with this posterity to which you belong.) And then there is a kind of apotheosis, in which Columbus is uplifted into what Claudel calls "Le Paradis de l'idée", where he sees Isabella again, and the New World, the beginnings of the One World (after Balboa and Magellan and others circled the globe) under the aegis of the Dove.

One of the problems that has arisen during the performance history of the opera has been that the lavishness of the production has stood in the way of frequent representations of this work, which is in so many ways exceptional: the tremendous size of the cast (even though, in addition to the speaking role of the Explicateur, only Columbus and Queen Isabella have extensive singing roles), the elaborate mise-en-scène on a very large stage, and the vast number of episodes (eighteen in Part I and eight in Part II) that must not be allowed to impede the action for too long, particularly in the longer first Part. Secondly, the discontinuity of the episodes causes problems, since Claudel was not particularly interested in foregrounding the biography of Columbus, but in holding the significance of the phenomenon called Christopher Columbus up to consideration, in the form of enjoyment as well as contemplation. To the spectator who does not grasp that design – and admittedly it is not easy to grasp it immediately – the music drama offers a number of problems. The first Act contains all the action, whereas the second Act is much more static. The first Part ends in a Te Deum, the Second Part in an Alleluiah. So the center of gravity, as far as action is concerned, is Act I, yet the real, the symbolic, center of gravity is Act II. In staged performances this can be made to work – the Berlin premiere was a remarkable success; but it has also been tempting to perform the work as an oratorio, and for that purpose it appears that Madeleine Milhaud's suggestion to reverse Parts I and II, thus ending with the Te Deum, was acceptable to Claudel,¹⁵ and a number of performances have done just that. Yet the text is so designed that the "history" of Part I progresses to the judgment and symbolism of Part II; the real climax is the Alleluiah, not the Te Deum. Consequently, *Christophe Colomb* is really an opera and only by convenience an oratorio.

To complicate the problem even further: from 1941 on, Jean-Louis Barrault, determined to put Claudel's unstaged plays on the boards after a long hiatus, became interested in presenting *Le Livre de Christophe Colomb* in play form. The project did not actually materialize until 1953. What to do about the music, since the play had been conceived as a libretto, with music in mind? Milhaud was asked to provide

incidental music. He accepted the commission; wisely, he decided not to use the music for the opera, nor to tamper with it: he composed an entirely new incidental score for the stage version. With Milhaud's enormous facility for rapid composition, this comes as no surprise; but, as a matter of fact, the music for Barrault is not particularly distinguished and offers no real competition to the operatic score.

What about the music and its dramatic qualities? *Christophe Colomb* is primarily an opera and ought to be judged in that form, despite the fact that the music and the text are attractive in the oratorio format also. But it is not really quite the same thing, and it certainly does not carry the same impact. No doubt the later collaboration of Claudel and Arthur Honegger, *Jeanne d'Arc au bûcher* (*Joan of Arc at the Stake*) (1939), subtitled "oratorio dramatique" and using two speakers as well as an extensive chorus, owes something (at least as far as Claudel is concerned) to the pattern of *Le Livre de Christophe Colomb*; but this work makes no claims to be an opera. *Colomb*, because of Milhaud's conception, is an opera, and a unique one. So, again, what about the music itself?

Its effectiveness lies in its close adjustment to the quality of the Claudelian language. That observation comes as no surprise to any admirer of French opera, from Lully through Rameau and Berlioz to Debussy, because French opera composers, with very few exceptions, have insisted on the need for a clear projection of the language; in certain instances, it could even be argued that the text is primary and the music secondary. In any case, the fusion of words and music must never do violence to the language, and that is the case here. Milhaud's score is restrained when the Claudelian poetry must be heard and understood. Thus, the Explicateur is accompanied occasionally by percussion, but not by the orchestra. On the other hand, certain allegorical and symbolic components of the action can be strengthened by music – indeed demand music, such as the quadrille in the first Act displaying the choreography of Envy, Ignorance, Vanity and Avarice that beset Columbus and his misfortunes. Since the Chorus has such an important role, representing as it does the future reputation of Columbus, again, music remains prominent throughout the work. And, of course, there is the Te Deum at the end of the first Act and the Alleluiah at the end of the second. As noted before, Milhaud exercises much restraint with the score; the famous device of polytonality which the composer had discovered and developed during his work on the *Oresteia* plays, is reduced and actually held off until the end, when several tonalities are superimposed over each other, as if to underscore the convergence of multiple effects in the opera. Indeed, one is persuaded to concur with Christopher Palmer's conclusions regarding the opera in the *New Grove Dictionary*: "All the facets of Milhaud's polymorphous musical personality are in a measure therein represented; none of his later large-scale stage works. . . . exhibits the

same concentrated musical vitality."¹⁶ In my own view, only the earlier *Les Choéphores* (*The Libation Bearers*), among the dramatic works, is comparable, though more limited in its scope.

No, oratorio is too much of a makeshift word. Perhaps we have, in the history of music, defined the oratorio too narrowly and limited its application too much. It ought not to have been that way, but there are historical reasons why the oratorio and the opera were artificially separated. Oratorios are really dramatic compositions on religious subjects, or sometimes even on Biblical texts, such as Händel's *Israel in Egypt*; originally they were even closer in textual organization to *Christophe Colomb*: Carissimi and Charpentier use narrators generally named "Historicus", the Passions by Schütz and Bach are taken directly from the Bible, with additional material, and the Evangelists, like the *Historici* earlier, declaim in recitatives. Claudel did not particularly care for recitatives, but Milhaud was in no way dismayed by the problem, because there was no need to restore recitative: a spoken narrative could be dramatically just as effective. Honegger in *Le Roi David* (1921) and Stravinsky in *Oedipus Rex* (1927) had already shown the way. As far as the musical flow is concerned, Milhaud makes liberal use of *arioso* (not *arias*), somewhat in the manner of *Pelléas et Mélisande*. So the problem was mainly one of nomenclature, with the result that the stylistic and conceptual differences between oratorio and opera in the 20th century are nonexistent, or minimal.

What we have in Claudel/Milhaud's *Colomb* is not only significant in itself; it gains particular interest when set against the aesthetic and social condition of opera in Western Europe during the period between the two wars. The Wagnerian tradition was still enormously powerful and creative, not so much in the fading rose-blossoms of Richard Strauss as in the radical stylistic and expressive transformations wrought by Berg and Schönberg. But among the various challenges to the dominance of Wagner, new varieties of opera and music drama made their appearance: in France, the rigorously crafted masterpiece by Stravinsky, his own opera-oratorio *Oedipus Rex*; possibly the vastly panoramic and intensely moving *Oedipe* of Georges Enescu of 1937; in Germany, Busoni's *Doktor Faust* (1925); the Brecht-Weill attempts to convert "culinary" into "epic" opera, particularly *Mahagonny* (1929); and finally and perhaps symbolically, this *Christophe Colomb*, very French in its way but first performed in Berlin, almost as a symbol of the *rapprochement* that never took place. All these were works that opened up new vistas for the operatic stage – even if some of them were of limited duration. Closest to the notion of music drama were Enescu and Milhaud.

It is regrettable that Milhaud/Claudel's memorable collaboration should have taken so long even to begin to attract serious notice and is perhaps only now, in the fortunate coincidence of Milhaud's

centennial and Columbus' quincentennial, beginning to make its mark. Yet it is a notable achievement: it is an operatic conception that partakes of the Greek dithyramb (in the Claudelian version, prolonged from the *Oresteia* into Claudel's later plays); quite possibly elements of the Noh and Kabuki theater that Claudel was able to observe in Japan; and of course the elements of the Catholic Mass and the liturgy, seasoned with Biblical allusions and parallels: one might say, a modern mystery play, medieval, baroque and contemporary at the same time.

To conclude, let us recall the quotation we had started with, from the second of the *Grandes Odes* and its proclamation of the union of Spirit and Water, that conjunction that Claudel liked to designate as a simultaneous *connaissance* and *co-naissance*: knowing as being-born-into, existence as participation, being as being-in-place. Just as Claudel had given his poems about China the title *Connaissance de l'Est*, could we not call this opera Claudel's *Connaissance de l'Ouest* in the sense of "The West We Came to Know"? It is more than a pendant to *Le Soulier de satin*: it is its necessary complement and completion, on a smaller scale, to be sure, but this time with the addition of Milhaud's "octave de la Création".

1. Claudel, Paul, *Cahiers Paul Claudel 3: Correspondance Paul Claudel – Darius Milhaud 1912-1953*, p. 100. Paris: Gallimard, 1961.
2. Claudel, Paul, *Cinq Grandes Odes*, pp. 42-44. Paris: Gallimard, 1957.
3. *Ibid.*, p. 106.
4. Claudel, Paul, *Oeuvres en prose*, pp. 863-86. Paris: Gallimard (Bibliothèque de la Pléiade), 1965.
5. *Ibid.*, pp. 367-72.
6. *Ibid.*, pp. 368-9.
7. *Cahiers Paul Claudel 3*, op. cit., p. 84.
8. *Ibid.*, p. 89.
9. *Ibid.*, p. 106.
10. *Oeuvres en prose*, op. cit., pp. 149-50.
11. *Ibid.*, p. 152.
12. *Ibid.*, p. 153.
13. Claudel, Paul, *Théâtre*, Vol. 2, p. 1098. Paris: Gallimard (Bibliothèque de la Pléiade), 1948.
14. *Ibid.*, p. 1105.
15. Drake, Jeremy, *The Operas of Darius Milhaud*, p. 252. New York and London: Garland Publishing, Inc., 1989.
16. Palmer, Christopher, article on Darius Milhaud in *New Grove Dictionary*, Vol. 12, pp. 305-10. MacMillan: New York, 1980, reprint.



Drawing of Darius Milhaud from Gea Augsburg's *La Vie de Darius Milhaud en Images*, 1935.

LE TRAIN BLEU

*The Darius Milhaud Society is very grateful to Dr. Paul Cherry, Professor of Music at the University of South Dakota, for sharing his impressions of the French revival of Milhaud's ballet **Le Train bleu**, which he attended in Paris in November 1993. For information concerning the Oakland (California) Ballet's revival of **Le Train bleu**, see the Newsletter for Spring/Summer 1990, pp. 6-7.*

Paris was the host for the Olympic Games in 1924, an event that created an interest in sports in France so strong that it threatened audience participation at artistic events. Fortunately, ballet impresario Serge Diaghilev had just discovered a young dancer, Anton Dolin, whose acrobatic dancing was so impressive that he asked Jean Cocteau to create a ballet for him. Cocteau responded with a scenario based on the popular vacation sports of the day: golf, tennis, and swimming.

The title of the ballet, *Le Train bleu*, was inspired by the fashionable Blue Train that provided the fastest and most luxurious service from Paris to the vacation resorts in the south of France. The train, however, never appears in the ballet, for the action begins on a beach where the "poules et des gigolos" ("chicks" and their dates) frolic in the sun and surf, exercise, flirt, and at the end of each scene, pose as if they were having souvenir pictures taken.

The stars are Beau Gosse (the Don Juan of the beach), Perlouse (the bathing beauty), a golfer, and a female tennis star. Choreography by Bronislava Nijinska (sister of the more famous Vaslav Nijinsky) was based, in part, on photographs of famous athletes in action, and costumes were designed by Coco Chanel, the leading fashion designer of the day. Emphasis was on fashion and style, and Chanel's golfing and tennis attire, especially her one-piece bathing costumes that included bathing caps and jewelry for the "chicks", probably set the style for sports costumes for the rest of the decade. The scenic curtain for the ballet was copied from Picasso's 1922 painting *Le Course* (the race) which depicts two women running at the edge of the sea.

Darius Milhaud composed the music, a lighthearted parody of the fashionable music of the day, in fifteen of the days between February 15th and March 5th. The entire Olympic Committee was present at the first performance on June 20, 1924. The ballet was an instant success in both Paris and London, where it was reported that it was as difficult to get tickets to the ballet as it was to get tickets on *Le Train bleu*. In spite of its popularity, the ballet was dropped from the repertoire after one season, probably because Dolin left Diaghilev's Company then and no one else could do the acrobatic dancing that he had done in the role of Beau Gosse.

Fortunately, the ballet has been revived by Frank W. D. Ries who, after fifteen years of research, directed its first complete performance since 1925, in Oakland, California in November 1989. It entered the repertoire of the Opéra de Paris Garnier in their 1991-1992 season, and it was repeated in performances there in November and December 1993. It was as difficult to get tickets in 1993 as it was the first time around.

The Paris performances were part of a retrospective entitled *Picasso et la danse* that featured scenery and

costumes Picasso had designed for three ballets: *Le Tricorne* with music by Manuel de Falla; *Le Rendez-vous*, with music by Jacques Prevert, and Milhaud's *Le Train bleu*. Picasso ultimately created designs for nine ballets, but he did not provide a special curtain for *Le Train bleu*; He simply suggested that Diaghilev have an enlargement made of his little (12⁷/₈ x 16¹/₄) painting, *La Course*. It was a good choice for two reasons. The racing scene, of course, agrees with the sports motif of the ballet. Perhaps even more symbolically, the postures of the women in the painting make them seem motionless even though they are running. The paradox is duplicated in the ballet, where Cocteau specifies that some of the athletic exercises be done much more slowly than the music that accompanies them. Cocteau may have been influenced by the new device of slow-motion scenes in films of that era. The curtain for the new production was created the same way the original was: by making an enlargement based on the original painting.

The costumes were copied from two of Chanel's original costumes in the Theatre Museum of London and from photographs of the original production. The choreography was recreated by Frank Ries who consulted with Anton Dolin, the original Beau Gosse, Irina Nijinska, the daughter of Bronislava Nijinska, and other members of the original cast. Ries was faithful to Cocteau's hand-written scenario that survives in the collection of Anton Dolin now published in Ries' excellent book, *The Dance Theatre of Jean Cocteau*, (UMI Research Press, 1986).

Cocteau had a unique ability in his ballets to turn life's ordinary events such as playing games on a beach into art. Milhaud's musical gifts in this vein enhance Cocteau's. Because Diaghilev had asked for frivolous operetta-styled music, Milhaud abandoned his usual complex polytonal style and made his score sound similar to the ordinary popular music of the twenties. Among the ten scenes in the ballet there is an almost pompous overture, a polka, a waltz, a gallop, and a simple song. The music reminds one of a circus or a night club, and only the *Fugue de l'engueulade* (fugue of the argument) that takes place between the tennis champion and the golfer near the end of the ballet hints at Milhaud's formidable abilities as a serious composer. But the "ordinary" character of the music is deceiving. Milhaud's gifts of melody, his skillful orchestrations, and especially his clever twists of harmonies and rhythms turn this simple-sounding music into art. It is reminiscent of the "simple" music of Mozart and Schubert.

With its emphasis on trend-setting styles in costumes and music, its stress on ordinary things such as acrobatics instead of "real dancing", its employment of Kodaks for the souvenir poses, with its desire to be

modern to the point of employing slow-motion effects and having leaflets dropped from a "passing airplane", *Le Train bleu* was certainly one of the most fashionable ballets of the nineteen twenties. It probably helped create "the twenties". In that light it is fascinating to see the seventy-year-old ballet. Curiously, it does not seem seventy years old or even old fashioned; it seems still modern and up to date. In fact, the reconstruction of the ballet is successful for both eras. It is successful as a period piece, recalling the fashions and activities of the privileged and carefree young of seventy years ago. When the dancers take snapshots or halt their cavorting to watch an airplane fly overhead and drop leaflets, the dancers portray activities that were new and exciting in the twenties. Their costumes, of course, were the latest thing, and Milhaud's music could have been chosen for the French Top Forty of 1924. It is a delightful reminder of an era gone by.

But the ballet is also successful with modern audiences because the ordinary activities of the twenties have not gone out of style. Our young people cavort on beaches in their free time, they flirt, engage in sports, and take pictures. Milhaud's happy music has not gone out of style either. It transcends the

DARIUS MILHAUD AND NATIONALISM IN LATIN AMERICAN MUSIC

The Darius Milhaud Society thanks Max Lifschitz for sharing the text below, which is the basis for his lectures with musical demonstration. Mr. Lifschitz, who is director and conductor of the North/South Ensemble divides his time between the U. S. and South America.

French composer Darius Milhaud (1892-1974) spent the years of 1917 and 1918 in Rio de Janeiro working as a cultural attaché to the French Embassy. Invited to Brazil by the renowned diplomat Paul Claudel, Milhaud had the opportunity to tour the Amazonian jungles and became intimately acquainted with Brazilian folk music. He wrote several well-known works exhibiting his mastery of Brazilian-like rhythms and harmonies, including the ballet scores *L'Homme et son désir* (1918) and *Le Boeuf sur le toit* (1919).

In the music for *L'Homme et son désir*, several sections are written for percussion alone, which represents a colorful evocation of the Brazilian jungle. Milhaud's goal was to achieve total rhythmic independence, which he did, in a manner comparable to the contrapuntal and melodic independence found in the music of his contemporaries Stravinsky and Webern. In the ever popular *Le Boeuf sur le toit*, Milhaud exploits the natural characteristics of Brazilian popular melodies and harmonies to create a unique language commonly known as "polytonality". Milhaud's experimentations consisted of superimposing various tonalities, combining major and minor modes, exploiting unusual chordal inversions and employing rare sequences and modulations.

While Milhaud's use of Brazilian elements in his compositions is well-known and universally admired, his influence on the development of Latin American musical nationalism is less evident. Milhaud, however, should be credited for discovering Brazilian master Heitor Villa-Lobos (1887-1959); it was he who, at the

seventy years since its composition and sounds delightfully fresh and modern.

Jean Cocteau was prophetic in 1918 when he said, "Every masterpiece having once been in fashion goes out of fashion, and long afterwards finds an everlasting equilibrium. Generally, it is when it is out of fashion that a masterpiece appeals to the public." (Jean Cocteau, *Cock and Harlequin*. Quoted in Frank W. D. Ries, *The Dance Theatre of Jean Cocteau*, p. 58.) The sold-out performances in Paris in 1993 attest to the appeal this delightful ballet still has today. Cocteau and Milhaud created an eternally young ballet. Thanks are due to Frank Ries for restoring it for our enjoyment. **Note:** the reader who cannot see the ballet may be interested to know that some of the music can be heard on the recording *Homage to Diaghilev*. Varese Sarabande VC 81907, Monte Carlo National Opera Orchestra, conducted by Igor Markevitch, contains *Le Train bleu*. The recording omits scenes 6, 8 and 10, the entrance of the golf player, a duet between Perlouse and Beau Gosse, and the short finale. A piano reduction of the score, complete with Cocteau's scenario, was published by Heugel in 1924 and is still in print.

end of 1918, introduced Villa-Lobos to the famous pianist Arthur Rubinstein. Furthermore, Milhaud should also be acknowledged for his role in encouraging Villa-Lobos to pursue a Brazilian government fellowship that allowed him to travel to Paris in 1923. In fact, Villa-Lobos spent the next seven years (1923-1930) in Paris developing his nationalistic style along many of the aesthetic principles enunciated by the composers and members of the group *Les Six*. Villa-Lobos' use of polytonality, polyrhythms, piquant folk-like melodies and great sense of orchestration strongly parallel Milhaud's use of Brazilian folk elements.

Milhaud's influence was also felt in the musical style of other major Latin American composers including Carlos Chávez (1898-1978), Silvestre Revueltas (1899-1940) and Alberto Ginastera (1916-1975). Chávez invited Milhaud to guest conduct México's National Symphony on numerous occasions during the forties and fifties. While in México, Milhaud lectured widely and had a profound influence on several composers, including Blas Galindo, Eduardo Hernandez Moncada and Pablo Moncayo, all of whom wrote music based on folk materials manipulated in ways similar to those found in the musical works of *Les Six*. The same was true in Argentina and of course, Brazil, where Milhaud's influence can be traced in the works of many composers, including Camargo Mozart Guarneri and Juan José Castro. Thus, Milhaud's conception of French musical style served as a model for nationalistic movements developed in several Latin American countries during the first half of this century.

DARIUS MILHAUD'S SONGS FOR VOICE AND PIANO

The following article by Jean Roy, President of the Association des amis de l'oeuvre de Darius Milhaud, originated as a lecture presented at the Sorbonne during a three day colloquium held from November 2-4, 1992. The colloquium was organized by Manfred Kelkel in celebration of the centennial birth anniversaries of Milhaud and Honegger. The Darius Milhaud Society warmly thanks Madame Madeleine Milhaud for making the published text available. The English translation was made under the auspices of the Darius Milhaud Society.

Darius Milhaud's output in the realm of songs for voice and piano is vast. The total, including songs written for films and the theatre, amounts to 258 songs, 54 of which are unpublished. Paul Collaer's figure is a bit higher - 265 - but he includes *Quatre poèmes de Catulle* for voice and violin and songs accompanied by instrumental ensemble (*Machines agricoles*, *Cocktail*, *Caramel mou*, and *Adieu*). *Catalogue de fleurs* exists both for voice and piano and for voice with instrumental ensemble, and the *Six Chant populaires hébraïques*, *Trois Chansons de Nègresse*, *Cinq Chansons de Vildrac*, *Quatre Chansons de Ronsard* and *Fontaines et sources* can be performed with either piano or orchestral accompaniment. In Milhaud's music, one might distinguish between "mélodie" and "chanson", that is, between original melody and adaptation of popular tunes (such as the *Six chants populaires hébraïques*), cycles of "mélodies" (songs) and lyric stage music. (One doesn't know into what category *Alissa* should be placed.)

Classification by categories is always somewhat artificial and moreover, hardly clarifies anything. It seems preferable to consider the poets whose texts Milhaud used and whose tendencies by their nature fit the composer's choices. We shall leave aside the songs that would be regarded as "chansons".

How did Milhaud approach the French tradition of songs for voice and piano? What solutions did he adopt for translating a poetic text [into music]? What was the evolution of his style, and what are the constants? Such is the subject of this article, which does not pretend to exhaust such a vast subject, but simply to fix some points of reference.

The first songs (unpublished) were written to poems by Francis Jammes (two collections, Op. 1). Also unpublished is a third collection from 1912-1913 (Op. 6) and a fourth from 1918 (Op. 50). We must remember what Milhaud wrote about Jammes, who had a determining influence on him:

*In 1908 (I was 16 years old), the verse of Francis Jammes drew me out of the mists of symbolist poetry and revealed a new world to me which was so much easier to reach that one only had to look. Poetry at last returned to every day life, to the sweetness of the countryside, to the charm of humble beings and familiar objects.*¹

La Brebis égarée [by Francis Jammes] furnished Milhaud with his first opera libretto [Op. 4, (1910-14)]. But a great deal later, in 1956, with *Fontaines et*

sources, Op. 352, and *Tristesses*, Op. 355, the composer, in full possession of his craft, both magnified and deepened the meaning of the poetry of Jammes, the melody no longer being only the faithful mirror of the text, but also a transposition, a transmutation.

With distinctive nuances of tenderness and of sadness, the *Quatre Poèmes de Léo Latil*, Op. 20, (1914), and *D'un Cahier inédit du journal d'Eugénie de Guerin*, Op. 27, (1915), are situated in a climate very close to Jammes' poetry, a climate which we find again, but smiling this time, in the unpublished songs to poetry by Armand Lunel, *Le Château*, Op. 21, (1914), as well as in *Le Voyage d'été*, Op. 216, (1940), [to Camille Palliard's text] and *Petites légendes*, Op. 319, (1952). The[se] last [songs], to poems by Maurice Carême, show the constancy of the "Jammist" inspiration in Darius Milhaud, an inspiration which will find its fulfillment in the cycles *Fontaines et sources* and *Tristesses*.

The transition from Jammes to Paul Claudel was natural:

*I found myself on the threshold of a living and healthy art, disposed to submit to the influence of this force which shakes up the human heart, wrings it out, uplifts it, comforts it, bears it away like an element of nature in which one feels in turn all violence unleashed, roughness, poetry, sweetness: the art of Paul Claudel.*²

There lies the fundamental text. If Francis Jammes is the initiator, the revealer, it is through contact with Paul Claudel's dramatic poetry that Milhaud's music acquires an amplitude and power that could not be contained in the intimate framework of the song for voice and piano. The grand moments in the collaboration of Claudel and Milhaud are *L'Homme et son désir*, the *Oresteia*, *Christophe Colomb*, *La Sagesse*. The only songs written on Claudel texts are *Sept poèmes de la connaissance de l'Est*, Op. 7, (1912-1913), and *Quatre poèmes pour baryton*, Op. 26, (1915-1917) and two short unpublished songs written to follow *Chansons Bas*. [*Verso carioca*, Op. 44b]. Claudel also translated into French the *Two Poems of Coventry Patmore* (*Deux Poèmes de Coventry Patmore*), Op. 31, (1915), [which Milhaud set both in French and in English]. Although they are a product of youth, the songs composed for *La Connaissance de l'Est* must be considered important. Their vigor justifies the remark made by Claudel after he had heard Milhaud play them: "Vous êtes un mâle!" In *Ma Vie Heureuse* the

composer mentions the statement because it corresponded to his intent, which had been to set the poems "in music as robust as possible". Robust music, certainly, and sometimes with a certain gaucherie, but especially, dramatic music which translates with bitterness the sadness, isolation, burning passion and ardor of a "day more difficult than hell".

In *Entretiens avec Claude Rostand*, Milhaud speaks of the extraordinary hammering [rhythmic intensity] of Claudel's language. He then says: "The language of Claudel is a formidable springboard. His meter restrains the musician in an inexorable way." Claudel wrote regular verse only as an exception. We should remember, moreover, that the poems of *La Connaissance de l'Est* are poems in prose. Milhaud felt attracted to the freer music of this poetic prose. Regular verse implies symmetries which the musician must consider. The form of the poem determines the form of the song. Neither Duparc nor Fauré escaped this constraint that Debussy and Ravel eluded by putting to music free verse (*Schéhêrazade*, *Proses lyriques*), which, although regular in appearance is of a special suppleness (*Fêtes galantes*), or finally, [they] used poems in prose (*Chansons de Bilitis*, *Histoires naturelles*, *Chansons Madécasses*). Duparc and Fauré, Debussy and Ravel (and earlier, Berlioz and Gounod) searched for "music of the word", that is to say, (to repeat the expression that Milhaud uses in one of his responses to Claude Rostand), "to make a musical synonym of the verbal music of the text or of the weight of each syllable". For Milhaud, "the search for the poetic expression of a text" does not stop at this point:

*It consists especially in illuminating the sense, to give a sonic and material prolongation - that is consequently physical - to what the word expresses; to materialize the idea of the text and also to give it the dramatic movement that it implies. In this sense, it is quite intentionally that I allow false accents But if I do so, it is to give value to an important word, whether the reason is for its meaning or for its own proper sonority; or even one syllable, which will at least give a particular contour, thus conferring on the phrase a certain sound perspective, a special intonation that suits the feeling it expresses. . . .*³

To find the dramatic movement implied by the text was one of Milhaud's major concerns. His greatest successes, such as *Alissa*, *Quatre poèmes de Léo Latil*, *Deux poèmes Coventry Patmore*, *Poèmes juifs*, *Soirées de Petrograd*, *Quatre Chansons de Ronsard*, or *Tristesses*, mark the convergence of the composer of songs with the composer of opera. Darius Milhaud is one and multiple. In the domain with which we are concerned here, we discover the most diverse sources of inspiration. One may observe however, that the authors whose texts he

set most willingly were those whom he knew personally: Francis Jammes, Paul Claudel, André Gide, Léo Latil, Armand Lunel, Jean Cocteau, René Chalupt. . . . Of the symbolist poets, he chose only Mallarmé, Verlaine and Rimbaud. Among the classic poets, Ronsard charmed him by his naturalness and his vivacity. Milhaud's last song cycle is assembled from poems by DuBellay, Ronsard, Marie de France, Labbé, Maurice Scène, Musset, Verlaine and Rimbaud. *L'Amour chante*, Op. 409, (1964), is altogether characteristic of Milhaud's late "manner". The writing is adapted to the very different styles of the poetic texts based on the subject of love. Clearly there is nothing in common between the spontaneous expression of Musset, the vigor of a sonnet by Louise Labbé, the subtle nuances of a poem by Verlaine and the mysterious language of Rimbaud. With equal ease the music steps across periods and styles, attentive only to the rhythm and accents of the words. It does not try to be "expressive" in the sense of exactly copying the meaning of the words, but looks for the general tone of the poem. And as it is the question of a cycle, *Le lai du Chèvrefeuille of Marie of France* is presented as a coda with a very pure melody line.

We spoke of a last "manner". Like all composers, Darius Milhaud evolved. One can distinguish between songs written before 1918 and those of the 1920s, but beginning in 1935, a great variety appears in the songs soon to come (*Trois chansons de Nègresse*, Op. 148b) or the intimate expressions of *Le Voyage d'été*, Op. 216, or *Rêves*, Op. 233) and even the airs of *Quatre Chansons de Ronsard*, Op. 223. We should note also such resurgences as the cycle *Tristesses*, Op. 355, on the poems of Francis Jammes. The inspiration is reminiscent of the songs of youth, but the writing is more supple and limpid and the melodic line more free.

The songs before 1917 create a close alliance of text and music. *Alissa* is one of the best examples. The tone is often dramatic. The pianistic accompaniment is not only a support or a commentary; it is often one of the actors in the drama.

With *Chansons bas*, Op. 44, written in 1917 to poems of Mallarmé, Milhaud anticipates what will be the ideal of the Group of Six: clarity and conciseness. In 1919, *Les Soirées de Petrograd*, Op. 50, and the following year, the *Trois poèmes de Jean Cocteau*, Op. 59, confirm this tendency, but after the charming and carefree *Catalogue de fleurs*, Op. 60, comes the very somber and very expressive *Poème du journal intime de Léo Latil*, Op. 73.

In Milhaud, the evolution of the writing tends to free the melody from subservience to the text. Harmony will no longer be produced through imitation but by echo and dialogue. Freed from obstacles, the music will bring to the poem its melodic response. By being free it will be the most faithful, for if it avoids being literal, it is in order to respond better and thus correspond to the spirit of the poem.

THE EARLY YEARS

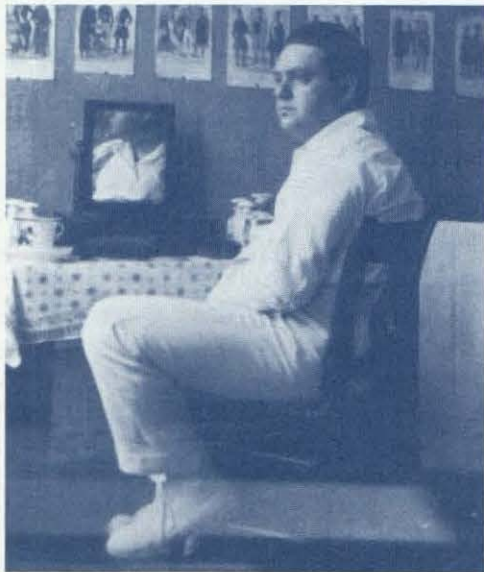
One indication of the evolution in the writing of Milhaud's songs is furnished us by a comparison of the two versions of *Alissa*, from the text derived from André Gide's *La Porte étroite*. The first version, Op. 9, was written in 1913. This is the version that Jane Bathori, accompanied by Darius Milhaud, premiered at La Maison des amis des livres in February 1920. Eleven years later, Milhaud made several modifications in this cycle of songs. The second version was premiered by the same artists at the Sorbonne in 1932. How does this version differ from the first? Milhaud tells us in *Ma vie heureuse* (p. 4):

*The first version lasted more than one hour; I reduced it by half; I rewrote the music without altering the prosody, simply making the vocal line more melodic; I only modified the harmonies to avoid certain progressions which had dated too much and I underlined the lines of the piano part with more counterpoint.*⁴

Thus modified, Op. 9, with the piano interlude also revised by Milhaud, [re]appears as one of the summits of his song production. Added to the dramatic effectiveness and reinforcing it, is a *charm*, which is of a poetic order.

Darius Milhaud always proved to have a very sure instinct in his choice of texts to set to music. That also is a positive element which it is necessary to recognize when making judgments about this part of his work, which is still too little known.

1. Milhaud, Darius, *Études*. Paris: Editions Claude Aveline, 1927.
2. Ibid.
3. Milhaud, Darius, *Entretiens avec Claude Rostand*. Paris: Julliard, 1952.
4. Milhaud, Darius, *Ma vie heureuse*. Paris, Belfond, 1974.



Darius Milhaud in 1926 at his boyhood home, Le Bras d'or, in Aix en Provence, France

*The Darius Milhaud Society thanks Frank Langlois for sending the following resumé of observations describing the exhibition *Le Regard du musicien*, seen at the Gustave Mahler Museum in Paris during November 1993. Translated from the French under the auspices of the Society.*

Milhaud conjugates as a gigantic plural. This geyser did, in addition:

- 1) produce almost 450 compositions, entrusted to a multitude of European and American publishers;
- 2) live in many places (besides two houses in his native Provence, two Parisian apartments, a California house and a haven in Geneva);
- 3) have many friends and relations, professional and not, as well as many epistolary correspondents.

Consequently, [Milhaud] should truly have merited the same "smoking steamboat" denomination attributed by Francis Jammes to Paul Claudel.. Milhaud is several beings in one person, and just as much so for personal acquisitions. That is why you will find represented here only the young Milhaud, that is to say, until his return to Paris in February 1919.

Immediately you will discover:

- 1) Aix-en-Provence, place of his childhood and his double friendship with Léo Latil and Armand Lunel; the family enterprise of almonds; a taste for incredible second hand objects; and the first awakenings, musical and poetic, of the future composer;
- 2) Paris, soon conquered with high effort, thanks to his gifts of talent and to the opening of paths by Claudel, Jammes and Gide into the literary circle N. R. F. - Quai d'Orsay (at a time when all the great French diplomats were poets, or at least not the reverse);
- 3) Brazil where, in 1917 and 1918, Milhaud served as secretary to Paul Claudel, minister plenipotentiary from France to Brazil at that time, and, under that duty, charged with tracking the Brazilian contribution to the international war effort against Germany. But especially, Milhaud consolidated there a mutual confrontation-collaboration with Claudel, initiated in October 1912 in Paris, strengthened in 1913 near Dresden (where *L'Annonce faite à Marie* had its premiere), and [in addition included a friendship which] lasted until the death of Claudel in 1955.

MILHAUD AND GERMANY

The following article is translated under the auspices of the Darius Milhaud Society from a lecture delivered in French by Dr. Jeremy Drake, who wrote his doctoral dissertation at Oxford University on the subject of Milhaud's operas. Dr. Drake, composer and poet, is in charge of general editing and public relations for the record producer Forlane and is also a free-lance professional translator. The Darius Milhaud Society is grateful to him for permission to translate and publish his lecture, given in Dresden during February 1992. Performance of Milhaud's *Trois opéras-minute* took place at the same time.

"I followed the advice of Claudel and went to Hellerau." Thus begins the eighth chapter of Milhaud's memoirs, *Ma Vie Heureuse*. It was the first time that Milhaud had gone to Germany and was an important step in his relationship with the French poet who became such a close friend and collaborator. It is, then, singularly appropriate that I speak to you here (Hellerau lies close to Dresden) about Milhaud and Germany, where, so to speak, it all began.

Milhaud had met Claudel for the first time during the preceding year, in 1912, and in spite of their difference in age, the rapport was immediate. Milhaud had shown the poet some songs that he had composed on the latter's texts, and Claudel immediately spoke to Milhaud about his translation of the *Oresteia*, the great trilogy of Aeschylus, proposing that Milhaud set it to music. Some time later, Claudel spoke enthusiastically to him about his experiences at the theatre in Hellerau and invited Milhaud to attend rehearsals of his play, *L'Annonce faite à Marie*.

Here then was Milhaud, at the age of 21, on the road to Dresden. At that time of course, one did not travel by air, as a consequence of which Milhaud was able to visit other cities en route. In Geneva, he had the opportunity to see Ernest Bloch, Henri Duparc and Ernest Ansermet, and he made a brief stop in Munich, where he said he appreciated "the green lawns of the gardens and the blue trolley cars..."¹ The account of his trip allows us a first-hand glance at the aesthetic tastes of the composer. "In prowling through the streets of Munich," he wrote, "I found in a gallery a marvelous retrospective of the works of Tiepolo, which made a great impression on me. On the other hand, the paintings of Boecklin, which at that time was representative of modern German art, appeared to me frightful. I did not foresee that it would have so much influence on the young painters of 1930..... Nurenberg exasperated me. I found everywhere there pasteboard mock-ups of the Mastersingers."²

I am not surprised that Milhaud was ill at ease in a city so associated with Wagner, and you are going to find out why if you do not know already! But let's not anticipate; I shall return a little later to these aesthetic questions. For the moment, let's allow Milhaud to continue his account: "Hellerau was ten kilometers from Dresden. To reach there one takes a trolley car across a plain of sand sprinkled with bunches of fir trees, a sand plain in which all the little wild pansies grow."³ I'll make an aside here to say that I saw the Festspielhaus this afternoon, at least the exterior. In spite - or perhaps because of its tumble-down appearance - it was very touching and moving to

see. I hope very much that it will be possible to revive it some day.

It was precisely in the countryside around Hellerau that Milhaud worked on his composition, "spread out in the fields",⁴ for if he had come to attend rehearsals of Claudel's play, he also wanted to move forward in his first project with Claudel: the composition of a scene from *Agamemnon*, the first part of the *Oresteia* trilogy. In fact, all of this scene was composed in the fields of Hellerau, and it is a significant Milhaud work, because one can see all the first premises of polytonality - the use of several tonalities at the same time - which became a fundamental element of his style, and which he developed to great advantage in the second part of the *Oresteia*, *Les Choéphores*, written two years later.

It is possible that Milhaud composed a second piece at Hellerau. Madame Milhaud told me recently that Claudel or the theatre director had asked him when he was there to write a little melody for bells needed for *L'Annonce faite à Marie*, which naturally he did, only we don't know whether he truly composed a little tune or simply touched up something.

However this may be, Milhaud was impressed by the theatre at Hellerau. He attended all the rehearsals of *L'Annonce* with great interest and has dedicated a complete paragraph in *Ma Vie Heureuse* to a precise description of its architecture and the general arrangement with stage floors of different heights which allowed acting on several levels at the same time. The approach corresponds very well to Claudel's ideas, but Milhaud stated, "in spite of the interest presented by this evolution, it led the theatre into a kind of dryness and monotony of presentation, which opened the door to the most doubtful expressionism."⁵ You can see that Milhaud took a real interest in these things, and the long succession of stage works in his oeuvre, not to mention operas and ballets, shows very well to what degree he enjoyed being close to the world of the theatre. Besides, his wife Madeleine, among her many other talents, had a career as an actress and later as a stage director.

You will have noticed perhaps a slightly critical tone in the mention of the work "expressionism". It is necessary to know that, very early, Milhaud had a precise idea of the musical tradition within which he composed, that is to say, in the aesthetic tradition of such composers as Couperin, Rameau, Berlioz, Chabrier, Bizet, Gounod. He found in their works, despite obvious contrasts due to differences of period and personality, qualities of formal clarity, melodic purity and rhythmic vigor. These are also qualities that he found lacking in the works of, for example, the

impressionists, one of the main currents of French music during his youth. Actually, in spite of the love he felt for the music of Debussy, Milhaud felt that impressionism was not the path for his own robust personality. As for expressionism, which was the word cited, his own reflections on esthetics led Milhaud to develop, if not a true theory of contemporary musical language, at least a very clear vision of the different traditions in European music, and it is in this context that German music (and Austrian of course) were important to Milhaud. He puts forth these ideas in several writings of the 20s, but perhaps nowhere more clearly than in an article written in 1944 for the 70th birthday of Arnold Schoenberg. Milhaud speaks of "..... two parallel traditions in the recent evolution of European music:

1) In the Latin tradition, based on the affirmation of tonality, themes always use intervals belonging clearly to major or minor scales or to both together. This tradition was at the point of resulting quite naturally in polytonality, that is to say, the simultaneous use of different keys, each of which keeps, nevertheless, its purely tonal character.

2) In the German tradition, which after Wagner was characterized by the desire to change the tonal center continually, the orientation of the harmonic material which thus shifts position (and then the identity of each new center), is made evident by the introduction of chords of the dominant seventh. Incessant sequences and modulations which characterize German music have led composers inevitably to chromatic music. By utilizing this [chromatic] scale to create a melody, one has at his disposal twelve tones in place of the seven tones of the diatonic scale. Thus the twelve-tone system has been created, in which the twelve degrees are of equal importance; by this means the atonal feeling is kept afloat."⁶

This does not mean that Milhaud liked only his own tradition. He was not a sectarian man, and he said explicitly that he loved the music of others, among them Beethoven, Schubert, Mendelssohn, Schumann, Mahler, Strauss, Hindemith. In his writings he sometimes spoke of them, and it is interesting to [point out] his comments. For example, he said of Schubert and Schumann that he liked their bourgeois sentiments⁷, and he tells us that in his youth he said that Schumann had put a derby hat on the head of music. But if he liked this kind of music, it was especially, he said, "because of the melodic quality which seemed to me supreme in Schubert and Schumann, as also in Weber and Mendelssohn."⁸ Milhaud was always attached, in his own music, to the primary importance of melody. "Melody, the sole living element, alone allows a work to last," he said.⁹

As for Strauss, although he did not like the large works *Also Sprach Zarathustra* or *Tod und Verklärung*, he liked a great many others. And especially, "I have great admiration for the way he orchestrates. I find it truly inspired. There are incomparable works.

Something special which touches me greatly is this kind of noble racket he manages to produce. I mean racket in an elevated sense, which is of a really incredible richness and power. You find it all in his immense storehouse.¹⁰ He speaks then of "audacious explosion" and of "mad fantasy" in regard to Strauss. This praise of the hurly-burly should not astonish us, for Milhaud himself liked - on occasion - to be noisy, and knew very well how to create musical textures of extraordinary power. Hindemith, on the other hand, was for Milhaud, I quote, "a sage, a great master, a thinker who succeeded in all styles (even in that, so difficult, of music for amateurs!)" But he concluded that "Strauss has a boldness which is perhaps more valuable than any kind of wisdom..."¹¹

All the same Milhaud could not hide certain very clear antipathies. Let us take first the case of Brahms, whose music he said was, "so dense in orchestration and in thought, and when it is good it sounds like Beethoven."¹² He speaks also of "a false grandeur which draws itself out, a lachrymose false sensibility, tiresome repetitions in the developments which bore me."¹³ But, as you perhaps suspect, he reserved his most acerbic, stinging and best-known criticisms for Wagner. It is true that the concert programs in Paris in the 1910s and 1920s were extremely burdened with the same pieces, extracted from their dramatic context, to the point that Milhaud wondered, in 1921, if the public were not being prepared for a transformation of the Concerts Pasdeloups into the Wagner Society. That same year Milhaud made his celebrated cry from the heart, "Down with Wagner!" For him the disastrous influence of Wagner on music extended beyond music. In an article of 1942 he speaks of his influence being not only musical, but also aesthetic, moral and even mystic. He writes, "From the paganism of the Nibelungs up to the dangerous theories that Wagner expresses in the Bayreuth papers in discussing *Parsifal*, where the apology of purity is opposed to the natural instinct of creation, we submit to a temptation which, if one yields to it, absorbs us. The attraction becomes too strong. I speak not only of the pilgrimages to Bayreuth where students without resources do not hesitate to go on foot, which is very touching because what is done with love is worthy of the greatest respect."¹⁴ This last reflection concerning work done with love is very characteristic of Milhaud, who recognizes what he calls "the immense glory of Wagner, which is very natural, considering all that he has brought to art."¹⁵ But Milhaud's Latin heart is firm on one point: "from that to taking him as master, for guide, for a god, no."¹⁶ Elsewhere he says very simply, "Ouf! Give me some fresh air! I would give all of Wagner for one page of Berlioz!"¹⁷

It was only after the First World War that Milhaud returned to Germany, in 1927, this time to Baden Baden, for Paul Hindemith, who directed a contemporary music festival had commissioned an

opera from him, specified to be "as brief as possible." Milhaud immediately turned to his friend, Henry Hoppenot - like Claudel, a diplomat and writer - who was then posted to Berlin. Hoppenot rapidly wrote the highly inspired libretto for *L'Enlèvement d'Europe*, where Greek myths are treated with a delightful light-heartedness and irony. With a length of about nine minutes, this work has given Milhaud a place in the Guinness Book of Records, but when Milhaud presented it to his editor, Emil Hertzka of Universal Editions, who planned to attend the festival, the latter expressed a certain reticence for publishing the work: "Think of it! An opera nine minutes long... If you were to write me a trilogy at least..."¹⁸ No sooner said than done, especially with composer and writer as rapid as Milhaud and Hoppenot! The three opéras-minute, with a total duration of 27 minutes, were premiered on the stage at Wiesbaden in April 1928. In a few days you will be able to see right here these little masterpieces, which are a sort of retort, a thumbing of his nose at the master of Bayreuth.

The same year in Berlin, some time before the festival of Baden Baden, Hindemith showed Milhaud a recent invention by the German engineer, Robert Blum. It was a machine for cinematographic synchronization which could run parallel to the frames of the film and contained a strip with two music staves, thus allowing the composer to follow very precisely all of the film's action. Hindemith himself was in the process of writing a score for an experimental film by Hans Richter, (in which Milhaud made one brief appearance, at Richter's request). Milhaud sketches in his memoirs a little vignette about Hindemith who was "so absorbed with his concerts and his classes... that, short of time, he composed pieces for the Festival at the last moment. I can see him now, writing away feverishly and passing each finished page to a couple of his students who transcribed it onto the perforated roller of a mechanical piano."¹⁹

Milhaud himself, not having, he said, anything better to do, accepted the opportunity to experiment with this machine, and besides it is typical of Milhaud that his mental curiosity and his musical inspiration would be stimulated by this kind of experience. Obtaining for himself the current news of the week, he wrote a little suite for orchestra, *Actualités*, dedicated to Paul and Gertrude Hindemith, which was premiered during the festival. It would be amusing to find - if possible - these films of current events, which carry the titles "At the Exhibition", "Official Reception for Aviators", "Kangaroo Boxer", "Industrial Application for Water", "Outrage on the Railway Track", and "The Derby". This friendly rapport with the German composer continued, because in the year after, 1929, Milhaud dedicated another work to him, his first *Concerto for Viola*, which was premiered by Hindemith himself in Amsterdam.

In 1929, Milhaud returned to Germany. He had received a telegram from Berlin asking him to view a

silent film which had not been given a title, to learn if he would be interested in writing the music. They asked him to leave the following evening, on the most rapid, deluxe train. He left. Arriving in Berlin he saw what happened to be a charming film, *La P'tite Lilie*, staged by Cavalcanti, but a film which had been showing a few weeks previously in the Place Pigalle in Paris, that is to say, right next to his house! This entire journey and all these expenses on the part of the producer in order to learn if the film would please him! As he said, the cinema was like that! In any case the film pleased him, and upon returning to Paris he composed the score, then departed again for Berlin in order to make the recording, a few weeks before the Baden Baden festival where he saw Hindemith again. It was there that Milhaud saw Diaghilev for the last time. His ill health impressed Milhaud greatly. Diaghilev had come to request a score from Hindemith and died a few weeks later.

It is interesting that Milhaud collaborated later with three German stage directors. During the 1930s he composed the music for the film *Beloved Vagabond*, made in England by Kurtis Bernhardt, *Mollenard* by Robert Siodmak, and two scores for avant-garde films by Hans Richter, *Hallo Everybody!* and *La Conquête du Ciel*. A third collaboration with Richter took place in 1947 for the film *Dreams that Money Can Buy*, in which Milhaud and his wife also made an appearance.

Having noted these German artists with whom Milhaud worked, I naturally asked myself if Milhaud had ever set German texts into music. He did not know the language, but his wife knew it very well, and he wrote works in a good number of other languages. In fact, as it had seemed to me, he did not do it, but I mention that he did compose stage music for the play *Mother Courage* of Brecht in an English translation, and in 1932 he set to music, in French translation, *Deux Elégies* of Goethe, and in 1939 five poems written in French by the German poet Rilke, with the title of *Quatrains valaisans*.

Let's go now to Berlin in 1929, for there is something else very important to mention. During his stay Milhaud showed the imposing score from his most recent collaboration with Paul Claudel, the opera *Christophe Colomb*, to the stage director of the Berlin State Opera. Milhaud had not yet been able to find an opera company ready to mount the production, in France or elsewhere, such was the scope of necessary production requirements for a project of such complexity. The director of the Berlin Opera immediately decided to put it on in the course of the following season, and rehearsals began immediately. The result was a triumph for the Opera and for Milhaud, for whom I think this was the most prestigious premiere and the greatest success of his life. One hundred rehearsals for the chorus, twenty-five for the orchestra, a remarkable conductor, Erich Kleiber, and all the means of production of the State Opera, for a master piece which stayed on the boards for two years. The fact that *Christophe Colomb* was first presented in Germany

created a certain agitation in France, and even an uproar in the House of Deputies. Afterward the upshot was that the Paris Opera, which until then had treated Milhaud with disdain, decided to produce one of his works, and it was his next opera, *Maximilien*, that was premiered by this venerable institution.

It was alas also in Berlin in 1930 that Milhaud could see signs of political agitation and the growing strength of the Nazis. Milhaud tells us that during all the years of the 30s the specter of war became increasingly intense. It is with bitterness, I believe, that he wrote, "However life continued, it is still peacetime, isn't it? It was necessary to work, people enclosed themselves in their work; what was to be made of a world gone crazy, caught in a vise that one felt was tightening? Another notch! Again a notch!"²⁰

When war finally struck, Milhaud found himself at Aix-en-Provence in his house in the country, where he had arrived not without difficulty, to work on his *First Symphony*, commissioned by the Chicago Symphony Orchestra. At first Milhaud seemed, like France, to be sheltered from the ravages of the war, but inevitably after the fall of Paris, it was better for a Jew, especially a celebrated Jew, to leave the country, and we know today that the German authorities had put his name on a list of prominent intellectuals whom it was necessary to arrest. Milhaud took refuge in the United States, where he remained from 1941 to 1947.

After the war Milhaud had had practically no contact with Germany for ten years, and then there was a succession of important events. Milhaud had already been invited in 1957 by the composer Karl Amadeus Hartmann to conduct a concert of his music in Munich for the festival *Musica Viva*, but an attack of Asian flu prevented him from going. It was only in 1962 that Milhaud was at last able to go. Hartmann had renewed his invitation by asking expressly that he conduct a concert of works from his youth, including *Agamemnon*, composed in Germany, you remember, almost fifty years earlier. Milhaud remarks that the press attached great importance to his work *L'Homme et son désir* of 1917. It is a ballet after a scenario of Claudel, where one sees the use of several levels of action on the stage, which was typical of the aesthetics of the theatre at Hellerau. The press was more sensitive to avant-garde aspects of the music: the division of the orchestra into six independent groups and the preponderant role of the percussion. As Milhaud said, with a touch of irony in view of the serialists of Darmstadt, this was spatial music, but already 45 years old.

In 1958 his old friend Hermann Scherchen, faithful interpreter of his music in the 1920s (he had conducted Milhaud's *Le Retour de l'enfant prodigue* at Baden Baden in 1929) and a conductor very much devoted to contemporary music in general, commissioned an opera in one act for the Festival of Modern Music in Berlin. *Fiesta* - such is the title - was composed with a libretto by Boris Vian and premiered at the German Opera in

Berlin, conducted of course by Scherchen, who is also the dedicatee of the work. It is a little-known work, but particularly from the point of view of the harmonic language - which is extremely dissonant, and also by its rhythmic vitality and its lyric purity - it is one of the most fascinating compositions in all of Milhaud's work. I make an aside here to render homage to Scherchen, an astonishing conductor for all repertoires, and to say that it is more than a shame that no recordings of Milhaud by this exemplary conductor are in existence. Nevertheless, I suppose that recordings could be found in the German radio archives. Perhaps one day they will be brought out. There must surely be some treasures.

At the very beginning of this year [1958], another premiere by Milhaud took place in Berlin. To celebrate their tenth anniversary, the Chorus of RIAS had commissioned a work for a cappella choir. It would have been the perfect occasion for Milhaud to use the German language, but in fact he chose some poems in Spanish by Jorge Guillen, simply because he had recently discovered these poems and wanted to set them to music.

In 1963 Milhaud had the profound satisfaction of seeing an old dream come true, with the first staged production in Germany of his *Oresteia* trilogy based on Aeschylus. I spoke to you about *Agamemnon*, composed near here, but there are also *Les Choéphores* and more especially the enormous opera *Les Euménides*, the third play of the trilogy, finished in 1922, but no opera had mounted it before the Berlin Opera did it. Thus it was that a work begun in Germany was brought to its culmination also in Germany, some fifty years later! *Christophe Colomb* in 1930, *L'Orestie* in 1963: Milhaud avowed that he owed a truly great debt of gratitude to the State Opera which had given him, he wrote, "among the most satisfying productions of my career, and even more precious because I knew that it was impossible to produce these two works in France."²¹

No one is a prophet in his own country. The case of Milhaud, alas, has been exemplary in this regard, even if the centenary year seems to have awakened among a great many persons in France the realization of his importance, and even a certain acquaintance with his music. One associates Milhaud readily - and with good reason - with a country like Brazil, the United States, Italy, but I think that we have been able to see that Germany and German music - for reasons positive or negative - have also played a far from negligible role in Milhaud's life and musical thought. His openness and especially his theoretical reflections, which I sketched briefly, have always made Milhaud different from the other composers of his generation, and I believe that it is his rational mind with its joy in experimentation, operating in his art in such a natural and musical way, which makes him so attractive for a great many musicians otherwise far removed from his sources of inspiration. In any case, I can only hope that the interest Germany has more than once shown for

Milhaud's work will continue. In addition, I salute the recent appearance from Koch-Schwann of three important CDs dedicated to Milhaud's music, including the three opéras-minute. It is a good omen for the future.

1. Milhaud, Darius, *Ma Vie Heureuse*, p. 48. Paris: Belfond, 1987.
2. Ibid.
3. Ibid.
4. Ibid., p. 50.
5. Ibid., p. 49.
6. Milhaud, Darius, "To Arnold Schönberg on his seventieth birthday: Personal Recollections": *Musical Quarterly*, vol. XXX, No. 4, pp. 379-384. New York: G. Schirmer.

7. *Entretiens avec Claude Rostand*, p. 61. Paris: Julliard, 1952.
8. Ibid.
9. Milhaud, Darius, "La Composition musicale", 1941.
10. *Entretiens avec Claude Rostand*, op. cit., p. 65.
11. Ibid., p. 65 ff.
12. *Entretien avec Huw Weldon*, BBC Television, c. 1960.
13. *Entretiens avec Claude Rostand*, op. cit., p. 60.
14. Milhaud, Darius, "Pourquoi j'aime Gounod et Verdi", *Pour la Victoire*, No. 26, p. 6. 4 juillet 1942.
15. Ibid.
16. Ibid.
17. *Entretiens avec Claude Rostand*, op. cit., p. 65 ff.
18. *Ma Vie Heureuse*, op. cit., p. 167.
19. Ibid., p. 168.
20. Ibid., p. 209.
21. Ibid., p. 279.

MONTREAL CELEBRATES MILHAUD CENTENNIAL

The Darius Milhaud Society thanks Dr. Ralph Swickard, for sharing his observations concerning the Milhaud performances he heard in Montreal, Canada on April 3, 4 and 5, 1992. Dr. Swickard, a composer, wrote his doctoral dissertation on Milhaud's twelve symphonies, at UCLA, 1973.

Two programs featuring the music of Darius Milhaud were presented by the Music Department of McGill University in Montréal, Quebec, on April 3, 1992. These programs were part of a series that was presented at McGill under the general title, *Les Journées de la musique française, 1992*.

The first of the two programs featuring Milhaud's music took place at Salle Pollack during the afternoon and was performed by a group of advanced music students of the University.

The second program, a special Concert Gala, *Hommage à Darius Milhaud*, was presented on the evening of April 3rd, again at McGill University's Pollack Concert Hall. Participating groups included performers from the faculties of Music at McGill, the University of Montréal, the Montréal Conservatory of Music, the McGill Wind Symphony, McGill Percussion Ensemble and McGill Contemporary Music Ensemble.

The occasion was highlighted by the attendance of several important guests, among whom were Madame Madeleine Milhaud, who had flown in from Paris a day before the concert, together with Mr. Jean Roy, author of the book entitled *Darius Milhaud*, and currently president of *L'Association des Amis de l'Oeuvre de Darius Milhaud*. Among others who attended the program were Jean-Pierre Beauchataud, Consul General of France at Montréal and José Bustani, Consul General of Brazil at Quebec.

The evening Gala program presented the following Milhaud compositions:

Les rêves de Jacob, Opus 294

The work was performed beautifully by the Contemporary Music Ensemble, with Norman Forget, guest oboist, directed by Lorraine Vaillancourt.

Suite de quatrains, Opus 398

This work, composed for récitante with seven instrumentalists, was directed by Robert Gibson. The guest artist who recited the Francis Jammes poetry was Hélène Loïselle. This was probably the most "avant-garde" of Milhaud's works on the evening program.

L'Homme et son désir, Opus 48

A thoroughly wonderful performance of this early Milhaud score was presented under the able direction of Bruce Mather of the McGill University Music faculty. A group of twenty-eight musicians was assembled on the stage in two extended semi-circular rows, one behind the other. In the front row were twelve instrumentalists along with a vocal quartet. The second row was comprised of twelve percussion players, prepared by L. Béluse. The music itself, in a sense evokes the atmosphere of the Brazilian forest and has a magical quality. Bruce Mather, along with the performing musicians, was successful in capturing the essential qualities of this work.

West Point Suite, Opus 313

Following the intermission, this suite was very ably performed by the McGill Symphonic Wind Ensemble, conducted by Tom Talmantes. The composition was originally commissioned in 1951 by the U. S. Military West Point Band.

Le Boeuf sur le toit, Opus 58

This well-known early Milhaud score was excellently performed by the Orchestre Symphonique du Conservatoire de Musique de Montréal, under the praise-worthy direction of Louis Laviguer. The performance was enthusiastically applauded and could be considered probably as the highlight of the evening.

Suite Provençale, Opus 152

This popular Milhaud work, consisting of seven short movements with titles portraying scenes from the Provençal region of France, was well performed by the Orchestre Symphonique des Jeunes de Montréal, with Louis Laviguer again on the podium.

The festival was also distinguished by an exhibition of photographs, letters, program notices and other Milhaud memorabilia, handsomely mounted on panels in a reception room adjacent to the concert hall. The display was assembled by Théâtre Lyricoréga 20 under the competent direction of Alain Nonat.

On Sunday, April 5th, Milhaud's *L'Homme et son désir* was repeated, for which the ensemble won a prize given by the city of Aix en Provence, France.

DARIUS MILHAUD AND ITALY

Antonio Braga, composer and conductor, resides in Naples, Italy. This article comes from his lecture delivered at the Sorbonne in Paris, during the colloquium organized by Manfred Kelkel, which took place from November 2-4, 1992 as part of the celebration of the centennials of Darius Milhaud and Arthur Honegger. The Darius Milhaud Society is very grateful to Mr. Braga, who studied with Milhaud both in Paris and in California, for sending the published text and for giving the Society permission to translate it for this Newsletter.

All his long life, Darius Milhaud was very attached to Italy. He was part Italian, by his mother, who, as he mentioned in his *Notes sans musique* was named Sophie Allattini. She was born at Marseille of parents originally from Modena, "descendants of Sephardic Jews established in Italy for centuries".¹ Milhaud added with pride that one of his ancestors was the doctor to a Pope in the fifteenth century. Furthermore, in his autobiography, *Ma vie heureuse*,² he informs us that his mother's family were very numerous and that they carried on business in all corners of the world. His grandfather had a monopoly in the Austrian tobacco business, a bank in Marseille, mines in Serbia and mills in Salonica [Prof. Braga adds other details about Milhaud's ancestors and his family life in Aix-en-Provence where he spent his boyhood. He tells the story about Milhaud's mother discovering the future composer at an age of less than three years, picking out the melody to "Finiculi, finicula" on the family piano, which is how his musical talent was discovered. This story is included in Prof. Braga's own book on Milhaud, the only one, he says, published in Italy.³]

When Milhaud went to Naples on his first visit in 1923, . . . there was no hotel room available. In order not to sleep under the stars, he and Francis Poulenc, his partner on the trip, took a boat for Palermo. When they returned from Sicily, Milhaud enjoyed the marionette theaters, where an audience of men and children took parts as Knights of the Round Table. He also visited the alleys of the port with their multicolored linens hanging out to dry, and went to the archeological museum where he viewed the superb bronzes of Herculaneum and Pompeii.

This journey, which Milhaud relates in great detail in his memoirs, left a strong impression on the imagination of both of the French musicians. . . . This first visit had taken place at the invitation of Count Lovatelli, who lived in a Roman palace where he gave private concerts of contemporary music. Casella had tried to have the composers of the Group of Six invited to Santa Cecilia, but their reputation was so bad that he was unsuccessful. [Prof. Braga then relates Milhaud's wondering whether his having thrown a coin in the Trévi Fountain gave him the luck to return in 1924 to Augusteo, where he performed his *Ballade* before a hostile audience.] At that time, Vittorio Rieti invited his friends to his home in order to present them to Labroca⁴ and Massarani,⁵ who organized concerts and sympathized with the witty movements of the day. Rieti, in addition, gave Poulenc and Milhaud his

score to his own ballet *Barabau*, which was mounted in London by the Ballets Russes under Diaghilev on December 11, 1925.

When Milhaud traveled to Sardinia with the Paul Collaers⁶ and Roger Désormières⁷. . . . he listened to traditional songs that he notated and used as material in later works. . . .

There is Italian inspiration in *Salade*, Milhaud's next ballet after *La Création du monde*. *Salade's* action takes place in the public square of a Neapolitan village. Massine's choreography retained the clownish aspect of this Italian comedy. When Serge Lifar revived *Salade* at the Paris Opera on February 9, 1935, he endeavored to clarify the imbroglio of the situations by placing masked singers on the stage, thinking thus to express the gay character and mystification of this Italian comedy (based on the Commedia del Arte). In spite of its title, *Le Carnaval d'Aix*, one of the most celebrated scores of Milhaud, also pays homage to Italy, because it uses the principal themes of *Salade*.

Italy was again an obligatory stop on the wedding journey of Madeleine and Darius Milhaud, who landed at Naples in order to visit Pompeii, [traveling] on roads that were hardly passable, full of obstacles and ruts, about which Milhaud exclaimed, "I still wonder how we came back alive!" After traveling to Libya, where the composer became seriously ill, the Milhauds gave up their plans to visit Palestine and returned to Naples on the Italian ship *Esperia*, where their friend Illan de Casafuerte awaited them to go to the immense Abbruzzi chateau in Balsorano, where Milhaud had a long convalescence and wrote his Seventh Quartet.

After the birth of [his son] Daniel in 1930, Milhaud became in the habit of going to Florence in May, where he was invited for the Musical Festival of Florence, a pleasant meeting-place for artists, where he saw Krenek, Berg, Malipiero, and Casella, among others. The concerts, organized by Labroca and directed by orchestra conductor Gui, were attended by a public which was ill-adapted to new music. During the 1930s, they still whistled at the *Nocturnes* of Debussy. But the spectacles were carefully organized. The last festival which Milhaud attended [before World War II] coincided with the visit of Hitler, but the music was heard in complete freedom.

The Festival of Venice, which was scheduled every two years, was also a marvelous occasion to meet friends. On his last visit, Milhaud conducted his *Suite provençale* and at the same time, [attended] the Italian premiere of the *Capriccio* of Stravinsky whose son was at the piano, along with performances of *Icarus*

by Markevitch and *Teresa al Bosco*, a chamber opera by Rieti.

In Rome, Rieti was conductor for the Society of "Concerti de Primavera" orchestra, under the aegis of Countess Pecci Blunt. In 1934, the group played Milhaud's *First Concerto* for viola, Op. 108, dedicated to Hindemith, (first heard in Amsterdam on December 5, 1929, with Hindemith as soloist, under the baton of Pierre Monteux). Also in 1934, *Un petit peu de musique*, well-translated by Rieti, was sung by a chorus of children dressed in the "balilla" costume imposed by the fascist regime. The "Concerti di Primavera" also performed Milhaud's *Concertino de printemps*, just after Jacques Ibert had been named director of the Villa Medici.

A long hiatus separated Milhaud and Italy. Starting in 1937, the racist laws of this country which had always been his own closed its doors to him. It was necessary to await the end of the war in order to resume his Cisalpine journeys. But the illness from which he suffered prevented him from continuing in the same rhythm as before. Named professor of composition at the [Paris] Conservatory, he taught his courses at home, and even sometimes from his bed. It is thus that one day in October 1955 – unforgettable day – I knocked on the door of the apartment at 10, Boulevard de Clichy, announced by Madeleine Milhaud, while a joyous exclamation greeted me from the piano: "Ah, here is the famous Braga!" It seems that Jean Rivier, with whom I had studied the preceding year had amused himself by making a very vivid portrait of my Neapolitan character and of my strong Italian pronunciation. The comrades of the class took pleasure in imitating my foreign accent, my droll French, and one day, they complained that I had improved my pronunciation and that they found that regrettable.

Named by the Master "the Harlequin of the class", I often had lunch with him, because of my deplorable financial situation after paying for the course of study for four months. That contributed to the development of my instinct to survive, and I took work translating for the Neapolitan theatre until the day when Jacques Fabbri created *Misère et Noblesse* at the Alliance Française, which had a lasting success. The Master and his wife came to see this work. Since the years of my studies, I have kept my precious class friendships with Jean-Sébastien Béreau, Jacques Boisgallois, Jacques Bondon, Edvard Hagerup Bull, Roger Calmel, Charles Chaynes, Jean Doué, Pierre Hasquenoph (who is now dead), Betsy Jolas, Manfred Kelkel, Maguy Lovano, Francis Miroglio, Jaime Pardos, Claude Prey, Antoine Tisé, and other acquaintances from my stays in California in 1959 and 1961.

In 1959, I landed in San Francisco and lodged at Mills College in the room of Daniel, who was then in Florence. At that time, I spent an entire year in San Francisco on an American government grant, and they gave the American premiere of my *Concerto Exotique*, dedicated to the Master, who was there with Madeleine Milhaud. I pass on this personal note, and I

hope that I may be excused, for my memories make a little part, I believe, of the rapport between Milhaud and Italy.

At la Scala of Milan, at the wish of the great orchestra conductor, Victor de Sabata, Milhaud's opera *David* had its European premiere in 1955. In the great Milanese theatre, Darius Milhaud received the welcome that he deserved, after the sad interruption of the war. The direction of Nino Sonzogno, the production of Margherite Wallmann and the scenery of Nicola Benois made this a memorable spectacle.

In his *Notes sans musique*, Milhaud shares thoughts with us that I should like to quote in their entirety:

I have returned several times to Italy these last years; I owe this country much in artistic satisfaction. The Rome Opera mounted La Sagesse and Christophe Colomb, the San Carlo of Naples my Bolivar, Venice, Les Malheurs d'Orphée, and la Scala of Milan Le pauvre matelot and David. I conducted the first hearing of my Fifth Symphony at the radio in Turin. Several musician friends came from Rome, from Milan, from Venice I saw them again for the first time since the war and it was a great joy for me to renew contact with them. One of them, Luigi Rognoni, the eminent musicologist, gave me some little notebooks which had belonged to one of his parents with the name of Sinigaglia; they contained hundreds of Piémontese airs that this musician had collected after several years of research. When Claude Delvincourt asked me to compose a piece for cello destined to be interpreted by the Piatagorsky Prize Laureate, awarded each year to a former student of the Conservatory, I used some of these Piémontese themes, and I entitled this composition Suite Cisalpine. So Italy is part of the Mediterranean inheritance, so dear to my heart; it represents an essential element in the life of my son Daniel, who has made numerous journeys there. The Milhaud family has gathered together in September in Florence for many long years. ⁸

In 1963, for the opening of the auditorium of the O.R.T.F. [French Radio and Television Organization] in Paris, Charles Münch led the premiere of *Pacem in terris*, a work composed upon the Encyclical of Pope John XXIII, a great choral offering which shows once again the ecumenism of Milhaud. Likewise, in posthumous homage, the president of the Committee "Dom Sturzo" in Rome asked me in 1982 to find him the music for *Cycle de la Création*, a dramatic plot that the great priest, father of the Popular Party, today the Democratic Christian party, had written in 1934 when

he was in exile in London. At the time, he went to Paris in order to meet Darius Milhaud who had immediately been attracted by this very moving subject.

Once the music was written, no one thought of having it played; in 1986, Madeleine Milhaud and I went to the Quirinal palace, where the President of the Italian Republic gave her the place of honor as the one who represented the memory of the great composer. The orchestra and chorus of RAI of Rome, with the participation of soprano Cecilia Gasdia, gave the premiere of the work, which revealed itself as very satisfying. And I add a personal memory: after the reception which followed the concert, Madeleine Milhaud asked me to accompany her in order to attend a concert conducted at Olympia by Pierre Boulez; there, we met Luciano Berio.

Finally, returning to the hotel where she was staying, we had a chat for a good length of time. I am

sure that the Master was with us, and that he became quite amused at the pointless remarks of his old Harlequin.

1. Milhaud, Darius, *Notes sans musique*. Paris: Julliard, 1944.
2. Milhaud, Darius, *Ma vie heureuse*, p. 13. Paris: Belfond, 1973.
3. Braga, Antonio, *Darius Milhaud*. Naples: Federico & Ardia, 1969.
4. Mario Labroca, (born in 1898,) who had studied with Respighi and Malipiero, was a music critic from 1922-1936.
5. Renzo Massarani, composer and Brazilian critic, was born in 1898 to Italian parents.
6. Paul Collaer is the author of an important book on Darius Milhaud, published in Anvers in 1949. A revised edition was published by Slatkine in Geneva in 1982.
7. Roger Désormière conducted many works of Darius Milhaud in Paris and elsewhere.
8. *Ma vie heureuse*, op. cit.

RECENT BOOKS

Le Groupe des Six, by Jean Roy, (written in French), was published by Seuil (Paris) in March of 1994. There is a chapter on each of Les Six (Milhaud, Poulenc, Honegger, Auric, Durey and Tailleferre), with a partial catalogue of works by each composer at chapter ends. In the chapter on Milhaud's music, Mr. Roy makes many insightful comments.

Art and the Everyday: Popular Entertainment and the Circle of Erik Satie, by Nancy Perloff (Oxford University Press, 1991), originated as her doctoral thesis at the University of Michigan. The book contains an excellent history of Parisian cabaret, café-concert and music hall activities from the beginning of the 20th century into the 1920s and describes the involvement of Satie, Cocteau and members of Les Six, notably Milhaud, Poulenc and Auric.

John Cage and the 26 Pianos of Mills College: Forces in American Music 1940-1990, published by Sarah's Books (1994) and available at the Mills College Book Shop, is by Nathan Rubin, violinist, who was on the music faculty of the College for many years and thus knew most if not all of the students who came after the end of World War II to study with Milhaud and other prominent faculty composers. Writing in a chatty style, he often quotes concert reviews, *Baker's Biographical Dictionary of Music and Musicians*, *The New Grove Dictionary of Music*, and various music periodicals, such as *Perspectives of New Music* and *Ear*, to describe the styles of composers who studied or taught at Mills during the five decades named in the title. From pages 25-34, Mr. Rubin details some of the historically important aspects of Milhaud's music in which the

composer used new ideas long ahead of others, e.g., indeterminacy or "chance" music (1920), use of percussion as the sole accompaniment for chanted speech (1914), spatial music (1918), the use of "noise" (1917-22), electronic manipulation (1922), and he points out that by the time others were doing the same thing, Milhaud had long since taken a different path.

Knowing When to Stop is the most recent autobiographical writing of Ned Rorem, American composer and member of the Honorary Committee of the Darius Milhaud Society. Published by Simon and Schuster in 1994, the book contains many references to important composers. Mr. Rorem was kind enough to send the Society a list of the page references where Milhaud's name is mentioned, for which we warmly thank him.

Germaine Tailleferre, published by the Greenwood Press in 1993, is No. 48 in a series of bio-bibliographies in music by Robert Shapiro. The name of the composer commonly brings to mind Les Six, of which she was a part. To envision her solely in this most brief of lights, however, does not bring a sense of justice to her legacy. She leaves behind a large and diverse body of musical work spanning seventy years. Although she was well acquainted with many influential 20th century artists, from Picasso to Stravinsky to Charlie Chaplin, she remains a curiously mysterious figure in biographical studies and in studies of the times of which she was an integral part. The book contains biography, works and performances, discography, bibliography, an appendix and an index. Mr. Shapiro is an independent researcher, film-maker, and writer, who is at work on *A Les Six Companion*, to be published by the Greenwood Press.

CHRISTOPHE COLOMB REVISITED

The Darius Milhaud Society thanks Dr. Jens Rosteck for sharing the following information from his PhD dissertation, edited under the auspices of the Society. (For an earlier article, also from this dissertation, see the 1993 Newsletter, p. 6.) Dr. Rosteck delivered a lecture on *Christophe Colomb* in Brangues, France in September 1993 for the annual meeting which memorializes Claudel and includes Milhaud. His paper on the orchestrally accompanied songs of Milhaud and Poulenc was presented in Paris on April 24, 1994, for the colloquium of the Association Française pour le Patrimoine Musical. The author is the recipient of a post-doctoral fellowship awarded by the German DAAD and Parisian Maison des Sciences de l'Homme for the study of lesser-known operas of Les Six. His studies will include Milhaud's opera, Maximilien.

An in-depth analysis of Milhaud's interpretation of Claudel's *Le livre de Christophe Colomb* seems impossible without also considering two predecessors of this extraordinary mixture of modern drama and artistic audacity, with its visionary interpretation of historical facts and proselytizing tendencies, and its prodigious variety of compositional inventiveness and musical forms.

The manifold collaboration between France's most important representative of the "born-again Catholic" literary movement and the young composer, had established a highly sophisticated musical idiom for the three different parts of the *Oresteia* of Aeschylus, and to some extent the invention of what might be called vertical polytonality and its varied shapes. Although Milhaud and Claudel succeeded in finding aesthetic equivalents for the ferocious outbursts of Clytemnestra in *Agamemnon*, the numerous lamentations of the choral sections during *Les Choéphores*, and the final triumph of justice, democracy and self-determination in *Les Euménides*, an undeniable length and a certain dramatic immobility of this important, even epoch-making trilogy led to reservations on the part of critics, conductors and producers. [Even though the premiere of *Christophe Colomb* had been a great success in Berlin in 1930,] producing the *entire trilogy*, with its adaptations of Milhaud's vocal phrases to Claudel's unique contemporary treatment of ancient Greek prosody, the so-called *verset Claudélien*, did not seem feasible to those in control of European opera stages until 1963. Before that time, despite its obvious redeeming qualities as a contribution to the genre of modern *Literaturoper*, the trilogy was completely ignored or performed only in excerpts as an oratorio.

Milhaud and Claudel had accentuated a special element in their Brazilian ballet *L'Homme et son désir* in 1918, a feature widely applied in several vocal sections of *Les Choéphores* and *Les Euménides*: numerous noise effects, produced by an ensemble of more than ten percussionists, combined with vocal sounds, whistles, sighs and a gradual intensification of certain vowels or syllables. These sounds serve in *L'Homme* as a highly differentiated background for pantomimic dance, and Claudel's sophisticated architectural devices call for a triple stage and the geometrical arrangement of dancers, supernumerary actors and abstract decorative elements.* This ballet, successfully produced by the Swedish Ballet under the legendary Jean Börlin in Paris during the early 1920s [June 6, 1921], figures as an important connecting link between

Milhaud's stylistic development before and after the period of Les Six, and anticipates elements of pantomime and multi-stage levels which culminate in the melding of arts and media, the ambitious postulate of *Christophe Colomb*.

Two decisive factors led Milhaud not to tie together again the medium of opera and the application of systematic experimentation: 1) his investigations concerning polytonality, exploring its use and various manifestations had been accomplished by 1923 [when he completed *Les Euménides*], and 2) his interest in the challenges posed by Claudel's ideas for treatment of the text in *Christophe Colomb*. Milhaud's integration of a rather moderate use of horizontal polytonal structures characterized his progression to an elaborate stylistic equilibrium.... and the intensive interpretation of the text fulfilled the requirements of the drama considered either as opera or as oratorio.

Christophe Colomb was originally designed by Claudel as a "mimodrame", intended by Max Reinhardt and the Catalan architect and stage designer José Maria Sert to be similar to the very successful play *The Miracle*, by Karl Vollmöller and Engelbert Humperdinck. Claudel at first wrote a simple scenario, then a veritable libretto, finally an independent and autonomous theatre piece with several variations, as well as an additional English version. He struggled to assure that Milhaud would be the composer, over the preferences of Reinhardt and Sert for Richard Strauss and Manuel de Falla.¹ Nearly three years passed between the beginning of Claudel's first sketches (July 1927) and production of the opera *Christophe Colomb* with Milhaud's music in its sensational premiere in Berlin on May 5, 1930. Emil Hertzka, director of Universal Editions, which had already published Milhaud's *Cinq études pour piano et orchestre* and his *String Quartets No. 6 and 7*, took on publication, Franz Ludwig Hörth was stage director, Greek painter and stage designer Panos Aravantinos designed the sets, and Erich Kleiber conducted the well-rehearsed chorus and orchestra.

Thus, five years after the premiere of Alban Berg's *Wozzeck*, Berlin saw in *Christophe Colomb* another extraordinary opening night of avant-garde opera, in which the use of silent film projections precedes by five years Berg's use of film in his opera *Lulu* (1935). Due to his official obligations, Claudel was delayed in arriving in Berlin and missed the unexpected scandal of the premiere, which was attended by Henri Sauguet, Paul Hindemith, Parisian opera director Jacques

Rouché, and journalists from all over Europe. The staging of this French collaboration in a major Berlin theatre drew attention not only from intellectuals, experts and music critics, but was manipulated by nationalist troublemakers.... Despite the propaganda attacks in the pre-Nazi Berlin press, the overwhelming majority of the spectators celebrated the performance as a unique triumph.

Claudé ... intended to create a new understanding of Christianity in the uniting of the Old World with the New World. As explained in his later theoretical essay *Le Drame et la musique* (1930), he wants the music and the drama to "separate suddenly, then to struggle against each other".² He wants the music to produce some "big empty holes" within its texture without being entirely absent. Thereby the forces of the libretto could accumulate again to let the music create itself anew, at first as an "idea", then as a "sentiment", and finally as an "emotional uproar".³

Influenced by the Japanese Nôh theatre and trying to establish a certain kind of "epic theatre", or, as Jean-Louis Barrault put it, "théâtre total",⁴.... Claudé regarded music as a narrative thread and wanted it to function as an equal partner with the text and the dramatic action. Music's capacity to portray such characteristics as bustling, noise, impulse, aggressiveness, and lyrical elements, were to be used in the same way as an actor has different means of expression (mime, vocal inflections, body action) at his disposal. Thus music's purpose is no longer limited to being an embodiment of sound, but rather acts as a veritable living persona, as a collective actor speaking with multiple voices. Both Milhaud and Claudé wanted to avoid the mistakes committed by Wagner, who had, in their opinion, introduced a dangerous subconscious murmuring, treated as an "infinite melody".⁵ For that reason, they deliberately chose a mixture of short and long scenes to create a temporal and stylistic discontinuity. There are "speechless" scenes without any text, where Claudé gives only descriptions of the stage decor, singers' movements and some catchwords, to characterize a general atmosphere. Here Milhaud could give free rein to his musical imagination, from simple stage music to highly contrapuntal constructions with elaborate instrumentation (e.g., Act I, Scenes 4, 8, 9, 10, 19). Other scenes of enormous musical complexity are the sailors' insurrection against Columbus on board the Santa Maria (Act I, scene 18), the navigator's painful struggle against the stormy sea, the assaults of nature and the inquiry of his conscience, (Act II, scenes 3 to 5). These engrossing scenes have extensive choral sections and three sonic locations, including orchestral, stage musicians and independent percussionists, with arias by soloists and intense instrumental outbursts. The religious context of another group of scenes, predominantly in the second act, such as the Alleluia, Psalm 129, and the declamation of quotes from St. John's gospel, require a certain pathos and affirmative

solemnity. Claudé obviously insisted on a contrast between scenes that lack, as he called it, any decorative burden, and others designed to assign the music the role of "vibratory aureole".⁶ These many facets might have puzzled or bewildered a less-experienced composer. Milhaud had to be aware of a disparate text structure that required, above all, a reasonable classification of scene types and as a second step, their logical stylistic treatment.

The twenty-seven scenes of Claudé's mixture (he preferred to apply the term sketch as a form of understatement when talking of his Columbus libretto), had intentionally been given a chronology not in conformity with historical facts. The scenes had been arranged instead on five different levels of meaning: the first or narrative level represents the report of authentic facts in the course of Columbus' "real" life - as distinct from his reputation as a "redeemer of the globe".⁷

On the second, or epic level, the explicator transforms the seemingly objective report about Columbus, who over historic time has become a "falsified" personality (Claudé), by reading in a book, (by Claudé's definition a "holy" book). By reading, the reciter establishes a certain order among the diverse scenes, which take place in Genoa, in Spain at the court of Ferdinand and Isabella, in a dreamy visionary landscape resembling the gardens of Mallorca, in Cadiz (before the embarkation), on the Atlantic ocean (during the near-mutiny), in America (in anticipation of Columbus' arrival). On the one hand, this public reader is situated beyond the dramatic action and is addressing himself to the opera audience; on the other hand, on another level of understanding, the chorus assumes contradictory functions. The chorus participates constantly in the progress of events, comments on Columbus' earthly fate with double-tongued, hypocritical deceit, and also represents the crowds, the sailors, the creditors, enemies, doubters and opponents, advocates and backers. The chorus pities the old man Columbus who is dying in a shabby inn near Valladolid, deprived even of his last property, a miserable mule (the animal which will serve later on for the entry of Isabella the Catholic into paradise, the paradise of the idea in an imaginary elysium). The same chorus is perpetually addressing another Columbus, the megalomaniac commander traversing all frontiers without human consideration, recklessly ridding himself of all obstacles to achieve his divine mission, the discovery of a New World - described as the reconciliation of aberring, lost peoples, joining in a new universal ideology. Milhaud overcame the multiple difficulties of this drama's second personality by writing choral parts that correspond to the unlimited range found in Bach's *St. John's* or *St. Matthew's Passion*. By reducing his use of polytonality and using a concise, succinct musical language corresponding to the short texts of the "book", Milhaud introduces a new contrapuntal style.

For the third level of the action, an allegorical symbolism, Milhaud invoked a flock of doves (in French, dove is "colomb"). For the quadrille dances (envy, ignorance, vanity, avarice), Milhaud invented a special kind of stage music to portray these metaphoric images. No words were provided for the soaring of the doves that fly to deliver Columbus' ring to Isabella as a sign of their spiritual liaison, and two scenes later, when they continue their flight over the ocean, (Act I, scene 10), Claudel asks for a superposition of gestures on film in addition to discreet music Claudel describes his film-in-opera effects as the installation of a giant screen serving as an illustration and augmentation for the emotional conditions of the mind or soul, doubled on stage by the performing singers. The announcement of this unprecedented "invention" stirred a good deal of interest in the Berlin production. Unfortunately, the use of film in *Christophe Colomb* has been omitted in three of the five most recent productions of Milhaud's masterwork.

The fourth level of the libretto, a paraphrase of the life and sufferings of Christ, underlines the implicit approach of Columbus' destiny to the way of the cross in the New Testament. It is the *poet* Columbus who succeeds in restraining the menacing tempest, after allowing himself to be tied to the mast of his ship (crucified), where he has declaimed quotations from St. John's gospel against the ocean's fury. When Columbus dies some hundreds of measures before the end of the opera, a sentence uttered earlier by the misunderstood genius is sung, alluding to heavenly powers.

Claudel was no doubt attracted by the mythical personality, the martyr Columbus, a character he divided from the second scene of Act I into three quite contrasting human figures. Columbus I is obliged to suffer from the humiliation of his historic double (ghost); Columbus II is a protagonist beyond his own responsibility, which posterity opposes; he will finally be confronted by Columbus III, the moralizing shadow of the legendary navigator, his conscience. By this means, Claudel created a fifth, "moral" level for his epic conception and raised the question of Columbus' eternal culpability in civilized human history. During the long and painful interrogation and trial, Columbus, (God's own son from Genoa) still today awaits his beatification and is forced to justify his discovery and all its immediate and more indirect consequences: the oppression and extermination of the Indians and other indigenous peoples, the destruction of pagan cultures, the introduction of slavery to the New World, and the beginning of the modern system of colonization.

It seems helpful to describe three different musical scene-types to delineate the character of Milhaud's musical means: noise music, theatre music, and expressive music. The scenes that use noise music answer the many requirements of the libretto's epic level and are almost exclusively linked to the introductions of the reciter, the vocal intensification of choral parts, and the increase of musical tension or

suspense to achieve climaxes. With an independent orchestral section of percussionists are spoken-vocal effects with metallic or wooden bustling, melodic lines accompanied by timbales and timpani, tam-tams and castanets, drums, cymbals, wood blocks, whistles, tambours and tambourines. These techniques, used in the *Oresteia* and the ballets, are perfected in *Christophe Colomb*. The scenes containing theatre music often serve an imaginative function to treat the allegorical, textless passages of the opera. The composer used several characteristic motives, but without any leitmotifs, a procedure he heartily detested. The expressive music sections have great homogeneous coherency and include the two long lyric airs of Queen Isabella (Act I, scene 15 and Act II, scene 7), the choral hymns that end both acts, the desperate tug of war, followed by a grotesque caricature of Mexican deities and demons (Act I, scene 17), the recruiting of the sailors (Act I, scene 16), and the funeral procession of Queen Isabella (Act II, scene 5).

In *Christophe Colomb*, there is a tendency towards the utilization of musical materials in retrograde form. This is particularly the case when Milhaud employs large contrapuntal constructions, such as fugues, at least five complex examples of which can be found in the opera. Milhaud, rather than stressing polytonality, uses a "discours musical" tending to be smooth, subtle yet clear, paralleling the incomparable stage presentations, which include acting, mime, speaking, dance, atmospheric speechless scenes, reading from a book, and film projection.

Milhaud knew very well how to meet Claudel's expectations, when he set the author's literary, exuberant, often fascinating, sometimes confusing disequilibrium of facts and fiction, personal interpretation, and amazingly clear-sighted inspiration. The rapport between the creators of this multidimensional spectacle, which makes both an important contribution to the efforts to create a reformed species of music-drama, and the courageous merging of religious opera and historical oratorio, reveal a correspondence of thought and mind that were all-encompassing. One has to look far back in the history of opera to discover such equality of artistic partnership. Perhaps it occurs in the case of Mozart/da Ponte, Verdi/Boito or Strauss/Hofmannsthal. On the subject of Christopher Columbus, no other comparable collaboration exists.

As for the "second version" of the opera, the decisive reasons for Milhaud, when in 1954-55 he undertook important abbreviations and alterations along with reversal of the two acts, were that he felt uncomfortable with the differences between the opera's first and second halves, between specificity and action on the one hand, and on abstraction and transfiguration on the other. In the second version, spectators are confronted with the hero's sufferings and death first, while afterwards they are introduced to the navigator's youth and success, the entire opera ending

with the arrival in America. In addition, some scenes were omitted or shortened, and certain experimental aspects of the original version were deleted.

The first performance of the second version, conducted and recorded by Manuel Rosenthal in 1956, was in concert form and apparently was based on an original score marked with Milhaud's intended changes. Two performances occurred in Graz in 1968, and in Wuppertal in 1969 (in the first staged production of the second version). [Dr. Rosteck describes the confusing and contradictory documentation in the scores he examined and differences in exclusions or placements of scenes, which indicate that the latter two highly criticized productions were quite different from Rosenthal's successful performance and recording of 1956.]

When the first French stage creation of the first version occurred at Opéra Marseille in 1984, conductor, stage-manager, public and critics all agreed on the advantages of its use. To my mind, both versions could be convincingly performed, depending on the setting's aesthetics, although it is probably a clue to Claudel's intention that because his hero's expeditions to America were an earthly failure, the explorer could be ultimately rewarded by the subsequent transition to the phantasmagorical "paradis de l'idée". This is why the discovery *ought* to precede Columbus' justification and his rejection by posterity

[Dr. Rosteck then explains Claudel's changed perspective for the Barrault production of *Christophe Colomb* as a drama in 1953, with incidental music composed by Milhaud that was entirely different from his opera score.] The small orchestra of ten players performs 24 rather short episodes, and Claudel's text is the same as the original. Claudel clearly aimed for something quite different here, in an attempt to achieve a purely theatrical success for his drama. The role of the music became one of adding color and was reduced to the traditional functions of stage music. The result is a true contradiction of Claudel's lofty plans for "Gesamtkunstwerk" (total art work) and the polyvalence of music and literature. Milhaud would have had to feel dissatisfied with this opportunity, as he was charged with the delivery of a traditional type of stage music in which he could not demonstrate his capacities as he had been able to do for the opera.

In 1992 there were three staged or semi-staged productions of the Milhaud/Claudel opera *Christophe Colomb*: one in Compiègne, France, and two others in the United States.** It is disappointing that even for the occasion of Milhaud's centenary, well-known opera houses or opera directors of high repute in Germany and France did not undertake productions of *Christophe Colomb* that reflected the effort and quality of May 5, 1930. The first part of the composer's outstanding South-American trilogy merits also a satisfying high-quality recorded performance in addition to the historical document (now on prize-winning but incomplete CD) of Rosenthal's representation at the

Théâtre des Champs-Élysées in 1956. In a very real sense, *Christophe Colomb* still remains an opera to be rediscovered. My own investigations into the unknown universe of *Christophe Colomb* were designed to focus on a clear image of this extraordinary opera.

**Ed.'s note*: This work is historically important also as probably the first 20th century use of spatial music. Milhaud asked that the performers be divided into three tiers on either side of the stage, six groups in all. His arrangement is described in his autobiography, where he discusses *L'Homme et son désir* in some detail.

1. Milhaud dedicated his *Christophe Colomb* to de Falla, who later wrote a "scenic cantata" called *L'Atlantide*, which seems to be strongly influenced by Claudel's text, although Columbus figures here not as the protagonist – but as a mute character of minor importance. Milhaud visited de Falla when he traveled to Spain to steep himself in the explorer's background, and the two composers mutually respected and admired each other.
2. Claudel, Paul, "Le Drame et la musique", *La Revue de Paris*, May 1930, pp. 23-35, and introduction to *Le livre de Christophe Colomb*. Gallimard: Paris, 1935.
3. *Ibid.*, *Oeuvres complètes*, Vol. II, pp. 1488-1500, and Vol. III, pp. 143-155 and 1422, 1423. Madaule/Petit, Eds., Gallimard: Paris, 1967.
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6. Claudel, Paul, "Note sur *Christophe Colomb*", *Le Figaro*: April 4, 1930.
7. Bloy, Léon, "Le révélateur du globe - Christophe Colomb et sa béatification future", *Oeuvres complètes*, Vol. I, pp. 17-252. Ballery/Petit, Eds., Mercure de France: Paris, 1964.

***Ed.'s note*: These were two staged performances given by the professional production in Compiègne; three staged performances by the Brooklyn College Conservatory of Music (students plus professional soloists, performing once in Albany and twice in Brooklyn, New York), and two semi-staged performances by the San Francisco Opera. The Brooklyn performances used the reversed order of the acts. The two professional performances used the original version, but with omission of film in Compiègne and the omission in San Francisco of the natives' invocation of their deities to try to prevent the landing of the ships. (Brooklyn also omitted this scene.) Except for reducing production costs, this omission seems somewhat odd. The scene was said to have been omitted in San Francisco because it was considered controversial. Milhaud's music is a show-stopper of excitement, and the opera loses some of its impact when the scene is omitted. Claudel's pertinent text includes other controversial aspects of Columbus and his culture, which makes the opera especially timely today, when Columbus' rectitude is once more open to question.