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The Darius Milhaud Society Newsletter, Vol. 9, Spring/Summer/Fall 1993

Darius Milhaud Society

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THE DARIUS MILHAUD SOCIETY NEWSLETTER

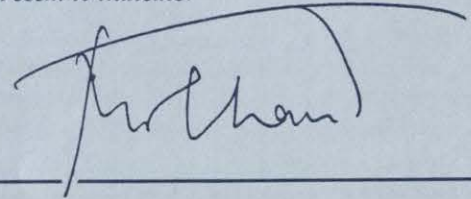
Cleveland, Ohio

Spring/Summer/Fall 1993

Vol. 9, Nos. 1, 2 and 3

... Perhaps I wanted instinctively to avoid certain conventional harmonic formulae . . . but I don't like the word "reform" in relation to me. It supposes a will toward a cause that has never been mine. I have always had the impression that I was continuing, following through with what came before me, logically, in a spirit of renewal and normal evolution, but absolutely not

revolutionary. In my case, there was no rupture, which the word reform would seem to indicate.



CENTENNIAL ISSUE NO. 2

RAVEL'S COMMENTS *The following perceptive remarks were made by Maurice Ravel in a lecture delivered on April 7, 1928 at Rice Institute in Houston, Texas, when Mr. Ravel also gave recitals of his music on April 6th and 7th. This text was included in the book A Ravel Reader: Correspondence, Articles, Interviews, compiled and edited by Dr. Arbie Orenstein and published by Columbia University Press, NY. Mr. Orenstein, Professor of Music at Queens College, has sent a xerox from the book, for which the Darius Milhaud Society is very grateful.*

... if we consider present-day reviews of the compositions of Arnold Schoenberg and Darius Milhaud, it often seems as though chromaticism and atonality on the one hand, and diatonicism versus polytonality on the other, were the only significant traits of these two artists; nevertheless, in either case, it often seems as though such a judgment would reveal but the garb, concealing or adorning their emotional sensitiveness, and we should always remember that sensitiveness and emotion constitute the real content of a work. . . .

For example, in the works of Darius Milhaud, probably the most important of our younger French composers, one is frequently impressed by the vastness of the composer's conceptions. This quality of Milhaud's music is far more individual than his use, so frequently commented upon, and often criticized, of polytonality. . . . If we consider broadly one of his larger works, the "Choéphores", we soon discover that on attaining the climax of a series of utterances tragic in character, in the course of which the most sweeping use is made of all the resources of musical composition, including polytonal writing, Milhaud nevertheless reaches still profounder depths of his own artistic consciousness in a scene where a strong pathetic psalmody is accompanied only by percussion. Here it is no longer polytonality which expresses Milhaud, and yet this is one of the pages where Milhaud most profoundly reveals himself. Of similar significance is the fact that in one of his latest works, *Les Malheurs d'Orphée*, in its recent American premiere at one of the New York concerts of Pro Musica, Milhaud's occasional use of polytonality is so intricately interwoven with lyric and poetic elements as to be scarcely distinguishable, while his acknowledged artistic personality reappears clothed with a certain clarity of melodic design altogether Gallic in character. . . .



This picture of Milhaud as a young man is in the archives of the Bibliothèque Nationale in Paris. The photo is featured on the cover of the 3-CD Classical Collector (EPM 150 122). See p. 10.

Aaron Copland's tributes to Milhaud are found in several of his books on music. The following comment by Copland seems uniquely appropriate during Milhaud's centennial celebration.

Others write music to express themselves; Milhaud, like no other composer I know, writes music to celebrate life itself.

The following statement by Charles Jones, Professor of Composition at Juilliard and at the Mannes School, was printed in the program presented at CAMI Hall in New York on May 4, 1992.

During the thirty years in which I shared the curriculum of the composition class of Darius Milhaud in this country — at Mills College, the Music Academy of the West and finally at the Aspen Music Festival — I had the great good fortune to observe the creative intellect and spirit of the composer at close range. To understand and appreciate this has been something for which I am eternally grateful.

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MORE MILHAUD FESTIVALS

Since publication of the 1992 triple-issue Newsletter distributed in May, the Darius Milhaud Society has learned of additional multiple-program performances of Milhaud's music, reported below. Single performances will be listed in the second issue of the Darius Milhaud Centennial Celebration Performance Calendar (DMCCPC) now in preparation.

INDIANA At Ball State University, Muncie, *Concertino d'hiver* was performed on February 5, 1993 by Brent Hyman, trombone, with Liz Seidel, piano, in the reduction of the orchestral part. On April 15, 1993, the Symphony Band at Ball State performed *Suite Française* with Greg Gruner, conductor.

MICHIGAN At the University of Michigan School of Music in Ann Arbor, there were six Milhaud performances: *Les Rêves de Jacob*, November 8, 1992, with Harry Sargous, oboe; Andrew Jennings, violin; Yizhak Schotten, viola; Jerome Jelinek, cello; Stuart Sankey, bass.

Sonatine for clarinet and piano, December 7, 1992, with George Stoffan, clarinet; Howard Watkins, piano.

Les Choéphores, December 10, 1992 with University Choir, Jerry Blackstone, conductor.

Sonate no. 2 for violin and piano, January 31, 1993, with Stephen Shipp, violin; William Bolcom, piano.

Sonatine for flute and piano, March 21, 1993, with James Winn, flute; Robert Freeman, piano.

Chansons de Ronsard, April 9, 1993, with Naomi Gurt, soprano; Alan Darling, piano.

NEW HAMPSHIRE Milhaud performances during 1992 at the Monadnock Music Festival, James Bolle, Director, were listed on p. 11 of the 1992 Newsletter, but performer names were inadvertently omitted: *Suite for violin, clarinet and piano* featured Veronica Kadlubkiewicz, violin, Michael Sussman, clarinet, Virginia Eskin, piano. *Les Rêves de Jacob* was performed by John Ferrillo, oboe; Ole Bohn, violin; Frank Foerster, viola; Fred Raimi, cello and Robert Black, double bass. *Jeux de printemps*, conducted by Mr. Bolle, included Leonid Mironovich, flute; Michael Sussman, clarinet; Ron Haroutunian, bassoon; Jesse Levine, trumpet; Zhengrong Wang and Gerald Itzkoff, violins; Consuelo Sherba, viola; Roy Christensen, cello; Robert Black, double bass.

NORTH CAROLINA Milhaud performances were conducted or performed by Tonu Kalam in three locations during 1992: *Suite for violin, clarinet and piano*, July 17th and 19th at the Kneisel Hall Chamber Music Festival, Blue Hill, Maine, with Roman Totenberg, violin; Scott Andrews, clarinet; Tonu Kalam, piano. *Concertino d'hiver*, on September 19th in Longview, Texas, with Michael Davidson, trombone; Tonu Kalam, conductor. *Concerto no. 1 for two pianos*, at the University of North Carolina, Chapel Hill on December 8th, Barbara Rowan and Francis Whang, pianos; Tonu Kalam, conductor.

OHIO, Cleveland, performances of two-piano music for the Fortnightly Musical Club: February, 22, 1993, *Scaramouche*, Esther Hodgkinson and Nancy Ratz; May

24, 1993, *Les Songes*, Marshall Griffith and Jacqueline Buckley Platten; May 9th, "Brazileira" from *Scaramouche*, Pauline Bushman and Selena Nystrom (with other performances at Menorah Park and Judson Park Manor, et al).

OHIO, Dayton, February 11, 1992, "An Anniversary Recital of Darius Milhaud's Music", directed by Dr. Elena Letnanova, included *La cheminée du Roi René*, *Saudades do Brasil* (both volumes), *Le Tour de l'exposition*, *Chansons de Ronsard*, *Scaramouche for two pianos*, *Queen Esther* (Act II, Scene I, chorus for vocal quartet). Performers were: students, E. Denk, J. Effinger, S. Fitzgerald, K. Fromm, M. Gross, T. Helsel, K. Keener, S. Kennedy, C. Kirk, D. Leccese, E. Lively, M. Maher, R. Massarini, S. Osborne, P. Turse, S. Thurman, J. Wellmeier, A. Witkowski, and faculty members, P. Austin, E. Letnanova, R. McMillan, V. Polonsky, L. Snyder, P. Snider, E. Vandevander. January 14, 1993, student recital, *Scaramouche* for saxophone and piano, Angela G. Girton, saxophone, Pamela Kenyon-Snider, piano.

OHIO, Oberlin, September 26, 1992, *La Création du monde*, Oberlin Wind Ensemble, Timothy Weiss, conductor; November 20, 1992, *Sonatine for flute and piano*, John Rautenberg, flute; David Breitman, piano; February 7, 1993, "Vif" and "Brazileira" from *Scaramouche for two pianos*, Megumi Watanabe and Minako Imada.

PENNSYLVANIA, Pittsburgh: Milhaud performances at Carnegie Mellon University were reported on p. 14 of the 1992 Newsletter, but dates were lacking. They were as follows: October 20, 1992, *La Création du monde* and *Le Boeuf sur le toit*; November 19, 1992, *Concertino d'été*; March 29, 1993, *La Cheminée du Roi René*; April 4, 1993, *Concerto for percussion and small orchestra*; April 13, 1993, *Les Choéphores*; April 29, 1993, *Sonatine for flute and piano*; and May 1, *Chansons de Ronsard*. For performer information, see the 1992 Newsletter, p. 14. Performers for the performance on April 29, 1993 of *Sonatine for flute and piano*, not previously listed, were Carmen Almarza, flute; Luz Manriquez, piano.

ISRAEL, Tel-Aviv: Three radio programs prepared by Shlomo Hofman, translator of Milhaud's autobiography *Notes sans Musique* into Hebrew, were scheduled for broadcast during September 1993 on the Voice of Music (Kol Hamusica) program on Jerusalem Radio (Kol Israel), with the following titles: September 8th, "Milhaud the Frenchman"; September 15th, "Milhaud the Jew"; and September 22nd, "Milhaud the Universal".

RECENT LOSSES

Among Milhaud's colleagues, former students, and Board members of the Society, we are saddened by the deaths of the following:

MAURICE ABRAVANEL, Honorary Committee member of the Association des amies de l'oeuvre de Darius Milhaud and of the Darius Milhaud Society, died on September 22, 1993, at the age of 90. Mr. Abravanel, who received an honorary doctorate from The Cleveland Institute of Music in 1982, delivered the commencement address at that time. He was the youngest conductor in the Metropolitan Opera's history and was Music Director of the Utah Symphony for more than 30 years. Having made his conducting debut at age 21, Mr. Abravanel became Music Director of the Paris Ballet in 1933, at age 30. He conducted the premiere of Milhaud's ballet *Les Songes* at the Théâtre des Champs Elysées on June 7, 1933.

A student of Kurt Weill, Mr. Abravanel came to the U. S. in 1936 to take the Metropolitan Opera post, and from 1938 often conducted Weill's works on Broadway until 1947, when he was named Music Director of the Utah Symphony. He relinquished the position in 1979 because of poor health, but became Acting Artistic Director for the Berkshire Music Center at Tanglewood in 1982.

Mr. Abravanel received the presidential Medal of Art in 1991 and the Gold Baton from the American Symphony Orchestra League in 1981. His recording of Milhaud's *Pacem in terris* and *L'Homme et son désir* have recently been released on CD by Vanguard Classics 089070-71 ADD, and he had made earlier LPs of *Deuxième Suite Symphonique (Proteus)* and *Les Songes*.

HOWARD R. BRUBECK, who was born in 1916, died on February 16, 1993 of a heart attack. He had been Dean of Humanities at Palomar College, San Marcos, California until 1978. Professor Brubeck earned his M.A. at Mills College as a student of Darius Milhaud and served as Milhaud's assistant at Mills in 1944. Mr. Brubeck was teaching at Mills when his brother Dave, Bill Smith, Dick Collins, Jack Weeks and Dave van Kriedt enrolled there as graduate students. They organized the experimental jazz group that later became the Dave Brubeck Octet.

The San Francisco Symphony premiered Howard Brubeck's *California Suite* in 1945. He later wrote *Dialogues for Jazz Combo and Orchestra*, which he conducted in its premiere in 1956 with the San Diego Symphony and the Dave Brubeck Quartet. The revised work was performed in Carnegie Hall in 1959 by the Dave Brubeck Quartet with the New York Philharmonic, conducted by Leonard Bernstein, whom Howard Brubeck had known at Tanglewood when both were students there. Howard Brubeck's works include choral, orchestral, chamber music and piano pieces as well as music for film and drama.

SZYMON GOLDBERG died on July 19, 1993. He was an internationally prominent concert violinist who had known the Milhauds at Aspen and recorded the composer's *Concertino de printemps* with the Ensemble of Soloists of the Concerts Lamoureux, Milhaud conducting. This Philips recording was last reissued in 1984 on LP (Philips 6527-221) and cassette (Philips 7311-221). Mr. Goldberg also

directed a chamber orchestra in Holland, which he invited Darius Milhaud to Amsterdam to conduct in a concert of the composer's music there.

JOHN HERR, who died suddenly on June 9, 1993, had been for 32 years the full-time church organist and choir director as Minister of Music at Plymouth Church in Shaker Heights, Ohio. His choir sang for his memorial service at the Church. On June 30, Artist-in-Residence at The Cleveland Institute of Music Eunice Podis, with whom Mr. Herr had studied piano, substituted for him to perform the final program in the June Wednesdays concert series Mr. Herr had founded three years ago.

Mr. Herr's activities also included performance and recording as a member of the Plymouth Trio with John Mack, Cleveland Orchestra principal oboist and Christina Price, soprano soloist at Plymouth Church and faculty member of the Cleveland Music School Settlement.

Mr. Herr, with Christina Price and others, presented an all-Milhaud program at Plymouth Church on April 8, 1984, as part of the first festival of Milhaud's music organized by the Darius Milhaud Society in Cleveland. Mr. Herr had also performed Milhaud's *Trois Rag-Caprices* numerous times, most recently in November 1992.

MARYHOLLIDAY, an active Board member of the Darius Milhaud Society, organized the elegant reception following the Dave Brubeck benefit concert on October 6, 1985 that established the Darius Milhaud Award given annually at The Cleveland Institute of Music. She also contributed to the planning for the Darius Milhaud Society's production of Milhaud's opera *Medea* in 1989. Mrs. Holliday died on May 22, 1993, after cancer surgery.

She was for many years active on the Board of Trustees of The Cleveland Institute of Music, for whom she served several years as Secretary, and for a time she helped organize the biennial Robert Casadesus Piano Competition. In the Casadesus Competition booklet presented to participants and listeners during the August 1993 Competition, Mrs. Holliday, who had studied piano with Vitya Vronsky Babin, was memorialized along with Mrs. Babin, a Darius Milhaud Society Honorary Trustee who died June 28, 1992.

ALEXANDER SCHNEIDER was second violinist of the Budapest Quartet, which premiered Milhaud's 11th, 12th, 13th and 14th Quartets and his Octet (which consists of Quartets No. 14 and 15 performed simultaneously). Mr. Schneider, brother of Mischa Schneider, cellist of the Budapest Quartet, was born October 21, 1908 and died February 2, 1993. He joined the Budapest in 1932 and remained with the Quartet until 1944, rejoining the Budapest again in 1954 and remaining until the group dissolved in 1964. Alexander Schneider founded the Schneider Quartet and the New York Quartet and played for a number of years with the Albeneri Trio. In 1968, he founded the New York String Orchestra, which drew young players from all over the world.

MADELEINE MILHAUD INTERVIEWED

The October 1992 issue of *Mélomane*, monthly publication of Radio France, included an interview with Madame Madeleine Milhaud, "Délicieuse Madeleine", conducted by Françoise Malettra, (translated from the French), as follows:

Q. In 1972, when Darius Milhaud undertook the writing of his memoirs, he took care in his preface to explain the publication: "There has been so much misunderstanding between the public, the critics and myself that it does not displease me to put a few errors to rest." Do you think that all the misunderstandings which he denounced have been cleared up?

A. I am not so sure about all. When I have the opportunity to meet musicians or to participate in colloquia on Milhaud, I perceive that in reality I spend my time re-establishing a certain number of truths. I leave it to you to conclude: if the public and the critics had finally understood, I would no longer have to do that! For example, someone always asks me: "How has he written so much (443 works in the catalogue!) and especially such a variety of things?" I invariably answer: "Is it true that Mozart wrote only quartets?"

Q. One word more on the "Milhaud Year": it is a little as if people suddenly remember that France possesses a great composer, and that it is urgent to repair the blackouts of a singularly forgetful memory. Don't you fear a return to silence after this year?

A. Of course. You see, what interests me in this "affair" is that the conservatories have been obliged to wake up a little bit, even if I have no grand illusions. Look at the professors, especially certain ones: where they have beautifully ignored Milhaud in their programs or have contented themselves by repeating scores that they learned themselves when they were students. Well, apparently this year being a little different, they have had to look into the catalogue! I am perhaps not very modest, but I know that they are going to discover some works, that they are going to play them, then make them known. It is true that, since 1914, I have heard all the works of Milhaud in first performances.

Q. You are the pretty little cousin of whom he speaks with such tenderness in his book. I hardly dare ask you if you remember your very first meeting.

A. I believe that it is rather he who had to remember it. He was ten years older than I. He was extremely sweet and attentive to the little girl that I was. Then he left for Brazil. When he returned, I was seventeen years old. We became very good friends and in 1925 we were married. There it is!

Q. Did you talk about music when you were teenagers?

A. Talk about music, no. But I sight-read very well, and we sight-read everything that fell into our hands. At age twelve I was able to play *Le Sacre du Printemps* for four hands and all the symphonies of Beethoven.

Q. He described his childhood as a radiant, dazzling period, with strong and lasting friendships.

A. I believe that he had the special good fortune to have

parents who always understood him. His mother had the intelligence never to treat him like a sick child. She made a point of simply distancing from his life whatever she considered useless or constraining. For example, from the day when it was realized that he was very gifted in music and average in school, she preferred to encourage him to practice his violin rather than to be obliged to copy fifty times: "I have not listened to the instruction of the teacher and I am sorry." She was an exceptional woman, and I would say as much for his father who hoped to see his son become an almond merchant who would succeed him as head of the business which had been in the family for years. He could have been tempted to try to convince him, but he never did it. And then he [Milhaud] had the luck with Léo Latil and Armand Lunel, to know two friends of very great quality. One alone would have been without doubt ponderous, while together they complemented each other perfectly. It was the same later with Francis Jammes and Paul Claudel, for both of whose poetry and literature he had a profound taste. Jammes alone would be unthinkable, but Jammes plus Claudel was ideal for Milhaud.

Q. By the grace of history, the Milhaud year coincides with the Christopher Columbus year and reminds us of "their" Columbus, that opera which was so important for Milhaud and Claudel. How did this collaboration come about?

A. We were at Aix-en-Provence when Darius, who was just beginning to work on his *Maximilien*, received a letter from Claudel: "Come as quickly as possible, I have something to show you!" We took our little car and drove to l'Isère. We had hardly arrived, when both of us were ushered into Claudel's study, where he began to read the text of his *Christophe Colomb*. Darius was so impressed with the subject, the grandeur of the text and the extreme variety of the scenes, that he decided to put aside the *Maximilien* project and go to work immediately. But who could mount such a production? The Paris Opera, where Milhaud had always wanted to have his works given in premiere, presented at that time a major problem by not having a chorus at its disposal. For, in *Christophe Colomb*, the chorus intervenes continually. Then in 1929, it happened that Milhaud, who found himself in Berlin in order to record *La p'tite Lilie*, met the director of the State Opera, who caught fire over the score, decided to put it on the program for the next season and to begin rehearsals without delay. We were in a very troubled period politically: Germany was aroused by seeing such a luxurious mounting... of an opera composed by a French Jewish musician for which the libretto moreover, had been written by an ambassador of France! However, the success was such that *Christophe Colomb* was repeated in Berlin the following year. Surprising, no? The spectacle had been realized in such an exceptional way that no French theater could then offer staging to compete. A little later, it was performed with differing fortunes, in Buenos Aires, Rome and in other foreign houses, before being given in a concert version in Nantes under the baton of Pierre Monteux, which



Darius, Madeleine and Daniel Milhaud, c. 1932. Drawing by P. Pruna

provoked a lovely scandal in Paris. In one question period in the Chamber, a deputy cried: "Why has a French work, written by a French diplomat been left to be premiered in a foreign country?" It was then that the excellent Monsieur Rouché, who directed the Paris Opera rushed to calm everyone's minds by promising to mount with only the briefest delay a work of Milhaud. And this was *Maximilien*.

Q. Let's talk about places of intense importance for Milhaud, such as Provence, Brazil or California, which had such a great influence on a large part of his work.

A. I think that after Provence, Brazil is the country which truly cast a spell upon him. Brazil also marked the break between adolescence and manhood. One feels that very clearly in a work like *L'Homme et son désir* for which Claudel wrote [the scenario in] what gave outlet to "the ambiance of the Brazilian forest in which they were submerged and which had almost the consistency of an element". Darius was always terribly sensitive to the sonorities that surrounded him. He describes them very well when he speaks of nights at l'Enclos at Aix, where certain evenings the echoes of the tropical forest penetrated and superimposed themselves in an atmosphere of extreme sensuality. It is also at the moment of his departure for Brazil that he began his researches on polytonality. Brazil then [served] at the same time as intuition and outcome. Don't forget that Darius is a Latin, one hundred percent. That is why, even after having lived for many years in the United States, there was not really any influence from America. I am not speaking of *La Création du monde*. There, it is something else, it is jazz of the years 1923-24, it is New Orleans, but certainly not the cowboy songs or whatever! What fascinated him in jazz was both the technique of improvisation — which he worked with enormously himself — and the inspiration that the Blacks expressed in their suffering due to exile.

Q. Darius Milhaud was certainly one of the most attentive composers to poets, writers and artists of his time. People have wanted to

reduce the quality of these privileged relationships to the effervescence of the Group of Six, when he himself, obviously, was situated at the same time within and outside of the group.

A. First of all, I have the impression that none of the members of the group had need of this purely artificial community. Let's say that they submitted, but rejected any idea of official status. No question of a letter of recommendation in good and due form the day when one of them might decide to quit the club! And if one thinks about it a bit, there was Honegger, who had already composed a great deal, as had Milhaud, Auric, a young adorable musician of sharp intelligence and unbelievable precocity, Durey, older, with solid experience, Germaine Tailleferre, who had already won all the first prizes in the Conservatory, and finally Poulenc, from Tours, the Rabelaisian in all his beauty, who knew very well where he was going. Speak of community!

Q. People have spoken a great deal of the journey of Milhaud to Vienna in 1922, for the visit that he made on this occasion to Schoenberg at his residence in Mödling, and of his meetings with Berg and Webern. People are astonished that there is nothing in his future work that shows a trace of influence.

A. We forget that in 1919-1920, Milhaud had conducted *Pierrot lunaire* and works of Berg and of Webern at the "Concerts Wiener". He adored their music and he found it scandalous that no Viennese had been played in France during the war. But to adopt a language which had nothing to do with his own, he was very far from that. Later, when in 1947 we returned to France, he saw young composers committing themselves to dodecaphonic music, and he thought that they were thirty years behind the times. One day, he spoke to Schoenberg about this, who answered him: "At least they are writing music, aren't they?" In fact, I believe that Milhaud never submitted to any influence. He was never a man of a school, and he had a horror of "followers". The only time I have ever seen him angry was when one of his students presented him with a score which was only a servile imitation of his own language.

MILHAUD HOMESTEAD SAVED Milhaud's boyhood home, Le Bras d'Or, in Aix-en-Provence, France, had in recent years housed the Mayor's office. It serves as the headquarters for ARCAM (Agence Régionale pour la Co-ordination des Activités Musicales et Chorégraphiques), the group which coordinated many Milhaud centennial events in Provence and the Côte d'Azur during the summer of 1992. There had been some question whether the building would be allowed to remain standing. Efforts of friends and others who recognized its historic value were successful in persuading the authorities to save it. Recently, the Mayor of Aix issued the following proclamation:

The house of Milhaud is saved. In 1989, I had promised Madeleine Milhaud and my friend the Adjunct Delegate of Education that the house would never be destroyed. Today, I am able to confirm that it will be maintained in the spot where it stands.

The doctoral dissertation, "Darius Milhaud's Experimental Contribution to the French 'Literaturoper' Exemplified by his Claudel Adaptations *Christophe Colomb* and *L'Orestie d'Eschyle*", recently brought Dr. Jens Rosteck the degree with honors at the Free University of Berlin. In 1989, Dr. Rosteck had written his master's thesis on the subject of the theoretical problem of applied contrapuntal polytonality in Milhaud's string quartets and piano music. The author delivered a lecture at the musicological congress held at Lake Como, Italy in May 1993 on the subject, "Repercussions of the discovery of America in 1492 on the European opera stage between the 17th and 20th centuries". Dr. Rosteck has kindly sent the following information concerning his doctoral dissertation.

... It was my aim not only to point out stylistic links and differences between Milhaud's dramatic masterwork *Christophe Colomb* and his early heterogeneous trilogy of stage music and opera, *L'Orestie d'Eschyle*, but to give an idea of the intellectual and aesthetic conditions which led to the creation of these exceptional examples of French "literaturoper". The premieres of both operas took place in German translation in Germany, *Christophe Colomb* in 1930 and *L'Orestie* in 1963, both in Berlin.

I started by discussing the problems of aesthetics of *Les Six* in regard to opera and described why ballet instead of opera played such a predominant role in the Parisian 1920s. *L'homme et son désir*, also written in collaboration with Claudel, figures as a highly important connecting link between Milhaud's pre-War style and his mature compositions from 1923 onward, after the final accomplishment of polytonality. I tried to give a rough sketch of the situation in regard to French opera at that period and to give a brief explanation of Milhaud's dramatic works.

... My description and analysis of *L'Orestie* (1913-22) includes the presentation of Milhaud's various polytonal experiments (his so-called *Variations harmoniques*), numerous noise effects (the installation of an ensemble of percussionists and human bustling, a calculated combination of *voix-parlée* expressions, hullabaloo, whistles and gradual intensification of dramatic tension; his treatment of the French language (techniques of declamation as a result of the specified "*verset claudélien*"), stage considerations—all seen as *a priori* conditions for *Christophe Colomb* (1928).

The center of emphasis resides in chapters 4, 5 and 6. They consist of an extensive and manifold exploration of *Christophe Colomb*. A complete reconstruction of the genesis is given, the theatre piece of Claudel (which was intended originally to be a "*mimodrame*" for Max Reinhardt, with music by Richard Strauss or Manuel de Falla) and the different stages and shapes of this polymorphous subject as it later developed into the genuine libretto for the epic Milhaud opera. There is discussion of the second version (exchange of order of Act I/II as well as important shortenings) and also of the incidental music of 1953 [entirely different music] for Jean-Louis Barrault's play production based on Claudel's text.

I tried to classify Milhaud's different scene types—I called them *Geräuschmusik* [noise music], *Schauspielmusik* [theatre music] and *Ausdrucksmusik* [explicit (expressive) music]. Their respective use for longer sequences answered all the requirements of Claudel's splitting of multiple fictitious levels, which can be called narrative, epic, and allegorical-moral-religious. Claudel favors the interpretation of Columbus' biography as a gospel paraphrase written in a holy book, *Le Livre de Christophe Colomb*.

In this composition of stylistic transition, there is a remarkable reduction of polytonality, with its replacement by complicated contrapuntal techniques such as fugues

and palindromes that serve as means of reutilization and reclassification of previously-introduced musical materials, capable of extension. Consideration is given in the dissertation to the importance of rhythmic sketches for both operas, derived from a sketch book which Milhaud had dedicated to the legendary actress and singer Claire Croiza. A report on contemporary reactions to the 1930 and 1984 production premieres in Berlin and Marseille, respectively, is followed by the long and strange success story of several scenic and/or dramatic productions of the *L'Orestie* between 1919 and 1963.

The history of their reception demonstrates the problems of acceptability [by critics and producers alike] for both of these operas that lack [the old classic dramatic trappings of straightforward] plot, action and suspense. [Directors have resisted] having to cope with expanded mass movements on Claudel's triple stage in *L'Orestie* and with extreme technical demands on the part of the chorus in *Christophe Colomb*. Nevertheless, both creative artists succeeded in creating an ambiance of antiquity with moments of violence, eruptions of unrestrained expressiveness and a perpetual shifting between indistinct murmuring, syllables, words, phrases, melodies, thematic correlations, greater syntactic units, music and noise.

During preparations for *Christophe Colomb* Milhaud and Claudel agreed on a reciprocal preponderance of each medium, leading to a certain balance between gestures, film, dance, music, and text struggling with each other in order to be merged in this ambitious *Gesamtkunstwerk*. Claudel explained some of these elements in his theoretical essay *Le Drame et la Musique* that serves as an introduction to *Colomb*. Milhaud, writing his grand opera and Claudel, imagining an abbreviated resonance of his earlier monumental drama *Le Soulier de Satin*, could not avoid a certain dissimilarity concerning the epic and religious aspects of the opera, the role of the narrator and the multifunctional choir, ad libitum scenes and elements of pure stage music for allegorical sections where Claudel had not planned dialogue or indeed any speaking roles at all.

The opening of *Christophe Colomb* became a cultural main event in pre-Nazi Berlin, although the premiere was already attacked by nationalist troublemakers trying to interrupt the performance of a Jewish composer's opera conducted by a Jewish musician of high reputation (Erich Kleiber). The wide range of international critical coverage reveals the importance of this hybrid "historical" opera, almost an oratorio. The fact that this [work]... was not to be shown in France until 1984 did not prevent Milhaud from composing the subsequent parts of his "South-American trilogy", *Maximilien* (1930) and *Bolívar* (1943). It might be a promising subject for future musicological study to examine the context between *Christophe Colomb*, a decidedly non-historical *chef d'oeuvre* of French opera history in the 20th century, and those later operas.

CONTRIBUTORS

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HOMMAGE A COMENIUS PUBLISHED SOON Milhaud's work, *Hommage à Comenius*, for soprano, baritone and orchestra, was commissioned by the French government to celebrate the 20th anniversary of UNESCO. It was first performed on November 15, 1966 in Paris by the Radio France Orchestra under the baton of Manuel Rosenthal. With a vocal/piano score only recently available, the work can now be performed in this version. Jeremy Drake, former Artistic Editor at Salabert, has prepared an English translation for singing purposes, along with the piano score. The French publisher Eschig, holder of the orchestral rental score, will soon print the new vocal/piano score, which will be for sale and will enable performers to present the work in this form.

Hommage à Comenius consists of two parts: *Le Soleil* and *L'Instruction universelle*, from the illustrated textbook for children, *Orbis Sensualium Pictus (Visible World)*, by the 17th century bishop of Moravia and educator, John Amos Comenius. Comenius wrote the first textbook in which pictures were as important as the text. He believed in letting children see illustrations as a learning tool and used pictures as well as conversation to teach language. His book, written in 1651 in Latin and German, was translated into English in 1659 by Charles Hoole. Comenius believed in equal education for men and women and wanted to unite all nations through a common system of education.

Milhaud's *Hommage à Comenius*, sung in Czech, was performed in Brno, Czechoslovakia, in October 1992, in celebration of the composer's centennial. The work was recorded as part of Vol. 3 in the Praga Centennial series, Praga PR 250 012 (Chant du monde/Harmonia Mundi). It is available from Tower Records nationally or from H & B Recordings in San Antonio, Texas.

CORRECTED PHONOGRAPHIE INFORMATION The article in the last Newsletter containing information concerning publication of the *Phonographie* of Milhaud recordings (a catalogue history of discs from the 1920s until press time for the book) contained two errors, here corrected. Director of the National Record Library (Phonothèque Nationale) in Paris is Madame Marie-France Calas, who has served in that capacity since 1976. Mme. Calas has just accepted the invitation to be Director of the Museum of Music for the City of Paris for the next three years. Madame Francine Bloch Danoën, who prepared the Milhaud *Phonographie*, was for many years a librarian specialist at the Phonothèque, but she has never held the post of Director. The *Phonographie* of Fauré, erroneously attributed to Mme. Danoën, was prepared by Jean-Michel Nectoux. The Milhaud *Phonographie*, a comprehensive listing of Milhaud recordings and valuable reference source, is available for 320 French francs, plus 25 francs postage. It may be ordered by mail, phone, or FAX:

Bibliothèque Nationale Service de vente
2, rue Vivienne, 75084 Paris France
Telephone (1) 47 03 88 98
FAX (1) 42-96-84 47

NEWS THROUGH REVIEWS: BOOKS The following review by an unnamed author was published in the quarterly journal of the Music Library Association, Notes, Vol. 48, No. 3, March 1992. In the review the author makes interesting and timely comparisons between Jane Hohfeld Galante's translation of Paul Collaer's Darius Milhaud [revised by Collaer 1982, translated by Galante 1988] and Jeremy Drake's doctoral dissertation, *The Operas of Darius Milhaud* [1983]. Excerpts from the review are quoted below:

For a composer as well known and as well liked as Darius Milhaud, it is surprising that there are so few books about him. . . . This situation has been somewhat corrected by the recent publication of two books: Paul Collaer's *Darius Milhaud* and Jeremy Drake's *The Operas of Darius Milhaud*. . . .

Both of these books are welcome additions to the field and they complement each other somewhat. They cover slightly different territories and are written in very contrasting literary styles. Collaer's work is the more general of the two. While it touches on some biographical details, it deals mainly with Milhaud's music itself. . . . It includes chapters on all the different genres, as well as several chapters devoted to musical generalizations about Milhaud's music as a whole. . . .

Drake's book, on the other hand, is more scholarly. Since his subject is narrower, he can afford to devote more attention to each work and attempt deeper analytical insights. . . . We may be tempted to skim through some of the more detailed descriptions and to glance only briefly at the charts and formal outlines. Yet these formal outlines present us with the clearest summary of Milhaud's musical constructions. . . .

For purposes of comparison, I will deal mainly with the two authors' discussions of opera. A major difference between them lies in their respective perceptions of Milhaud's music. Collaer views all of Milhaud's works as part of a stylistic unity, with little variance from one work to another. Drake, however, sees a constant evolution in the music, and a clear division into style periods.

In order to present and sustain his viewpoint, Collaer gives numerous generalizations. . . . Such statements are sometimes left unsubstantiated, or are backed up by too few carefully selected examples.

Drake works from a different perspective. He first discusses several individual works, notes their similarities and differences, and then derives generalizations from them. . . . Drake can therefore list distinguishing characteristics of these style periods. . . .

. . . [Collaer] first presents those works that are on a small scale, works that portray "the essential loneliness of the individual." . . . He then goes on to discuss the large-scale, monumental works . . . which he describes as "syntheses of human belief, morality, and the kind of behavior that is conditioned by divine law".

One of the assets of Collaer's discussions is the large number of musical examples he includes. . . . Given the scholarly nature of Drake's work, it may seem strange that it contains so few musical examples, though Drake does provide careful references to page and measure numbers

for readers who wish to consult the scores. In addition, the types of musical examples that Drake presents are usually quite different from those in *Darius Milhaud*. While Collaer provides exact passages from the piano-vocal scores, Drake is more likely to give us chord formations, variants or transformations of a theme, or a comparison of motives from several works.

Galante's translation of Collaer is excellent in both accuracy and readability. She carefully preserves his colorful writing style. At its best it offers vivid imagery. . . .

Both books are also welcome for reference purposes. Collaer's book contains a valuable catalogue of compositions compiled by Madeleine Milhaud and revised by Galante. The discography lists only historical recordings in which Milhaud himself performs or conducts, and the bibliography, compiled by R. Wood Massi, contains only works in English.

Drake's frequent citing of manuscripts and preliminary sketches is very informative. . . . An appendix supplies a brief list of significant data concerning each opera, including the source of the libretto, the size of orchestra, and the dates of composition, orchestration, and first performance.

. . . Both books should contribute to a re-evaluation of Milhaud's music, resulting in a greater number of available scores, performances, and complete recordings.

THE SIX BEST MILHAUD BARGAIN CDs *The Darius Milhaud Society thanks Robert Matthew-Walker for sharing the following ratings, 10 being the best, which he prepared for Classics, a British record journal:*

1. THE DARIUS MILHAUD CENTENARY, Vol. 1, "The Musician of the Twenties": *Le Boeuf sur le toit, Sonate No. 2* for violin and piano, *Petite symphonie No. 5* (Dixtuor for 10 winds), *Sonatine* for flute and piano, *Carnaval d'Aix* for piano and orchestra. Various artists. Duration 66:10. Praga PR 250 007 ADD (Chant du monde/Harmonia Mundi) Performances 7-9, Sound 7-8.

2. THE DARIUS MILHAUD CENTENARY, VOL. 2, "The Lyric Musician": *Deux poèmes de Blaise Cendrars, Trois chansons de Nègresse, Pastorale* for organ, *Quatre visages* for viola and piano, *Sonate No. 1* for viola and piano, *Suite d'après Corrette, Sonatine* for oboe and piano. Various artists. 57:05. Praga PR 250 008 ADD (Chant du monde/Harmonia Mundi). Performances 7-9, Sound 7-8.

3. *La Création du monde* and *Suite Provençale*: Boston Symphony, Charles Munch, conductor. Performances 9, Sound 8.

4. *Scaramouche* (and other non-Milhaud works) for saxophone and orchestra: Sohre Rahbari, sax, BRT Brussels Philharmonic, Alexander Rahbari, conductor. (Marco Polo 8.223374 DDD). Performance 9, Sound 8.

5. *Les Malheurs d'Orphée* and *Le Pauvre Matelot*: soloists, chorus and Orchestra of the National Opera Theatre, Darius Milhaud conductor. Adès 13.284-2 AAD 65:45. Performance 9, Sound 6-7.

6. A-COURTING WE WILL GO, *Trois élégies*: Kathleen Livingstone, soprano, Neil Macki, tenor, John Blakely, piano. Unicorn Souvenir Series UKCD 2009 DDD Performance 9, Sound, 9.

SPECIAL DARIUS MILHAUD BOOK OFFER *Dr. Charles Susskind, publisher of Jane H. Galante's translation of Paul Collaer's book Darius Milhaud, has sent the following good news:*

Milhaud's biography by Paul Collaer, published in English translation by San Francisco Press, Inc., is being made available to recipients of the Darius Milhaud Society Newsletter at a reduced price in honor of the centenary of his birth. Originally priced at \$45, the book is offered to Newsletter recipients for \$30 (plus \$2 for shipping, California residents add sales tax). Write directly to SF Press, Box 426800, San Francisco CA 94142-6800, enclosing check.

The volume contains a complete catalogue of the composer's works, as well as an introductory appreciation of Milhaud's American years during and after World War II, when he taught at Mills College in California and at the Aspen Music Festival in Colorado. Full as it is of musicological and other information, the book is perfectly accessible to the lay reader and has received favorable reviews both in specialist journals and in the general press.

MUSIC FOR STRINGS David M. Brin, 'cellist and editor of the magazine *Strings*, earned his M. A. at Mills College. Mr. Brin, on p. 6 of the July/August 1992 issue of *Strings* gave a brief summary of Milhaud's life and activities and listed the following string works with their publisher numbers, readily available in the United States.

Danses de Jacarémirim, for violin and piano Op. 256 (1945) MCA/Hal Leonard, 00120568

Duo for two violins Op. 258 (1945) Presser, 154-00096

Quartet for violin, viola, cello, and piano Op. 417 (1966) Durand/Presser, 514-00911

Sonate for cello and piano Op. 377 (1959) Salabert/Hal Leonard 50424120

Sonatine à trois for violin, viola, and cello Op. 221 (1940), Mercury/Presser 154-00100

String Octet (String Quartets Nos. 14 and 15 played simultaneously) Op. 291 (1948-49) Heugel/Presser 597-00020. Also parts: No. 14, 514-00913; No. 15, 514-00914 .

INTRODUCTION TO THE CLASSICAL COLLECTOR

The booklet accompanying the three-record CD set of Milhaud performances selected from the sound archives of the Phonothèque Nationale in Paris includes information about each work, provided by Jean Roy. Marie-France Calas, Director of the Audiovisual section of the French National Library, and Philippe Morin, designer of the booklet and writer of the biographies of the interpreters, contributed introductory articles. Translations from the French were made by Danièle Laruelle.

Madame Calas wrote: The National Sound Library was established by decree on April 8th, 1938 for the purpose of collecting, preserving and circulating all sound documents whether published or not, most often distributed in France but also abroad, since the origin of recording techniques. Incorporated by the French National Library in 1977, it continues its mission, which has been extended to include video and multimedia documents.

A privileged archive, it contains, in particular, the largest and most representative collection of Darius Milhaud's recorded works. Indeed, the lasting links of friendship between the composer, his wife, and the National Sound Library were established long ago. As chairman of the Friends of the National Sound Library, Darius Milhaud always encouraged the development of this institution and of its collections, so precious as teaching material.

As early as 1964, Roger Decollogne, then at the head of the Sound Library, presented [Milhaud] with a first attempt at a discography of his works. For the centenary of his birth, the National Library is pleased to publish a "Phonography" of Darius Milhaud's recordings from the National Sound Library archives, from the radio and also from various foreign sources. This publication, supervised by Francine Bloch, comes as a complement to the Darius Milhaud legacy that his wife Madeleine and Henri Sauguet wished as complete as possible so that it may be of use to students and researchers interested in the composer's works.

However, this tribute would have been incomplete without a record edition allowing those who do not own personal historical archives to hear again, with maximum listening comfort, the composer's recordings, published for the most part some fifty years ago. The present three CD album of Darius Milhaud's works is published by the French National Library, using its Sound Archives from the National Sound Library series and in association with EPM's label *The Classical Collector*. Darius Milhaud and his friends are the interpreters of this selection of works and the original recordings belong, for the most part, to the historical collection of the National Sound Library.

The SACEM (the institution for the protection of copyright) also wished to be associated with the present publication concerning a composer who was both an important musical figure in this century and an honorary member.

Mr. Morin wrote: The present three CDs album offers almost all of the recordings made by Darius Milhaud and his interpreter friends in Paris and Brussels between June 1928 and June 1948 — sixty four sides of 78 rpm in all, three



This Milhaud portrait graces the cover of the booklet enclosed in the CD of *Pacem in terris*. Photo courtesy of Maison Descartes, Amsterdam.

hours forty-four minutes worth of music. These historical recordings from the National Sound Library archives have been transferred onto digital record and restored, using the most advanced and sophisticated techniques of computer treatment. The works included here were written between 1915 and 1937. At forty five, Milhaud was by then a well established official composer, writing the *Cantata for the Inauguration of the Museum of Man* and the *Cantata for Peace* on the occasion of the Sorbonne reception for Aristide Briand's sixty fifth birthday. Between the first World War and this last celebration before the second one, Milhaud was always active in the important avant garde movement of his time.

. . . Milhaud started recording his own works for posterity in 1928. The idea of having the composers conduct their own works was a specialty of the French Columbia record company. In this same year, 1928, the firm had [also] already recorded the brilliant interpretation of *Le Boeuf sur le Toit, Cinéma-Fantaisie* by René Bénédetti and Jean Wiener (CD 1, 17). . . .

Mr. Morin continues, describing and discussing the technical aspects of recording the various works included in the collection, providing many interesting insights into the history of the recording of Milhaud's music. The booklet also includes numerous photographs of Milhaud, his collaborators and his interpreters, in addition to Jean Roy's perceptive comments on the music and on the interpreter biographies mentioned above.

PACEM IN TERRIS (PEACE ON EARTH) In honor of Milhaud's centennial birthday, Vanguard Classics has issued a CD (089070-71 ADD) of the only recorded performance available to the public of the composer's important work *Pacem in terris (Peace on Earth)* for soloists, chorus and orchestra. Conducted by the late Maurice Abravanel, longtime Milhaud colleague and friend, with the Utah Symphony, University of Utah choruses, and soloists, Florence Kopleff, contralto, and baritone Louis Quilico, who sang the premiere in Paris, this CD is of high technical quality and great historic appeal.

Pacem in terris is based on the 1963 Encyclical of Pope John XXIII, in which there is a call for the end of racism, with recognition of equality of all people in natural dignity and rights, and for world disarmament, beginning with the banning of nuclear weapons. The booklet which accompanies the CD quotes Milhaud's autobiography, *Ma Vie Heureuse*, as follows:

"April 2nd, 1963, John XXIII, the late Pope, delivered his encyclical 'PACEM IN TERRIS', which excited universal interest. I was at that time in Paris and Michel De Bry, the secretary of l'Académie du Disque Français, of which I am president, suggested that I could make a musical work inspired by it. This prospect seemed to me a difficult one which demanded thought. I kept this idea without making yet any plans, but during the summer I received a telegram from the Radio Television Française commissioning a choral and musical piece based on *Pacem in Terris* for the inauguration of the big auditorium of the new building of the French Radio, in Paris. I decided immediately to accept the commission. I was fascinated by all the deep sentiments expressed in this work. I chose important fragments of the Latin text and started working in Aspen, Colorado, where I was spending the summer, finishing the work before going back to Paris. Monsieur De Bry was sent to Rome by the French Radio to make arrangements with the Vatican for permission to use fragments of the papal text, which in principle is not allowed. This permission was granted as well as the right to have the musical score printed and performed. It was given for the first time in the Auditorium of the Radio (December 20, 1963), and to fulfill the ecumenical idea, this text by a Pope, set to music by a Jew, was conducted by Charles Munch, a Protestant.

"It was a great honor for me that *Pacem in Terris* was chosen to be performed in a concert for the eighth centennial of Notre Dame de Paris (May 30th, 1964) in the presence of a Papal Legate and of a great number of cardinals.

"The American premiere was given under the direction of my friend, Maurice Abravanel, in Salt Lake City, December 5th, 1964, and it is after this performance that it was recorded, during the week I spent in Salt Lake City."

The back cover of the CD booklet features A Technical Note by Seymour Solomon, producer for Vanguard Classics. Mr. Solomon wrote:

"Each Vanguard Classics compact disc is made to the highest standards of reproduction. All purely digital discs have been recorded using the most sophisticated tech-

niques available. Compact discs made from an analogue source have been meticulously transferred to the digital domain employing the same type of tape recorder on which the masters were originally recorded. Especially designed playback heads and modified low noise electronics as well as the very same alignment tapes and frequency response curves employed at the original recording sessions have been utilized in order to ensure the widest signal-to-noise ratio and the greatest dynamic range. All recordings originally made with Ampex 300 series vacuum tube (valve) master recorders have been transferred using carefully restored Ampexes. The unique analogue sound characteristics of these Ampexes is thus retained. No artificial equalization has been used. AKG C-12 microphones were employed at the original sessions."

At the present time, the CD of *Pacem in terris (Peace on Earth)*, which also includes *L'Homme et son désir*, is available only in Europe. For purchase in the United States, contact the Darius Milhaud Society at the address on p. 1, or phone (216) 921-4548.

THANKS FOR INFORMATION

In addition to being most grateful to Mesdames Madeleine Milhaud and Francine Bloch Danoën as well as others in Europe for their help, the Darius Milhaud Society relies upon Newsletter readers, music department faculty, performers and performance organizations, as well as many other interested friends in the U. S. and elsewhere for sending information about performances, publications, recordings and other aspects of the music of Darius Milhaud. Those who have contributed information include: Yves Abel, Deborah Ayers, Lois Blackmarr, Michael Blume, James Bolle, Dean Paul C. Boylan, Iola Brubeck, Irene Brychsin, Pauline Bushman, Mimi Dye, Leone LeDuke Evans, Jane Hohfeld Galante, Dorothy Gillard, Janice Giteck, Jane Gottlieb, Pat Guerrero, Shlomo Hofman, Doris M. Hood, Elliott and Elizabeth Hurwitz, Tonu Kalam, Louis and Annette Kaufman, Leonard Klein, Mark Kroll, Ruth Lamm, Jean-Louis and Marta Le Roux, Hervé LeMansec, Marian Lott, Annette Lust, Elaine Lust, Robert Matthew-Walker, Micheline Mitrani, Margaret W. Nelson, Arbie Orenstein, Karel Paukert, Eda Regan, Steven Richman, Jens Rosteck, Barbara Rowan, June Holden Schneider, Greg A Steinke, Jo Ann Stenberg, Walter Strauss, Charles Susskind, Ralph Swickard, Onnie Wegman Taylor, Henri Temianka, Mary Ausplund Tooze, Mary Hoch Walsh, F. Kate Warne, and others.

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MELOMANE TRIBUTE In *Mélomane*, a monthly publication of Radio France in Paris, the front page article of the October 1992 issue presented a centenary portrait of Darius Milhaud by Jean Roy, "Milhaud in the Hubbub of the Twenties", here translated and quoted in part:

When at the beginning of 1919 Darius Milhaud returned to France, after a stay of two years in Brazil where he had accompanied Paul Claudel, his trunks were full of scores. He had worked with enthusiasm during those two years, stimulated by the ambiance of Rio-de-Janeiro, by popular music heard there, but also by his collaboration with Claudel. He brought back a rich bounty: *Les Euménides* (completed in 1922), *Le Retour de l'Enfant prodigue*, *L'Homme et son désir*, two sonatas, a string quartet (the fourth), two *Petites Symphonies*, two Psalms, some songs for voice and piano. . . .

Brazil had transformed him. His music had more vivid colors, and rhythms at the same time more compelling and more flexible. He would never forget this country which had been for him what China had been for Claudel: a revelation. Let's look at Chapter XIII in the memoirs of Darius Milhaud: "I found Paris in the joy of Victory. But it was as a stranger that I returned to my apartment; my eyes had retained too much of the cloudy reflections from the Brazilian sky, my ears were still too full of the sumptuous sounds of the forest and the subtle rhythms of the tangos."

. . . The *Saudades do Brasil* soon expressed his nostalgia, but Darius Milhaud was not one who enclosed himself in his memories. He lived intensely in the present, and what he saw around him was what impassioned him: "All was transformed as much in literature with Apollinaire, Cendrars, Cocteau and Max Jacob as in painting; exhibitions succeeded each other; the cubists were dominant; paintings of Duchamp, Braque, Léger were seen along with those of Derain and Matisse. Musical activity was no less intense. In reaction against the impressionism of the post-Debussyists, musicians wanted a robust art, more precise and clear, yet remaining human and sensitive." . . .

Mr. Roy continues by discussing Milhaud's first work upon returning to Paris (*Les Soirées de Petrograd*) and the declaratory reviews written by Jean Cocteau during 1919. Although Milhaud and his friends had their works presented together on concerts several times during 1919, it was not until Henri Collet's article in *Comoedia* on January 16, 1920 that the group received the sobriquet *Les Six*. According to a diary entry made by Arthur Honegger on January 8, 1920, Milhaud had invited his friends to his apartment that day to meet Collet. Mr. Roy describes the premiere performances of *Machines agricoles*, *Catalogue de fleurs*, *Le Boeuf sur le toit* and the *Deuxième suite symphonique*, all of which were received so tempestuously by critics and audience that the last-named had to be rescheduled. When performed one week later it was heard in perfect calm. Mr. Roy continues:

The hostile reactions did not impress Darius Milhaud, more determined than ever to follow his researches. Polytone and polyrhythm, aleatoric music (*Cocktail* for voice and four clarinets), assimilation of Brazilian rhythms and of jazz, all of which allowed the musician to enrich his language, and especially gave him new means of expres-



This self portrait, made by Milhaud in 1941, is in the archives of the New York Public Library. The drawing was published in the 1992 Aspen program book and in the *Juilliard Journal* of October 1992.

sion compatible with his temperament. Between 1918 and 1925 he wrote a series of masterworks; *L'Homme et son désir*, *Les Euménides*, *Protée* [*Deuxième suite symphonique*], *Le Boeuf sur le toit*, *Saudades do Brasil*, *Cinq Etudes pour piano et orchestre*, *La Création du monde*, *Les Malheurs d'Orphée*, *Six chants populaires hébraïques*. Forty-three works poured forth during these years in the course of which the musician's activities were prodigious. For he was not only composing, but also made concert tours in Europe and the United States, and published critical articles in *The Musical Courier*. Darius Milhaud encouraged Henri Sauguet in his debut and helped with the establishment of the School of Arcueil. Upon the death of Eric Satie, he prevented dispersal of the manuscripts and had the *Mass of the Poor* published. He participated in the *Concerts Wiener* and, on January 16, 1922, conducted the premiere in Paris of *Pierrot Lunaire* of Schoenberg. The same year, with Francis Poulenc and Marya Freund (vocalist for *Pierrot Lunaire*), he went to Vienna in order to meet Schoenberg, Berg and Webern. He continued this endless activity all his life. . . .

ASPEN FESTIVAL *The Aspen Music Festival celebrated Darius Milhaud's centennial by featuring ten performances of the composer's music during the 1992 summer season. The program booklet includes pictures of each of Les Six, the Milhauds at Aspen, and a photograph of Madeleine Milhaud taken in Paris especially for the booklet. The excerpts below are from pp. 55-57 and pp. 68-9 of the accompanying article, "Darius Milhaud and Les Six", by Kurt Oppens, who is also responsible for Aspen Festival program note annotation and documentation:*

... The world knew that this group [Les Six] had revived and sustained the French national spirit in music, that it had rejected overblown Teutonism in music and had found a new role for the popular, perhaps even the trivial in music. Audiences liked the verve, the sharp, biting harmonies of these composers, the way they incorporated American jazz and primitive elements in their work. They maintained a give-and-take relationship to Stravinsky. German composers like Hindemith, Krenek and Weill learned from them, as did Americans, Virgil Thomson among them. . . .
... Of the six composers Milhaud was the broadest intellectually and had the most developed compositional technique. . . . The process of sorting his works has hardly begun, with all judgment of his later output still in abeyance.

Milhaud's work includes all "genres." He was an immensely literate musician (as were Poulenc and Honegger to a lesser degree), and this literateness is reflected in a vast output of vocal music. Even before he went to Brazil in 1916, he composed *Aeschylus** in Claudel's translation, using naturalistic means of expression and asking the chorus not merely to sing but also to whine, shriek and mutter. He established close ties to the poet Francis Jammes, whose *La brebis égarée* he used as a libretto for his first opera. . . . [Milhaud set the last chapter of André Gide's *La Porte étroite*, Alissa's diary, to music, under the title *Alyssa*. The work] was sung in Aspen in 1953 by Herta Glaz in an unforgettable performance, with Milhaud conducting.

Milhaud had arrived at his Opus 53 by 1918 when he returned to Paris from Brazil. His style was established and did not change substantially from that point. . . .

Although the music of Poulenc has become more popular — for popularity Poulenc is indeed the prizewinner of Les Six — the mantle of greatness goes to Milhaud. Whoever was in Aspen while he was there sensed this, although the American scene itself had been relatively untouched by the Paris of the early 1920s. . . .

... Milhaud had to cope with two tragedies: his illness and his exile. . . . Marvelously sustained by his wife Madeleine, he was a busy, active man, conducting, teaching, traveling. He was one of the few composers of our century who didn't have to worry about commissions; whatever he composed was performed, whatever he composed was published. Few people in our time, even those of strong limb, have known so many interesting people, befriended so many great artists and been acclaimed in so many places. All this would not compensate for his sufferings and losses, but some kind of equalizing justice seems to have been at work here. . . .

... Milhaud was never anything but proud of his Jewish

heritage. He wrote a short history of the Jews of the Comtat [Venaissin] (the part of Provence where he was born), which was incorporated in his autobiography. He wrote Jewish songs as early as 1915, he composed a *Sacred Service* in 1947, and he wrote music for Israel: . . . *Ani maamin* was a cantata written for the 1973 festival of Israel. And yet he was not a Jewish composer like Ernest Bloch, who was a Jewish nationalist, or in the way of Mahler, who made the longing of the outsider and the sense of exile appear inherent to the human condition. Milhaud was an integral part of the French cultural scene. One of his closest, most admired friends was Paul Claudel, the poet-playwright, his senior by fourteen years and a Roman Catholic with a strong bent toward mysticism. Milhaud set a great number of Claudel's texts to music, and it was Claudel who provided him with the libretto of *Christophe Colomb*. In fact, the catalog of Milhaud's works might suggest to the uninitiated that this was a Roman Catholic composer, one with an unbounded range of literary, social, and musical interests. Milhaud stands not for a single way of music making, but for a whole culture.

It should not be left unmentioned that Milhaud was a gifted, highly articulate writer and critic. During the 1920s he wrote musical reviews for French magazines and newspapers. In these articles he voiced some of his early biases, which, it seems, he never changed. He hated Wagner and had little good to say about Brahms and Schumann, but he loved Verdi's operas and put Gounod on a high pedestal.

Arnold Schoenberg's music impressed him greatly. . . . In 1922 Milhaud and Poulenc visited the Schoenbergs in Vienna, where they also met Frau Mahler, Alban Berg, Hofmannsthal, Webern, and Wellesz. Two performances of *Pierrot lunaire* took place, one conducted by Schoenberg, the other by Milhaud. . . . "Schoenberg's interpretation," writes Milhaud, "was more dramatic, brutal, frenetic, impassioned, while my interpretation underlined the lyrical, subtle, transparent elements of the work."

The year 1992 marks the centennial of Milhaud's birth. The Aspen Festival pays tribute to this richly endowed composer, whose geniality and fervor live on in his music.

**Aeschylus' L'Orestie, including Agamemnon and Les Choéphores. The third Aeschylus work, Les Euménides, a full-scale opera, was composed between 1917 and 1922.*

THE COMPOSER FROM PROVENCE *The following excerpts are drawn from Mark Kroll's article in tribute to Milhaud's centennial published in Bostonia for Summer 1992, pp. 30-33. Dr. Kroll is Professor of Music and Chair of the Department of Historical Performance at Boston University.*

The concerts in the small studio at 6 rue Huyghens, organized by the poet, beekeeper, juggler, and diamond dealer Blaise Cendrars, were popular and informal. Members of the audience would even help move the piano or rearrange chairs on stage. Music by six young composers known as the *Nouveaux Jeunes* was a regular feature in the series, and the concert on April 5, 1919, held few surprises. That evening, however, the critic Henri Collet attended,

continued. . .

and his review saluted *les Cinq Russes, les Six Français, et Satie*. . . . and the most important composer of the group — Darius Milhaud. . . .

. . . His was a happy childhood, and the atmosphere of Provence, where he lived as a child, made an indelible impression on the young boy. . . . It is in Provence that we find one source of Milhaud's natural lyricism and his optimistic outlook on life.

He entered the Paris Conservatoire in 1909 to study violin, but soon turned to composition. The training Milhaud received at the Conservatoire was one of the determining influences on his music. . . . [Milhaud] never hesitated to acknowledge his debt to his teachers. Paul Dukas. . . André Gédalge. . . [and] Charles Koechlin [who] strongly influenced Milhaud's concepts of harmony and polytonality. Milhaud writes. . . "I loved his music, his harmonic experiments, and the marvelous range of his mind."

Milhaud cites another, more unlikely, source for his polytonality: J. S. Bach. . . . "I began to study every possible combination of two keys superimposed and the chords that resulted. They satisfied my ear more than the normal ones, for a polytonal chord is more subtle in its sweetness, more violent in its power."

Milhaud's neoclassicism. . . was not a mere reworking of old formulas, or a condescending collage of famous tunes. He understood the core of the style completely, and translated it into his own contemporary musical language. This is evident when he describes the accompaniment of his *Deuxième [Suite] Symphonique* as "a continuo for double basses and four bassoons," or in his orchestration of Couperin's *La Sultane* for the St. Louis Symphony.

Milhaud's solid musical training can be heard in. . . *Le Boeuf sur le toit*. . . [which] is written in the favorite form of Couperin and Rameau — the rondo — and artfully conceals a strict structure that would have pleased the old masters.

A pivotal event in Milhaud's life was his encounter with the poet and statesman Paul Claudel in 1912. . . . His meeting was electric: "Between Claudel and me, understanding was immediate, mutual confidence absolute."

. . . The life and music of Brazil had the same explosive effect on the young French composer as did Provence in his childhood. Brazilian folk-melodies, their complicated rhythms and exotic percussion instruments, would all find their way into Milhaud's music. Two prominent examples are *L'Homme et son désir*, with its mystical evocation of the Brazilian rain forest, and the dance suite *Saudades do Brasil*.

. . . It is tempting, but often misleading, to ascribe to a work of art the influences of the artist's personal life, religion or sexual orientation. A performer, however, must be aware of the influences when they are relevant. . . . Milhaud cherished his Jewish heritage, but he was no more a "Jewish" composer than Schoenberg, Copland, or Meyerbeer. Some of Milhaud's best works were inspired by Judaism. They include the opera *David*, written for the 1952 Festival of Israel in honor of the 3,000th anniversary of King David, *Esther de Carpentras* (an opera based on the story of Purim), the intense *Poèmes juifs*, and *Ani ma'amin* on texts

of Elie Wiesel.

. . . Milhaud was a beloved and dedicated teacher. Invitations to a 1971 farewell concert had to be sent to 420 former students. . . . He was also a good friend and colleague. All those who met or worked with Milhaud remember him with affection and respect. They are unanimous in describing his warm and congenial nature, and his natural musicianship.

. . . [Milhaud, with Roman Totenberg,] Soulima Stravinsky and Charles Jones. . . founded the Music Academy of the West in Santa Barbara, and continued their collaboration in Aspen. After Totenberg came to Boston in 1961, he commissioned Milhaud to write *Music for Boston*. . . . (Milhaud had fond memories of Boston and New England. He first performed here in 1922, with players from the Boston Symphony Orchestra. He conducted the Boston Symphony Orchestra in 1940 and 1946, in programs of his *Cortège funèbre, Suite Provençale* and *Second Symphony*. Milhaud taught at Tanglewood in 1948, and composed *Les Rêves de Jacob* for Jacob's Pillow.)

. . . Charles Jones of the Juilliard School joined the Mills faculty in 1939, and was Milhaud's colleague in Santa Barbara and Aspen. Jones describes Milhaud as a natural conductor, one who knew how to "continue the sound." He considered him to be one of the most musical people he had ever known, and one of the finest human beings as well.

. . . Milhaud was a loyal friend, and a tireless advocate for his colleagues and new music. He was unstinting in his praise of Stravinsky. . . . He admired Schoenberg. . . . He was generous in his opinion of the younger American composers, such as Aaron Copland, Roger Sessions, Virgil Thomson and Walter Piston. . . .

There are certain composers who define an age, who embody a period or a style. Palestrina in the sixteenth century and Bach in the eighteenth are two such musicians. Milhaud gathered all of the artistic forces in the early twentieth century — folk music, jazz, theater, early music, sacred traditions, the machine age, nationalism — and absorbed them into his own style. Moreover, he did this with humanity, humor, and grace. . . .

INFORMATION FROM NORTON COMPANION The following excerpts are taken from an article on Milhaud by Dr. D. Kern Holoman, Professor of Music at the University of California, Davis, published in the book, *Evenings with the Orchestra: A Norton Companion for Concertgoers*, W. W. Norton, New York, 1992, pp. 366-372. Dr. Holoman conducted performances of Milhaud's *Clarinet Concerto, Suite Provençale, Symphony No. 12, Two Marches, and the West Point Suite* in celebration of the composer's centennial. See the 1992 Newsletter, p. 8 and the DMCCPC pp. 11, 13 and 16.

. . . [Through] his appointment in early 1916 as attaché to Claudel, new head of the French legation in Brazil. . . Milhaud added South American rhythms and textures to a vocabulary already rich with provençal idioms, and the adventure instilled in him his lifelong passion for travel and the exotic. . . .

continued. . .

In 1922 Milhaud visited the United States to give concerts and lectures, absorbing as he went not just the American academic culture but the popular and ethnic as well. The French liked to think that they had found in Milhaud a successor to Ravel and found it symbolic that Milhaud delivered an oration at Ravel's burial. . . . He [Milhaud] was militantly anti-Wagnerian, anti-Romantic. The extent of Milhaud's stature is still argued, but he was incontestably the dominant French composer of his era.

His style is influenced, first of all, by Provence: "For Milhaud," writes his biographer in *The New Grove*, "all roads lead back to Aix." His Jewish ancestry fostered a sympathy for disenfranchised peoples that explains in some measure his predilection for black Americans and their music. But mostly it is his worldliness, his disinclination to dismiss anybody's music as unworthy of attention, that gives Milhaud's work its character, and his ear for the music embodied in the sounds around him was acute. It was for this reason that he took such pleasure in his Paris flat in the Boulevard de Clichy overlooking the Place Pigalle — a locus raffish with the noises of crowds, street carnivals, and hustlers.

His opus numbers exceed 440. He enjoyed experimenting with stage forms, film, and even tape; he welcomed and advanced polytonal practices; he was a splendid melodist, quick to pen a good refrain, agile in arranging and rearranging his works for various combinations. Too little of his music remains in the orchestral repertoire. In addition to his three dozen operas and ballets, [18 of each], he wrote twelve symphonies (1940-62), many concertos, and, from his early years, six chamber symphonies. . . .

Milhaud was a man of arresting appearance. Confined to a wheelchair by arthritis, he is typically pictured seated — a position from which he conducted. His girth was commensurate with his immobility, but these he carried with dignity and a zest for life that everybody found contagious.

[Dr. Holoman then describes the instrumentation, music and scenarios for *Le boeuf sur le toit* and *La Création du monde*. See pp. 368 and 370, respectively.]

JUILLIARD JOURNAL TRIBUTE *Among the many library displays honoring Milhaud's centennial birth date was one at The Juilliard School, exhibited from October 19th through November 20th, 1992. Head Librarian Jane Gottlieb, who mounted the exhibit, also wrote an article for the Juilliard Journal of November 1992 (p. 3) that included the reprint of Milhaud's self-portrait, originally published on p. 2 in Modern Music, Vol. XVIII, No. 1, 1940-1, In part, Ms. Gottlieb states:*

The celebrations and controversy surrounding the 500th anniversary of Columbus's discovery of America can overshadow some of the other important anniversary events taking place in 1992. However, the music world is quite busy celebrating the centenary of the birth of the prolific French composer Darius Milhaud, an especially timely event as his 1928 opera *Christophe Colomb* was one of the first to deal with the subject of Columbus and the discovery of the New World. The library is pleased to present a special exhibit in honor of Milhaud, who had

visited Juilliard in the 1940s, and whose works *Une journée* for piano and *The Play of Robin and Marion* were commissioned by the School.* . . .

He visited Juilliard in January of 1947 to conduct a performance of four of his cantatas and present a special lecture to composition students. *Une journée*, Op. 269, for piano, was commissioned by Juilliard in 1946 and first performed by pianist Andor Foldes in Carnegie Hall in October of that year. . . . The School presented the U. S. premiere of *The Play of Robin and Marion* Op. 288 (1948)] on March 30, 1952.

. . . Among the items on display are: the manuscript score of *Une journée*, numerous published scores with inscriptions by the composer — such as the Heugel edition of *Trois Caprices de Paganini*, Op. 97 (1927) with an autograph dedication to Paul Kochanski, and archival documents, including correspondence between former Juilliard Dean Mark Schubart and Milhaud concerning the composer's 1946 [sic] visit, concert programs, and photographs. Also on display are photographs and other materials from the personal collection of faculty member Charles Jones, who was a close associate of Milhaud's since their days as teachers at Mills College in the 1940s. Milhaud's widow, Madeleine, visited Mr. Jones's graduate class on October 5, 1992, while she was in New York for some of the Milhaud centenary celebrations. . . .

**Concerto No. 2 for two pianos and four percussionists* Op. 394 (1961) was also commissioned by The Juilliard School. It had its premiere there in August 1963, with R. and N. Segal as piano soloists. The score and parts for this work have recently been published by Eschig for sale (rather than rental). Eschig is represented in the U. S. by Theodore Presser.

SAN FRANCISCO PROGRAM NOTES *In the November 1992 program book for San Francisco Performances, George Gelles quotes Paul Rosenfeld's article called "The Group of Six", which first appeared in the latter's Musical Chronicle, published in 1923, and which Mr. Gelles finds "still vibrant, immediate, and germane." Reprinted here are excerpted quotes which specifically pertain to Darius Milhaud.*

"With Poulenc, Auric, and Milhaud, we penetrate more closely into the heart of the artichoke. These are the men who indeed carry the group. . . . They have the bite, the courage, the brutality. They, too, are candidates more than musicians arrived. But each one has something new to give, and in all three one senses excellent possibilities.

. . . "the bouquet sets Milhaud's music apart from that of the other members of the group. The wine is older; of a mellower, smoother, dryer flavor . . . the grapes which gave this drink were riper when pressed. The liquor was permitted to stand sealed a longer while and exchange its violence for softness of texture. A felicity of touch which others of the group do not as yet possess has played into the mold of many of Milhaud's fantastically various works, and given most of them at least a seductive shapeliness and elaboration of surface. Through all the studied vulgarity and hardness of the raw-colored, flaunting music, there breathes the subtle scent of refined old worlds."

THE CENTURY OF DARIUS MILHAUD *On December 6, 1992, the Art and Books section of the San Jose Mercury News published an article by Paul Hertelendy, appraising Milhaud in tribute to his centennial, in which the author quotes from interviews with former Milhaud colleagues and students.*

The centennial of one of the most renowned Bay Area composers is celebrated this week with the San Francisco Opera's production of the epic opera "Christophe Colomb" (Christopher Columbus). It marks the centennial of Darius Milhaud, a man of great vision, courage, optimism and output — a man who was predictably unpredictable.

His opera . . . portrays not the heroic Columbus in vogue at the time of composition (1928), but a man filled with self-doubt, in torment and under attack from both his sailors and superiors. Columbus' soul-searching, his fall from grace, and his mystical strivings are particularly in step with today's revisionism. "This approach . . . using jazz rhythms, bitonality, and focusing on coming to terms with the voyage rather than on discovering America . . . was way ahead of its time," says "Colomb" conductor Kent Nagano.

Milhaud (1892-1974) was a Columbus himself, constantly venturing into waters no one else visited. Inevitably, he was much misunderstood. . . . Milhaud — a Jewish refugee fleeing the Nazi invasion of France — crossed [like Columbus] to America from Europe. And like Columbus, he was never accorded due recognition in his time.

He quickly became one of the foremost innovators. He wrote the first jazz for the international concert hall in his quasi-African ballet score "The Creation of the World" (1923). He developed and perfected polytonality — where two or more different keys are played at once — with delicious collisions here and there. He wrote one of the first chance pieces in "Cocktail" (1920) for solo voice and four clarinets, in which individual musicians are left to make some decisions on the spot regarding notes and speed.

And, in a letter to his friend Germain Prévost — which he showed me during a 1968 interview at Mills College — he wrote a silent composition years before the late John Cage's famous silent concert work. Milhaud's silent composition amiably berated Prévost for not answering his letters; he wrote that Prévost's correspondence reminded him of a piece consisting of 64 bars of rest. "Composers nowadays think they invented all of these things," he said, without mentioning Cage, Boulez or Stockhausen by name. "But it is all here, if they only look."

Milhaud researcher and translator Jane Galante of San Francisco says the composer tried to re-establish music's touch with real life. "He tried to bring things to a human dimension," she explains. "He set an agricultural-machinery catalog to music once. He didn't do it to shock. He wanted to counteract the overblown, perfumed, late-19th century expansiveness (coming from sources such as) Wagner, Mahler, and even Debussy."

He excelled at miniatures, from "The Creation of the World" to his "minute operas" (actually about six minutes in length). Galante praises the powerful scene of the recruitment of sailors in "Christophe Colomb" that lasts a mere six minutes.

Stanford music professor emeritus Leland Smith, a composer and long-time Milhaud student, extols the sophisticated dual-state nature of Milhaud's music. "He wanted a tune heard all the time. But when you scrape it, it's very complex," Smith says. "It's easily assimilated. But under the surface, there is high craftsmanship, with strong counterpoint and often complex fugues." His music thus could appeal to both the intellectual and the superficial music-lover. Smith's favorite Milhaud recordings include the String Quartets Nos. 10-12, the Symphonies No. 7 and No. 8 [the latter] (premiered by the San Francisco Symphony at Berkeley in 1958), the bitonal Brazil-flavored "Saudades do Brasil," and several concertos: for percussion, viola, cello and two pianos.

Milhaud's prolific variety was extraordinary. . . . His humor was legend. And his teaching was remarkable, if the caliber and variety of his ex-students is a guide. They include William Bolcom, Dave Brubeck, Elinor Armer, Philip Glass, Richard Felciano, Steve Reich and Morton Subotnick. . . .

Milhaud was very proud of his Sephardic Jewish heritage, but growing up in Southern France he took to many cultures, many perspectives in his music: Brazilian, black American, Spanish, French, Jewish, ancient Greek, Catholic.

He wrote a cantata on Pope John XXIII's encyclical, "Pacem in Terris" (Peace on Earth). And in "Christophe Colomb," salvation comes through the dove. In a typical Milhaud touch, the dove has a triple meaning: the bird, the Holy Spirit bearing the Catholic faith, and a symbol of Columbus himself via the French play on words (Colomb means dove).

He was a spiritual man in a turbulent world, carrying the lamp of integrity and invention through adversity.

SPOTLIGHT ON DARIUS MILHAUD *An article with this title appeared on p. 3 in the Spring 1991 issue of Schirmer/News, the Newsletter of G. Schirmer and Associated Music Publishers. The article in tribute to Milhaud and looking forward to his centennial birth year included the following comments:*

As we near the centenary . . . it is increasingly evident that he was one of the most important precursors of today's eclecticism in composition, opening windows to an era of contemporary music that draws upon a rich diversity of styles. . . . Milhaud's music displays a remarkable synthesis of influences. From the lighthearted and witty to the earnest and profound, the composer's repertoire encompasses solo works, chamber music, symphonies, film music, ballets, songs, cantatas, and operas.

. . . [Les Six] proposed freeing music from the excesses of Romanticism and the impressionistic style of Debussy, turning instead to more popular tastes and modeling works after simpler, more accessible genres. Experimentation by these composers created an atmosphere that was ripe for the development of neoclassicism. *La Création du monde* . . . is a perfect example of the fusion of neoclassical ideas and popular tastes, with its straightforward structure and engaging, jazzy style. It was the first symphonic score to

continued. . .

use blues and jazz, predating Gershwin's landmark *Rhapsody in Blue* by a year. Some of the composer's other popular works include *Le Boeuf sur le toit*, *Concertino d'hiver*, *Saudades do Brasil*, and *Scaramouche*.

In 1940, Milhaud emigrated from an increasingly turbulent Europe to the United States, where he joined the faculty of Mills College in Oakland, CA. From the 1940s to the 1960s, Milhaud taught several young American composers who went on to compose in differing styles, but whose music is well-crafted, sophisticated, and underpinned by American jazz. Among them are William Bolcom, Dave and Howard Brubeck, Pauline Oliveros, Steve Reich, Leland Smith, William O. Smith, and Morton Subotnick.

SALADE PROVENÇALE Noël Goodwin, *Music Editor for Dance and Dancers magazine, an international review published in London, wrote a Milhaud centennial tribute under the title Salade Provençale (pp. 18-19 in the Sept/Oct 1992 issue) with the sub-heading: "Darius Milhaud, a prolific composer for dance, was born a hundred years ago this month. NOEL GOODWIN thinks his memory worth celebrating". The Darius Milhaud Society thanks Mrs. Eda Regan, Archivist for Special Collections in the Mills College Library, for bringing this article and several others to our attention.*

Barry Wordsworth's conducting of *Le Boeuf sur le toit* by the BBC Concert Orchestra at the Proms early in August was in part a centennial tribute to its composer, Darius Milhaud, whose actual birth-date is on 4 September. Milhaud had a vital and sometimes controversial association with dance, mainly in the heady days of French new music of the 1920s when he was the eldest member of the group known as 'Les Six'; but there was still music of his to be heard in ballet 60 years later: David Bintley made his early *Meadow of Proverbs* to it in 1979, and Joseph Duell a new version of *La Création du monde* for New York City Ballet in 1982.

Even I was surprised to find no fewer than 17 [Ed. note: there are actually 18] original scores for dance in Milhaud's list of works, of which perhaps half or less are at all well known or remembered now . . . [for example] *The Bells* (1946), based on Poe, which Ruth Page considered one of the two best scores she commissioned in Chicago, or *Moïse*, subtitled 'Opus Americanum No 2' of 1940, which Milhaud's entry in the New Grove dictionary cites as 'among his finest scores.' . . .

By contrast *La Création du monde*, with its adoption in 1923 of elements from early jazz harmony and rhythm, has reappeared in numerous other guises since the original choreography by Jean Börlin for Les Ballets Suédois in Paris. It was staged by, among others, Ninette de Valois and Agnes de Mille in early years, by Kenneth MacMillan for the Royal Ballet in 1964, even by Kasatkina and Vasiliev for the then Kirov Ballet in 1971. However, the Proms made a shrewd choice of *Le Boeuf sur le toit* for their celebration: this was the first Milhaud work to be staged (in 1920), and the music reflects his other main influence of that time.

This was the variety of Latin-American songs and rhythms he encountered in Brazil, where he spent two years (1916-1918) as secretary to the poet Paul Claudel. . . .

His Brazilian sojourn stimulated other works, of which the next to be staged in 1921, also by Börlin, was *L'Homme et son désir*, in fact already written in Brazil under the influence of a visit to Rio by Diaghilev of the Ballet Russe. Claudel wrote what he called a 'poème plastique' as its scenario and Audrey Parr, the wife of a British diplomat, designed a highly ecological tiered setting of the primeval rain-forest and its creatures. This was to house an allegorical fable involving two faces of the Moon, with Man awakened and freed by a phantom Woman representing both Love and Death.

Perhaps more significant now is that Milhaud, more than a generation ahead of Boulez, Stockhausen and company, conceived his music for this as a spatial panorama of sound, the four solo voices singing a wordless vocalise, with 12 solo instruments plus percussion, divided into five groups placed apart from each other. An early stereo recording I have, of the composer conducting it in the late 1960s with Radio Luxembourg forces, achieves much of the spatial effect, and the score is stimulating enough in other respects to deserve renewed choreographic attention, as much for its delicate passages as for those of near-frenzy.

An important element in much of Milhaud's music at that time is his use of bitonality, or the harmony engendered by two keys simultaneously. . . . Milhaud's method has been compared to another art-form in the 'noisy blend of colours' in a harsh light typical of Cézanne (also an Aixois), and it is seen as symptomatic of Milhaud's own form of nature mysticism as well as his avowed answer to the perceived decline of the diatonic system that led Schoenberg to his 12-note system. Milhaud preferred to keep his solution melodic rather than constructional.

It served a functional purpose in *La Création du monde*, where his 'wholesale use of the jazz style to convey a purely classical feeling', as he put it, is mainly that of rooting its harmony in what is sometimes called the 'Blues scale' of major and minor thirds alternating. Milhaud uses this as a means to integrate his bitonality into the ballet's musical fabric, further extended in a borrowing of the metrical rhythms of jazz he absorbed from the bands he heard in Harlem. A long 'classical' fugue following the introduction is propelled on a jazz percussion beat, and keen jazz buffs might identify the fugue's counter-subject as the opening motif of W. C. Handy's *St Louis Blues* of 1914.

After the Cocteau scandal and two works for Börlin, you might wonder that Milhaud was so long in coming into Diaghilev's orbit. Indeed, he played over *Le Boeuf sur le toit* for the latter to hear as soon as he wrote it, but the impresario simply disliked it and virtually wrote off Milhaud for his purposes. Erik Satie brought about a change of mind when Milhaud was engaged to add recitatives and other bits to *Une Education manquée*, a one-act Chabrier opera which Diaghilev then staged at Monte Carlo; and that led in turn to another offer.

Milhaud was busy composing *Salade* as a choral ballet for Massine, one item in an all-Massine programme for Comte Etienne de Beaumont's 'Les Soirées de Paris' in the summer of 1924, when Diaghilev paid him an unexpected visit, offering a commission. 'He needed a new work in a

continued. . .

WHAT BRUBECK GOT FROM MILHAUD

In an article written for the February/March 1992 issue of the American Music Teacher, pp. 26-29 and p. 76, John Salmon, faculty member of the School of Music at The University of North Carolina at Greensboro, includes tributes to Milhaud's teaching gleaned from both Dave Brubeck and William O. Smith, excerpted below.

hurry for the debut of the young English dancer Anton Dolin', Milhaud wrote, 'and he knew that I worked quickly'. Milhaud declined Diaghilev's suggestion of breaking his contract with de Beaumont; instead, he noted, 'I wrote *Salade* between 5 and 20 February, and *Le Train bleu* between 15 February and 5 March. I call these works my twins'.

Salade (from the Italian *insalata* in the sense of *imbroglio*) was staged as a *commedia dell'arte* romp of twists and disguises, with Milhaud using 'some ancient Italian music that Massine showed me' plus serenade themes he had jotted down in Sardinia. . . . The ballet did have Braque for designer, as Lifar did Derain when he made a later version at the Paris Opera in 1935. Milhaud called *Le Train bleu* 'an operetta without words . . . gay, frivolous and frothy in the manner of Offenbach' . . . it had some success in a revival at the Paris Opera this year). [March 11-14, 17 and 18, 1992]

Milhaud's contribution to those fashionably multi-handed scores for Cocteau's *Les Mariés de la tour Eiffel* (1921)* and *L'Eventail de Jeanne* (1929)** have charm if little substance. The latter is remembered mainly for the debut of Tamara Toumanova, then aged ten, who four years later took the leading role in *Les Songes*, to another Milhaud score for Balanchine and Les Ballets 1933. (As early as 1923 Balanchine had apparently staged his version of *Le Boeuf sur le toit* for the 'Evenings of Young Ballet' in Leningrad. Another notable Milhaud score was for Janine Charrat in 1948 on a Jean Genet subject, 'adame Miroir' — a rather sinister story involving sailors and mirrors which had productions into the 1960s.

Genet's name recurs in connection with another sinister work, *The Maids*, for which Herbert Ross in 1957 borrowed Milhaud's *Concerto for Percussion and small orchestra* (the Royal Ballet, somewhat strangely, took it up for a time in 1971). As in this and Bintley's ballet mentioned earlier, Milhaud's dance connection now continues chiefly through adaptations of his concert music. His older dance works, however, combine a relevance to their own time with a period appeal for ours which at this centenary it seems opportune to call to mind again.

* *Milhaud's Fugue for Les Mariés de la tour Eiffel had become lost by the time a revival of the ballet was proposed for 1971. Thus Milhaud composed another Fugue de massacre for use in this later production.*

** *L'Eventail de Jeanne was a collaborative work written by ten composers who decided to surprise dedicatee Jeanne DuBost with music for her ballet students to perform. Milhaud's contribution was a Polka. After the private premiere on June 16, 1927 at the home of Mrs. DuBost, arrangements were made for public performance at the Paris Opera. Milhaud, upset to have such a minor work serve as his compositional debut there, refused to join the performance. The first public hearing of his Polka was at the Academy of Music on March 4, 1929.*

. . . While Brubeck did have other musical influences . . . none was a greater teacher to [him] than Milhaud. . . . After an army stint in Europe from 1942-1946, Brubeck began composition study with Milhaud at Mills College. The way had been paved perhaps by Brubeck's older brother Howard, who had begun studying with Milhaud in 1940 and occasionally thereafter served as Milhaud's assistant.

Milhaud was the perfect teacher for Brubeck. He was, in fact, something of a musical messiah for him. Howard Brubeck puts it bluntly: "Milhaud saved Dave." Milhaud, who had himself been so strongly influenced by jazz and had shunned the overwrought pomp of post-Wagnerian romanticism, appreciated Brubeck's swinging, homespun improvisations. . . . Milhaud, in fact, encouraged Brubeck to pursue jazz and composition.

. . . Milhaud followed two approaches in his tutelage. On the one hand, he used the strictest Paris Conservatoire method when it came to counterpoint: no rules could be broken. When it came to harmony or matters of composition, however, there were no rules. According to another Milhaud student, Bill Smith, Milhaud's favorite sayings were "Dare!" and "Why not?" . . . Milhaud was completely undogmatic and unfettered when it came time to dream up new compositions and invent new harmonies. . . .

Milhaud also contributed to Brubeck's multicultural perspective. Brubeck writes, "Milhaud always told me to keep my ears as well as my eyes open while touring the world, and to be cognizant of the various sounds, rhythms and fragments of melody that envelop us night and day."

. . . Milhaud's character spilled over into his students. In an age of cynicism, Milhaud remained intensely interested in all forms of human expression, even those outside his own aesthetic. Bill Smith said, "Milhaud helped you to become a better composer, no matter what your bent — twelve tone, atonal, jazz or whatever." Milhaud was a humanist and a sybarite, a man of culture who loved life. He had every reason to become misanthropic — his family and race nearly suffered extinction, and he was confined to a wheelchair with a crippling disease most of his life — yet, he remained happy and hopeful.

. . . Brubeck has given much encouragement and support to many musicians over the years, and he has vigorously promoted his ethical ideals in his works and his life. Perhaps these are the most valuable things any teacher can give a student. . . .

The Darius Milhaud Society extends warmest gratitude to two Mills alumnae for the picture on p. 20: to Doris Riese McFarland for letting us know of its existence, and to Yaada Cottington Weber for sending a copy to be reproduced.

REMINISCENCES ABOUT MILHAUD *As part of the concert honoring Milhaud's centennial performed at the University of Washington, Seattle, on January 9, 1992, Janice Giteck, Mills alumna and former student of Milhaud, now composition professor at the Cornish School of the Arts in Seattle, gave a talk, which included the following remarks, quoted in part:*

Darius Milhaud was my primary mentor and teacher from 1963-1970, both at Mills and in Paris, 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, lunches and dinners, Passover seder in Paris with his family, rehearsals of his work. . . . I was amazed at the consistency of attention and love that both [the Milhauds] showed me. . . . Milhaud took me very seriously, and this made me take myself very seriously.

He . . . led 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, and even when he was 80 years old, his humor was astounding. . . . [when asked to describe himself], Milhaud responded, "tell them I am a hippopotamus on wheels", referring to his weight and his confinement to a wheelchair. . . . I have only a few memories of seeing Milhaud in a state of real personal despair . . . in the winter of 1969 . . . [during] a prolonged bout of illness . . . he talked about how . . . lonely he was, being one of the few elders. Another time [he was] very sad and angry when he was trying to reach Stravinsky on the phone. He knew Stravinsky was ill and wanted to talk directly with him, [as] they had been friends over a half century . . . but . . . Robert Craft . . . wouldn't let him through. . . . He told me that Soulima Stravinsky [the composer's son] had also been recently turned away by Craft. . . .

[Milhaud] was interested in all arts media. He was a ferocious reader of current affairs, literature, poetry. He loved to go to the movies . . . and he loved comedy . . . considered [Lucille Ball] the greatest living American comic. 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 now, as a teacher myself. One summer in Aspen, a young man who was composing in the Beethoven style, brilliantly, [was] never told . . . to stop or that his music was invalid. This astounded the class, but . . . I learned much about form and line from my classmate. Milhaud always encouraged me to be myself . . . [and] to increase my interests and skills.

He was a man of great modesty, never flaunted his own music or importance in the world. He wore his fame with tremendous grace. . . . Milhaud was always composing, and 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 "academic" in any way. He was primarily an artist, modelling that 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 . . . so important to me . . . not only to believe in myself, but also to believe that there are men who could be supportive of women in this predominantly male-dominated field.

"GLOBAL VILLAGE" COMPOSER FROM PROVENCE

Robert Matthew-Walker, who traveled from London to study with Milhaud in Paris, has been responsible for the recording of a number of Milhaud works on LP and CD. He has also translated texts and written program notes for records. We are very grateful to be able to share with Newsletter readers Mr. Matthew-Walker's observations apropos the composer's centennial.

1992 marks the centenary of Darius Milhaud's birth. . . . Of all recognized 20th-century composers, he was the most prolific: when he died in 1974, he left over 440 works of all kinds, and some genres, like his tiny *opéras-minute* were his own invention. . . . When his inspiration was uniform, as it was far more often than not, the result is a score of notable impact and individuality, the latter aspect making him the most distinctive of composers; just a few bars will identify Darius Milhaud as the composer.

[Listeners will be] drawn by a musician who gave the London premiere of Schoenberg's *Pierrot Lunaire*, who admired the Beatles, taught Dave Brubeck and played in the first performance of Debussy's *Sonata* for Flute, Viola and Harp; a man whose own works were premiered by Webern, Hindemith, Erich Kleiber, Fritz Reiner, Pierre Monteux and others — and the composer of Boulez's recording debut — such a diverse creative mind will intrigue today's music-lover.

Milhaud studied conducting under d'Indy at the Paris Conservatoire and was accomplished in directing his own and others' scores. He was a fine pianist, taking the solo part in his own works for piano and orchestra; his disc of *Scaramouche* with Marcelle Meyer is unequalled. He was also a noted violinist, as a member of the Soetans Quartet. With his vast output . . . and his work as a teacher, Milhaud was a very experienced performing musician.

Our preoccupation with anniversaries makes Milhaud's centenary an occasion to honor his art. Most record companies have done so, enlarging the CD repertoire. . . . In spite of a few major works and recordings being unavailable, today's music-lover has a wide Milhaud discography to explore. . . . Pearl has reissued Milhaud's 78 rpm set of his seminal masterpiece [*La Création du monde*] on CD with two other works under his baton. . . . This has such excitement that if you really want to know how it should go, buy this album, but the sound [quality] is old. . . . for leisure listening bargain-hunters should get a new RCA Charles Munch CD . . . with *La Création du monde* (a brilliant reading) and a staggering *Suite Provençale* — the best orchestral reissue from this source in months. Of DDD versions [of *La Création*], Ian Hobson and the Sinfonia da Camera, an all-Milhaud CD [Arabesque ABQZ 6569] is one of the finest; Chandos has *La Création* with *Le Boeuf sur le toit*, performed by the Ulster Orchestra under Yan Pascal Tortelier, but in the fugue the sound becomes muddy.

continued. . .

Simon Rattle's EMI *Jazz Album* has a good version of *La Création*...

Two cracking Chant du Monde CDs, The Darius Milhaud Centenary Vols I & III [Praga 250 007 and 250 012], are worth investigating. Pesek's live *Le Boeuf sur le toit* going at a great lick, the Czech Philharmonic letting their hair down, these are all very worthwhile performances. These two CDs form the best introduction to this fertile composer's music. Milhaud's 1966 Prague reading of his *Tenth Symphony* and *Music for Prague* [should be approached later. His] symphonies should be approached chronologically....

A Marco Polo CD has the saxophone-concerto version of *Scaramouche* (a first recording) magically played by Sohre Rahbari with her father directing the Brussels BRT Philharmonic. This is a notable bargain issue of the kind big companies used to do. . . . BIS's *The Winter Trombone*, with Milhaud's *Concertino d'Hiver* for trombone and strings [is] brilliantly done by Christian Lindberg with Okko Kamu and the Stockholm Orchestra. . . . [It] is given with stylish virtuosity here. The *Cello Concerto No. 1* is superbly played on Erato by Rostropovich. . . and Louis Kaufman's 1949 tape of the *Violin Concerto no. 2* . . . on Music & Arts is an equally great performance — though the sound is thin.

Chamber music is finely served by Cybelia's 5 CD set of Milhaud's 18 string quartets, well worth exploring, outstanding playing, well-recorded. The best is of nos. 1, 7, 10 and 16 by the Aquitaine Quartet. A very fine Largo CD has Piano Trios by Tailleferre, Shostakovich and Roslavets with Milhaud's 1968 *Trio* — excellent repertoire choices. Koch has virtually all the works for cello and piano by Les Six, including Milhaud's *Elégie* and *Sonata*, admirably done by Markus Nyikos and Jaroslav Smykal. The Chandos album of Milhaud wind music by the Athena Ensemble on the Collect label was a disc I planned and produced. . . . I also produced Martin Jones's DCC AVM CD of Milhaud piano music, with the splendid *Suite Op. 8* and the *Sonata no. 1, Op. 33* . . . and Victoria Soames's finely-played CD . . . including Milhaud's urbane *Duo concertant*.

Few CDs equal Etcetera's of *Les Six Flute Music* by Ransom Wilson — wonderful — and who can resist Bennett Lerner's imaginative *Exposition - Paris 1937* CD (Etcetera) with a Milhaud gem, *Le Tour de l'Exposition* or Graham Barber's finely-phrased [performance of the] organ *Pastorale* on a valuable Priory CD?

Milhaud wrote much vocal music. . . . Hugues Cuenod's Nimbus recordings of the *Catalogue de fleurs* and the charming *Quatre poèmes de Léo Latil* are of masterly, utterly stylish, singing. Do not overlook an enchanting Unicorn CD of vocal duets with piano . . . which has Milhaud's richly expressive *Trois élégies*. . . *Les deux cités* is very well done on a Priory CD by the Michael Brewer Singers — probably the best version ever of this work.

Three Milhaud operas can be had: an Adès CD couples two famous composer-led performances, of *Les Malheurs d'Orphée* and *Le pauvre matelot* — very lively accounts of these attractive but quite different works, in good sound, but the ASV version of the former work is an admirable recent recording. . . . The Disques Montaigne set of Milhaud's

unique grand opera *Christophe Colomb* (magnificently packaged), taped live in 1956, is tremendously successful. . . . [The] music-drama is here quite overwhelming.

From miniatures to grand opera, from jazz to polytonality, from inspiration the world over, this musician of genius — and life-long traveller — was, as Wilfred Mellers so well dubbed him, a truly "global village" composer.



Darius Milhaud with three of his prize-winning students: the late Jane Schoonover (Smith), Yaada Cottington (Weber) and Doris Riese (McFarland). This picture was published in *Seventeen* magazine for Fall 1947.

MILHAUD/PREVOST TRIBUTE For a colloquium on "Women and Music", held at Mills College on February 18, 1993, Mimi Dye, violist, Mills alumna and former student of Darius Milhaud and Germain Prévost performed two movements, "La Californienne" and "La Parisienne", from Milhaud's *Quatre visages*, with Eliane Lust, piano. Ms. Dye also spoke of her experiences as a student of Milhaud and Prévost. She said, in part:

"... In 1943, while at Mills, Milhaud composed *Quatre visages* for his lifetime friend and colleague, Germain Prévost, legendary violist of the Pro Arte Quartet. . . . I have included these pieces in today's program because both Milhaud and Prévost were my teachers, mentors and friends. Milhaud dedicated a large part of his life to educating, nurturing, training and believing in women musicians. . . . The love and care of these great men contributed to who I am today. I take great pleasure in playing this music in celebration and memory of them."

Since publication of the 1992 triple-volume Newsletter, we have received more performance information. See the second issue of the Darius Milhaud Centennial Celebration Performance Calendar now in preparation for this centennial performance update. If you have information about Milhaud performances, please share it for inclusion in the Darius Milhaud Society publications. Send to the address on p. 1 of this Newsletter.

RECORD INFORMATION

The Darius Milhaud Society is deeply indebted to Madame Madeleine Milhaud and to Madame Francine Bloch Danoën for assistance in gathering information for the listings below. Although it is by no means complete, we include a compilation of CD recordings made or reissued since publication of the last Newsletter.

Accueil amical	Françoise Choveaux, piano	MKI 369205-2
Adages	Raphaëlle Farman, Anne Constantin, sopranos; Florence Katz, mezzo soprano; Hervé Lamy, tenor; Vincent Darras, counter-tenor; Laurent Naoury, baritone; with Ensemble Erwartung, Bernard Desgraupes, conductor	ADDA 581292 AD 184 DDD
L'Album de Mme. Bovary	Françoise Choveaux, piano	MKI 369205-2
Alfama from L'Automne	Marguerite Long, piano CD 3 (2)	The Classical Collector 150 122
Alissa	Carol Farley, soprano; John Constable, piano	ASV CD DCA 810 DDD (1992)
Amour chante L'	Carol Farley, soprano; John Constable, piano	ASV CD DCA 810 DDD (1992)
Amours de Ronsard, Les Parts 1,3,4	René Mahé, Eliette Schenneberg, Camille Rougetty, Pierre Froumenty, vocal quartet; Orchestra conducted by Darius Milhaud; CD 3 (3-5)	The Classical Collector EPM ADD 150 122
Les Amours de Ronsard	Raphaëlle Farman, Anne Constantin, sopranos; Florence Katz, mezzo soprano; Hervé Lamy, tenor; Vincent Darras, counter-tenor; Laurent Naoury, baritone; with Ensemble Erwartung, Bernard Desgraupes, conductor	ADDA 581292 AD 184 DDD
Apothéose de Molière	New London Orchestra, Ronald Corp, conductor	Hyperion CDA 66594 (1992)
Aspen Serenade	Vocal and instrumental soloists, Darius Milhaud, conductor	Accord 201902 AD 690 (1992)
Aspen Serenade	German Chamber Soloists, (members of the Stuttgart Radio Orchestra); Gilbert Varga, conductor	CPO 999114
L'Automne	Françoise Choveaux, piano	MKI 369205-2
Bal Martiniquais, Le	Elena Winther & Vladimir Pleshakov, two pianos	Sonpact SPT 92004 DDD
Ballade	Claude Helffer, piano, National Orchestra of France, David Robertson, conductor	Erato 2292-45992-2
Ballade	Vlastimil Lejsek, piano, Brno State Phil Orch, Jiri Waldahns, conductor; Vol 5 (10)	PRAGA PR 250025
Boeuf sur le toit, Le	Composers in Person, Orchestre du Théâtre Champs Elysées, Darius Milhaud, conductor	EMI Classics CDC 7 54604 2 (1993 reissue)
Boeuf sur le toit, Le	Czech Philharmonic Orch., Libor Pesek, conductor; Vol 1 (1)	PRAGA PR 250007
Boeuf sur le toit, Le	New London Orchestra, Ronald Corp, conductor	Hyperion CDA 66594 (1992)
Boeuf sur le toit, Le	Orchestre de l'Opéra de Lyon, Kent Nagano, conductor	Erato DDD 2292 45820 2
Boeuf sur le toit, Le	Ulster Orchestra, Pascal Tortelier, conductor	Chandos 9223

Boeuf sur le toit, Le	Laser disk	R C A 60849
Boeuf sur le toit, Le (Cinéma Fantaisie) v/orch	Gidon Kremer, violin; London Symphony Orchestra, Riccardo Chailly, conductor	ADD Philips 432 513 2 ADD Eurodisc GD 69323 (1992)
Boeuf sur le toit, Le (Cinéma Fantaisie) v/po	René Bénédicti, violin; Jean Wiener, piano CD 1 (17)	The Classical Collector EPMADD 150 122
Cantate pour l'Inauguration du Musée de l'Homme	Raphaëlle Farman, Anne Constantin, sopranos; Florence Katz, mezzo; Hervé Lamy, tenor; Vincent Darras, counter-tenor; Laurent Naoury, baritone; with Ensemble Erwartung, Bernard Desgraupes, conductor	ADDA 581292 AD 184 DDD
Cantique du Rhône	Czech Radio Mixed Chorus, Pavel Kühn, conductor; Vol 4 (1)	PRAGA PR 250013
Caprice, clarinet/piano	Paul Meyer, clarinet; Eric Le Sage, piano	Denon DEN 81757 9282 2 (1991)
Caprice, clarinet/piano	Trio Bellerive: Heinrich Mätzener, clarinet; Robert Hairgrove, piano	Koch/Schwann 3-1310-2 (1992)
Carnaval d'Aix, Le	Riccardo Caramella, piano; Orchestre Régional de Cannes, Provence, Alpes, Côte d'Azur; Philippe Bender, conductor	Nuova Era 7130 (1992)
Carnaval d'Aix, Le	Jack Gibbons, piano; The New London Orchestra, Ronald Corp, conductor	Hyperion CDA 66594 (1992)
Carnaval d'Aix, Le	Josef Hála, piano, Prague Sym Orch, Jindrich Rohan, conductor; Vol 1 (12)	PRAGA PR 250007
Carnaval d'Aix, Le	Klaus Hellwig, piano; Berlin Radio Symphony, Peter Gülke, conductor	Koch/Schwann 310342 (1992)
Carnaval d'Aix, Le	Claude Helffer, piano; Orchestre National de France, David Robertson, conductor	Erato 2292-45992-2 (1993)
Carnaval d'Aix, Le	M. Bogiankino, piano; RAI Rome Sym Orch, Bruno Maderna, conductor (reissue of record made December 23, 1960)	Arkadia CDMAD 024.1 ADD
Carnaval de Londres, Le	Capella Cracoviensis, Karl Rickenbacher, conductor	Koch/Schwann 301138-2 (1992)
Carnaval de Londres, Le	New London Orchestra, Ronald Corp, conductor	ASV CD DCA 810 DDD (1992)
Catalogue de fleurs	Irène Joachim, soprano; instrumental ensemble conducted by Maurice Franck	(Chant du monde) Harmonia Mundi LDC 278 1069 (1992)
Centenaire de Darius Milhaud	Collection of recordings in five volumes, under the direction of Pierre Emile Barbier (see listings of individual works)	PRAGA PR 250007, 250008, 250012, 250013, 250025 (1992)
Chansons de Nègresse	Brigitte Fassbaender, soprano, Irwin Gage, piano; Vol 2 (2)	PRAGA PR 250008
Chants populaires Hébraïques, Six	Martial Singher, baritone; Darius Milhaud, piano CD 2 (3-8)	The Classical Collector EPMADD 150 122
Chateau du feu, Le	Orch Philharmonique de Paris, Darius Milhaud, conductor	Harmonie Mundi LDC 278 1069
Cheminée du Roi René, La	Printemps, Berlin Philharmonic Wind Quintet	Bis CD 536

Cheminée du Roi René, La	Libor Mihule, flute; Josef Vacek, oboe; Vladimir Hulka, clarinet; Zdeněk Uher, horn; Jindrich Svárovsky, bassoon; Vol 4 (3)	PRAGA PR 250013
Cheminée du Roi René, La	Prague Wind Quintet	Supraphon SPR 110372
Cheminée du Roi René, La	Pro Arte Woodwind Quintet	NIM 5327
Choéphores, Les, sections I,II,V,VII	La Chorale Caecilia d'Anvers, Orchestre des Nouveaux Concerts d'Anvers; Louis de Vocht, conductor; CD 1 (1-4): J. VanHertbruggen, Van Steenberg (1,2) & Claire Croiza (3,4), vocal soloists	The Classical Collector EPM ADD 150 122
Choral	Françoise Choveaux, piano	MKI 369205-2
Classical Collector, The	Sound Archives of the Bibliothèque Nationale: Historic recordings, 1928-1948; Darius Milhaud, perf & cond- 3 CDs	EPM ADD 150 122
Concertino d'hiver	Jean Douay, trombone; Orchestre Régional de Cannes, Provence, Alpes, Côte d'Azur; Philippe Bender, conductor	Nuova Era 7130 (1992)
Concertino d'automne	Elena Winther & Vladimir Pleshakov, two pianos, with instrumental ensemble, Antonio de Almeda, conductor	Sonpact SPT 92004 DDD
Concertino de printemps	Yvonne Astruc, violin; orchestra conducted by Darius Milhaud CD 3 (6)	The Classical Collector EPM ADD 150 122
Concertino de printemps	Ensemble conducted by Darius Milhaud	Pearl 9459
Concerto for clarinet	Hommage à Benny Goodman, Eduard Brunner, clarinet; Bavarian Radio Sym Orch, Urs Schneider, conductor	Koch/Schwann 3 1005 1 DDD
Concerto for harp	Milena Sperlová, harp; Brno State Philharmonic Orchestra, Frantisek Jilek, conductor; Vol 5 (6-9)	PRAGA PR 250025
Concerto for harp	Frédérique Cambreling, harp; Orchestre de l'Opéra de Lyon, Kent Nagano, conductor	Erato DDD 2292 45820 2
Concerto for percussion and small orchestra	Rebounds, Evelyn Glennie, percussion	RCA 61277
Concerto for percussion and small orchestra	Music of France, (Recorded 1955-1958), Leopold Stokowski, conductor	Music and Arts 778Q (1993)
Concerto for percussion and small orchestra	Rumyana Mihailova, percussion; Orchestral Ensemble of the Sofia Philharmonic Orch; Jean Yves Gandin, conductor	Gega GEG 112 (1992)
Concerto no. 1, for piano	Marguerite Long, piano; National Orchestra, Darius Milhaud, conductor; CD 2 (13-15)	The Classical Collector EPM ADD 150 122
Concerto no. 1, for piano	Claude Helffer, piano, National Orchestra of France, David Robertson, conductor	Erato 2292-45992-2
Concerto no. 4, for piano	Claude Helffer, piano, National Orchestra of France, David Robertson, conductor	Erato 2292-45992-2
Concerto no. 1, two pianos	Vlastimil Lejsek & Vera Lejsková, soloists; Prague National Theatre Orch, Milos Konvalinka, conductor; Vol 5 (3-5)	PRAGA PR 250025

Concerto no. 2, for violin	Great Artists Series: André Gertler, violin; Prague Symphony Orchestra; Václav Smetáček, conductor	Supraphon 11 1814-2 911 AAD
Création du monde, La	Orchestra of 19 soloists, Darius Milhaud, conductor	CD 2 (1) The Classical Collector 150 122
Création du monde, La	Atlantic Sinfonietta, Andrew Schenck, conductor	Koch 7091
Création du monde, La	Composers in Person, Orchestre du Théâtre Champs Elysées, Darius Milhaud, conductor	EMI Classics CDC 7 54604 2 (1993 reissue)
Création du monde, La	Boston Symphony Orchestra, Charles Munch, conductor	RCA/BMG GD 60685 ADD
Création du monde, La	Czech Philharmonis, Vaclav Neumann, conductor	Supraphon 111105
Création du monde, La	Orchestre de l'Opéra de Lyon, Kent Nagano, conductor	Erato DDD 2292 45820 2
Création du monde, La	Ensemble St Louis de France; Bernard Jean, conductor	FNE 555
Création du monde, La	Ulster Orchestra, Pascal Tortelier, conductor	Chandos 9223
Danses de Jacarémirim, violin/piano	Complete Works for Violin and Piano (except Trois Caprices de Paganini), Phillips, violin; Tharaud, piano	Cybelia CYB 401
Duo for two violins	Krycia Osostowicz, Ernst Kovacic, violins;	Hyperion CDA 66473
Duo concertant, clar/piano	Paul Meyer, clarinet; Eric Le Sage, piano	Denon DEN 81757 9282 2 (1991)
Duo concertant, clar/piano	V. Soames, clarinet; J. Drake, piano	AVZ 3031 DDD
Duo concertant, clar/piano	Trio Bellerive: Sandra Goldberg, violin; Heinrich Mätzener, clarinet; Robert Hairgrove, piano	Koch/Schwann 3-1310-2 (1992)
Elégie for cello/piano	Groupe des Six: Works for Cello and Piano, M. Nyikos, cello; J. Smykal, piano	Koch/Schwann CD 310 059 H1 Koch/Schwann CD 310 059
Elégies, Trois, voice/piano	A-Courting We Will Go, Kathleen Livingstone & Neil Mackie, vocal soloists, John Blakely, piano	Unicorn Souvenir Series UKCD 2009 DDD
Enfantines, piano, 4 hands	Duo Crommelynck	Claves 50 9214 DDD
L'Enlèvement d'Europe	L'Ensemble des temps moderne, Bernard Dekaise, conductor	ADDA 590113 AD 184 (1992)
Etudes, Cinq	Claude Helffer, piano, National Orchestra of France, David Robertson, conductor	Erato 2292-45992-2
Euménides, Les Processional from the finale	Chorale Caecilia d'Anvers et l'Orchestre des Nouveaux Concerts d'Anvers, Louis de Vocht, conductor	CD 1 (23) The Classical Collector EPMADD 150 122
Fantaisie Pastorale	Riccardo Caramella, piano; Orchestre Régional de Cannes, Provence, Alpes, Côte d'Azur, Philippe Bender, conductor	Nuova Era 7130 (1992)
Fantaisie Pastorale	Vlastimil Lejsek, piano; Brno State Phil Orch, Jiri Waldahns, conductor; Vol 5 (2)	PRAGA PR 250025
Fantaisie Pastorale, piano & orch (arr 2 pianos)	Elena Winther & Vladimir Pleshakov, two pianos	Sonpact SPT 92004 DDD

Farandoleurs, vln/piano	Complete Works for Violin and Piano (except Trois Caprices de Paganini), Phillips, violin; Tharaud, piano	Cybelia CYB 401
Fête de la musique, La	Elaine Fels, Eliette Schenneberg, Raoul Gourgues, Jean Claverie, vocal quartet; orchestra conductor, Darius Milhaud CD 3 (8)	The Classical Collector EPMADD 150 122
Four Sketches	Françoise Choveaux, piano	MKI 369205-2
Hommage à Comenius	Eva Zikmundová, soprano, Jindrich Jindrák, baritone; Prague Radio Sym Orchestra, Josef Hrnčíř, conductor; Vol 3 (9,10)	PRAGA PR 250012
L'Homme et son désir	L'Ensemble des temps modernes, Bernard Dekaise, conductor	ADDA 590113 AD 184
L'Homme et son désir	Ensemble Roger Désormière, Darius Milhaud, conductor; CD 1	The Classical Collector 150 122
L'Homme et son désir	Blanche Christensen, sop, Myrene Nixon, mezzo-sop, Ronald Christensen, ten, Pym Chartand, bass, Utah Symphony, Maurice Abravanel, conductor	Vanguard Classics 089070-71 ADD
Hymne de glorification	Françoise Choveaux, piano	MKI 369205-2
Intégrale pour piano (3 vols) complete piano works[except L'Enfant aime, Les Charmes de la vie, Le Globetrotter, Méditation and Le Tour de l'exposition] Vol 1: Trois Valses, Accueil amical, Une journée, L'Album de Mme Bovary, Quatre Romances sans paroles, Saudades do Brasil Vol 2: Jeu, Mazurka, L'Automne, Four sketches, Trois rag-caprices, Le Tango des Fratellini, Choral, Printemps, Touches noires, Touches blanches, La muse ménagère Vol 3: Suite, Sonate no. 1, Sonate no. 2, Sonatine, Hymne de glorification	MKI 329205-2 Françoise Choveaux, soloist	
Introduction et marche funèbre	Orch Philharmonique de Paris, Darius Milhaud, conductor	Harmonia Mundi LDC 278 1069
Introduction et marche funèbre	N B C Symphony Orchestra, Guido Cantelli, conductor; reissue of record made December 11, 1950	AS 542 ADD
Jack in the Box (Satie, orch by Milhaud)	Weekend Classics; London Festival Players, Bernard Herrmann, conductor	London LON 421 395-2 AAD
Jeu	Françoise Choveaux, piano	MKI 369205-2
Journée, Une	Françoise Choveaux, piano	MKI 369205-2
Malheurs d'Orphée, Les	soloists, chorus and orchestra of National Théâtre de l'Opéra, Darius Milhaud, conductor	Adès 13.284-2 AAD
Malheurs d'Orphée, Les	Matrix Ensemble, Robert Ziegler, conductor; (from the salon of the Princesse de Polignac)	Academy Sound & Vision ASV CD DC A 758
Mazurka	Françoise Choveaux, piano	MKI 369205-2
Mort d'un tyran, La	Orch Philharmonique de Paris, Charles Brück, conductor	Harmonia Mundi LDC 278 1069
Muse ménagère, La	Françoise Choveaux, piano	MKI 369205-2
Music for Prague	Czech Phil Orch, Darius Milhaud, conductor; CD 1 (14)	The Classical Collector 150 122

Music for Prague	Czech Philharmonic, Darius Milhaud, conductor	Multisonic 310022
Music for Prague	Czech Phil Orch, Darius Milhaud, conductor; Vol 3 (6-8)	PRAGA PR 250012
Opéras-minute, Trois	Capella Cracoviensis, Karl Rickenbacher, conductor	Koch/Schwann 3-1139-2 (1992)
Opéras-minute, Trois	Instrumental and Vocal Ensemble Pro Musica; Jane Bathori, Jean Planel, Georges Petit, Anne Valencin, Marthe Brega, Jean Hazart, voices; Darius Milhaud, conductor; CD 2 (9,10,11)	The Classical Collector EPMADD 150 122
Opéras-minute, Trois	Ensemble Ars Nova and Ensemble vocal Jean Laforge, Alexandre Siranossian, conductor	Arion ARN 68195 (1992 reissue)
Pacem in terris	Florence Kopleff, Louis Quilico, vocal soloists; Univ. of Utah choruses, Utah Symphony Orchestra, Maurice Abravanel, conductor	Vanguard Classics 08 9070 71 ADD
Pastorale for organ	Joachim Grubich, soloist; Vol 2 (3)	PRAGA PR 250008
Pastorale, ob/clar/bsn	20th Century Music for Wind Trio, London Wind Trio	IMP Masters MCD 38
Pauvre Matelot, Le	soloists, chorus and orchestra of National Théâtre de l'Opéra, Darius Milhaud, conductor	Adès 13.284-2 AAD
Paysandu (Saudades do Brasil No. 12)	Marguerite Long, piano CD 3(1)	The Classical Collector EPMADD 150 122
Petit Concert, clar/piano arr. by Roger Calmel	Trio Bellerive: Heinrich Mätzener, clarinet; Robert Hairgrove, piano	Koch/Schwann 3-1310-2 (1992)
Petite symphonie no. 5	Prague Wind Band, Libor Pesek, conductor; Vol 1 (6-8)	PRAGA PR 250007
Petite symphonie no. 5	Harmonie Ensemble, Steven Richman, conductor	Mus & Arts CD 649 (1993)
Petites Symphonies nos. 1,2,3 and 5	L'Ensemble des temps modernes, Bernard Dekaise, conductor Concert of the Philharmonic Society of Brussels, April 27, '92	ADDA 590113 AD 184 (1992)
Petites Symphonies nos. 1,2,3 & 5	Sinfonia Orchestra of Chicago, Barry Faldner, conductor	Koch 7067
Petites Symphonies, Six	Capella Cracoviensis, Karl Rickenbacher, conductor	Koch/Schwann 3-1139-2 (1992)
Petites Symphonies, Six	Ensemble Villa Musica	MDG 3449
Poèmes de Cendrars, Deux	Kühn Mixed Chorus, Pavel Kühn, choirmaster; Vol 2 (1)	PRAGA PR 250008
Poèmes de Cocteau, Trois	Jane Bathori, mezzo soprano, Darius Milhaud, piano; CD 1	The Classical Collector 150 122
Poèmes Juifs	Carol Farley, soprano; John Constable, piano	ASV CD DCA 810 DDD (1992)
Poèmes Juifs, nos. 1,5,6	Jane Bathori, mezzo soprano, Darius Milhaud, piano: CD 1(8)	The Classical Collector 150 122
Préludes, nos. 8,7,3 (org)	Jaroslav Tvrzsky, organ; Vol 4 (4)	PRAGA PR 250013
Préludes nos. 1, 2, (organ)	Bowers-Broadbent, organ	ECM 437 956
Printemps, for piano	Darius Milhaud, soloist; CD 1 (5-7)	The Classical Collector 150 122

Printemps	Françoise Choveaux, piano	MKI 369205-2
Le Printemps, vln/piano	Complete Works for Violin and Piano (except Trois Caprices de Paganini), Phillips, violin; Tharaud, piano	Cybelia CYB 401
Printemps, Le, vln/piano	Trio Bellerive: Sandra Goldberg, violin; Robert Hairgrove, piano	Koch/Schwann 3-1310-2 (1992)
Printemps, Le, vln/piano	Gidon Kremer, violin; Elena Bachkirova, piano	ADD Philips 432 513 2 ADD Eurodisc GD 69323 (1992)
Rag Caprices, Trois (orch)	Capella Cracoviensis, Karl Anton Rickenbacher, conductor	Koch/Schwann 3-1138-2 (1992)
Rag-Caprices, Trois (po)	Françoise Choveaux, piano	MKI 369205-2
Retour de l'enfant prodigue, Le	Vocal and instrumental soloists, Darius Milhaud, conductor	Accord 201902 AD 690 (1992)
Rêves de Jacob, Les	Ensemble Villa Musica	MDG 3449-S
Rêves de Jacob, Les	Lajos Lencses, oboe, and German Chamber Soloists, (members of the Stuttgart Radio Symphony) Gilbert Varga, conductor	CPO 999114
Romance (possibly from Trois Rag-caprices)	Charlotte Martin, piano	Educo 3185
Romances sans paroles, Quatre	Françoise Choveaux, piano	MKI 369205-2
Salade (excerpt - Tango)	René Mahé, Camille Rouquetty, Edmond Chastenet, Pierre Froumenty, voices of the Opera; Opera orchestra, Darius Milhaud, conductor CD 2 (2)	The Classical Collector EPM ADD 150 122
Satie: Trois Mélodies	Jane Bathori, mezzo soprano, Darius Milhaud, piano: CD 1	The Classical Collector 150 122
Saudades do Brasil (orch)	Composers in Person, Orchestre du Théâtre Champs-Élysées, Darius Milhaud, conductor	EMIClassics CDC754604 2 (1992)
Saudades do Brasil (orch)	Capella Cracoviensis, Karl Rickenbacher, conductor	Koch/Schwann 3-1138-2 (1992)
Saudades do Brasil (orch)	London Festival Players, Bernard Herrmann, conductor	London LON 421 395-2 AAD
Saudades do Brasil (po)	Darius Milhaud, piano; CD 1 (19,20,21,22)	The Classical Collector 150 122
Saudades do Brasil (po)	Antonio Barbosa, piano	Connoisseur Society CD 4190
Saudades do Brasil (po)	Françoise Choveaux, piano	MKI 369205-2
Saudades do Brasil (po)	Marcelo Bratke, piano	Olympia OLY 427
Saudades do Brasil, arr fl/gtr, (Corcovado)	Classical flute à la jazz, unnamed work, arr. for flute and guitar, probably "Corcovado": Hall, flute, Walker, guitar	IMP MCD 62
Scaramouche, 2 pianos	James Anagnoson and Leslie Kinton, two pianos	CBC Records SMCD 5120 DDD
Scaramouche, 2 pianos	French 4-hand Piano Music; Walter & Beatrix Klien, pianos	2 VXB 5078 ADD
Scaramouche, 2 pianos	Marcelle Meyer and Darius Milhaud, two pianos CD 3 (9)	The Classical Collector 150 122

Scaramouche, 2 pianos	Composers in Person, Marcelle Meyer and Darius Milhaud, two pianos	EMI Classics CDC7546042 (1992)
Scaramouche, 2 pianos	Katia and Marielle Labèque, two pianos	Philips 426 284 2 DDD
Scaramouche, 2 pianos	Elena Winther & Vladimir Pleshakov, two pianos	Sonpact SPT 92004 DDD
Scaramouche, clar/piano	Hilton, clarinet; Swallow, piano	Chandos 6589
Scaramouche, clar/orch	Hommage à Benny Goodman, Eduard Brunner, clarinet; Bavarian Radio Sym Orch, Urs Schneider, conductor	Koch/Schwann 3 1005 1 DDD
Scaramouche, fl/po	D. Becker, flute; W. Genuit, piano	Bayer BR 100059
Scaramouche, sax/piano	Detlef Bensman, saxophone; Mikael Rische, piano	Schwann CD 3 10 071
Scaramouche, sax/piano	<i>Hot Sax</i> , Demmier, saxophone; Grabinger, piano	Bayer BYR 100098
Scaramouche (arr wnd qnt)	Ensemble St Louis de France; Bernard Jean, conductor	FNE 555
Scaramouche, sax/orch	Sohre Rahbari, soloist; BRT Brussels Philharmonic, Alexander Rahbari, conductor	Marco Polo 8.223374 DDD also HKG 223374
Scaramouche, sax/orch	Sohre Neidenbach-Rahbari, saxophone; Czech Philharmonic Orchestra, Alexander Rahbari, conductor; Vol 4 (2)	PRAGA PR 250013
Scaramouche, sax/orch	Hlavac, saxophone, unnamed orchestra and conductor	Panton PAT 810884
Septuor	Vocal & instrumental soloists, Darius Milhaud, conductor	Accord 201902 AD 690 (1992)
Service sacré	Heinz Rehfuss, R.T.F. chorus, Orchestre du Théâtre de l'Opéra; Darius Milhaud, conductor	ADD Accord 201 892 reissue (1992)
Service Sacré	Vocal Provence: Choeur Régional Provence-Alpes-Côte d'Azur, Jean Francois Sénart, conductor; Chantal de Zeeuw, organ; Jean Vendassi, cantor; Didier Bourguignon, récitant	ARCAM 590143 AD184 (1992)
Sextuor à cordes	Sextuor à cordes de l'Atelier Instrumental d'Expression Contemporaine (AIEC)	R E M 31 11 66 CD (1992)
Soirées de Pétrograd	Jane Bathori, mezzo soprano, Darius Milhaud, piano: CD 1	The Classical Collector 150 122
Sonate no. 1, for piano	Françoise Choveaux, piano	MKI 369205-2
Sonate no. 2, for piano	Françoise Choveaux, piano	MKI 369205-2
Sonate, cello/piano	Groupe des Six: Works for Cello and Piano, M. Nyikos, cello; J. Smykal, piano	Koch/Schwann CD 310 059
Sonate no. 1, viola/piano	Karel Spelina, viola, Karel Friesl, piano; Vol 2 (5-8)	PRAGA PR 250008
Sonate no. 1, vln/piano	Complete Works for Violin and Piano (except Trois Caprices de Paganini), Jean-Marc Phillips, violin; Alexandre Tharaud, piano	Cybelia CYB 401
Sonate no. 2, vln/po	Complete Works for Violin and Piano (except Trois Caprices de Paganini), Phillips, violin; Tharaud, piano	Cybelia CYB 401
Sonate no. 2, vln/piano	André Gertler, violin, Alfred Holecek, piano; Vol 1 (2-5)	PRAGA PR 250007

Sonate no. 2, vln/piano	Great Artists Series: André Gertler, violin, Diane Andersen, piano	Supraphon 11 1814-2 911 AAD
Sonate no. 2, vln/piano	Clara Bonaldi, violin; Sylbaine Billier, piano	Arion ARN 68195 (1992 reissue)
Sonate no. 2, vln/piano	Trio Bellerive: Sandra Goldberg, vln; Robert Hairgrove, po	Koch/Schwann 3-1310-2 (1992)
Sonate no. 2, vln/piano	Frank Peter Zimmermann, violin; Alexander Longuich, piano	EMI Classics 7545 412 (1993)
Sonate for 2 violins/piano	Krysia Osostowicz, Ernst Kovacic, violins; Susan Tomes, piano	Hyperion CDA 66473
Sonate for cello/piano	M. Nyikos, cello; J. Smykal, piano	Koch/Schwann CD 310059 H1
Sonate for cello/piano	Pierre Pénassou, cello; Jacqueline Robin, piano	Arion ARN 68195 (1992)
Sonate for flute/oboe/ clarinet/piano	Catherine Cantin, flute; Maurice Bourgue, oboe; Michel Portal, clarinet; Pascal Rogé, piano	Decca 425 861 2 DDD (1991) also LON 425 861
Sonatine for piano	Françoise Choveaux, piano	MKI 369205-2
Sonatine, clar/piano	Paul Meyer, clarinet; Eric Le Sage, piano	Denon DEN 81757 9282 2 (1991)
Sonatine, clar/piano	V. Soames, clarinet; J. Drake, piano	AVZ 3031 DDD
Sonatine, clar/piano	Trio Bellerive: Heinrich Mätzener, clarinet; Robert Hairgrove, piano	Koch/Schwann 3-1310-2 (1992)
Sonatine, flute/piano	Josef Jelínek, flute, Emil Leichner, piano; Vol 1 (9-11)	PRAGA PR 250007
Sonatine, flute/piano	Kurt Redel, flute; Noël Lee, piano	Arion ARN 68195 (1992)
Sonatine, oboe/piano	Jan Adamus, oboe, Stanislav Bogunia, piano Vol 2 (10-12)	PRAGA PR 250008
Songes, Les /orchestra	Orchestra of Paris, Darius Milhaud, conductor CD 2 (12)	The Classical Collector 150 122
Songes, Les for two pianos	Elena Winther & Vladimir Pleshakov, two pianos	Sonpact SPT 92004 DDD
Sonnets composés en secret de Jean Cassous, Six	Raphaëlle Farman, Anne Constantin, sopranos; Florence Katz, mezzo soprano; Hervé Lamy, tenor; Vincent Darras, counter-tenor; Laurent Naoury, baritone; with Ensemble Erwartung, Bernard Desgraupes, conductor	ADDA 581292 AD 184 DDD
Sonnets composés en secret de Jean Cassous, Six	Groupe vocal de France; John Alldis, conductor	EMI 7 54452-2
Stanford Serenade	Lajos Lencses, oboe & members of the Stuttgart Radio Orchestra, Gilbert Varga, conductor	CPO 999114 (1992)
Suite Opus 300	Elena Winther & Vladimir Pleshakov, two pianos	Sonpact SPT 92004 DDD
Suite d'après Corrette	20th Century Music for Wind Trio, London Wind Trio	IMP Masters MCD 38
Suite d'après Corrette	Ensemble Villa Musica	MDG 3449-S
Suite d'après Corrette	Zdenek Hedba, oboe, Adolf Nechvátal, clarinet, Pavel Zedník, bassoon; Vol 2 (9)	PRAGA PR 250008
Suite for piano	Françoise Choveaux, piano	MKI 369205-2

Suite for piano	Monique Müller, piano	Gallo DA CD 680
Suite Française	London Wind Orchestra, Denis Wick, conductor	ASV 2067 (reissue 1992)
Suite Opus 300	Elena Winther & Vladimir Pleshakov, two pianos; Almeida Instrumental Ensemble, Antonio de Almeida, conductor	Sonpact SPT 92004 DDD
Suite , violin/clar/piano	Trio Bellerive: Sandra Goldberg, violin; Heinrich Mätzener, clarinet; Robert Hairgrove, piano	Koch/Schwann 3-1310-2 (1992)
Suite Provençale	Composers in person, Orchestre du Théâtre Champs Elysées, Darius Milhaud, conductor	EMI Classics CDC 7546042 (1992)
Suite Provençale	Orchestre de la Société des concerts du conservatoire, Serge Baudo, conductor	Harmonie Mundi LDC 278 1069
Suite Provençale	National Orchestra, Roger Désormière, conductor; CD 3 (7)	The Classical Collector 150 122
Suite Provençale	Orchestre Régional de Cannes, Provence, Alpes, Côte d'Azur; Philippe Bender, conductor	Nuova Era 7130 (1992)
Suite Provençale	L'Orchestre du Capitole de Toulouse, Michel Plasson, conductor	DGG 435-437 2 (1992)
Suite Provençale	Detroit Symphony Orchestra, Neeme Järvi, conductor	Chandos 9072 (1992)
Suite Provençale	Boston Symphony Orchestra, Charles Munch, conductor	RCA/BMG GD 60685 ADD
Symphonie no. 1	Orchestre du Capitole de Toulouse, Michel Plasson, conductor	DG 435 437 2 (1992)
Symphonie no. 2	Orchestre du Capitole de Toulouse, Michel Plasson, conductor	Erato 45841 2 AW
Symphonie no. 4	French National Radio Orchestra, Darius Milhaud, conductor	Erato 45841 2 AW
Symphonie no. 8	French National Radio Orchestra, Darius Milhaud, conductor	Erato 45841 2 AW
Symphonie, no. 8	Czech Phil Orch, Václav Neumann, conductor; Vol 4 (5-8)	PRAGA PR 250013
Symphonie, no. 10	Czech Philharmonic, Darius Milhaud, conductor	Multisonic 310022
Symphonie no. 10	Czech Phil. Orch, Zdenek Kosler, conductor; Vol 3 (2-5)	PRAGA PR 250012
Tango des Fratellini, Le	Françoise Choveaux, piano	MKI 369205-2
Touches blanches	Françoise Choveaux, piano	MKI 369205-2
Touches noires	Françoise Choveaux, piano	MKI 369205-2
Valses de Mme. Bovary, Trois	Françoise Choveaux, piano	MKI 369205-2
Visages, Quatre, vla/po	Wolfram Christ, viola, Ivan Klánsky, piano; Vol 2 (5-8)	PRAGA PR 250008

NEWS THROUGH REVIEWS: RECORDINGS

The Society thanks those who have sent copies of record reviews to share with Newsletter readers.

OPUS SCHWANN REVIEWS

Musicians Elliott and Elizabeth Hurwitt's two articles published in the Schwann Opus issues for Spring and Summer 1993 give lively attention to Milhaud's ballets and instrumental chamber music (Part One) and to his songs, operas, and orchestral and choral works (Part Two). They present enlightening comparisons of recordings. Reprinted below are selected excerpts quoted from each part. For more detail, see Schwann Opus, Spring 1993, pp. 9-18, and Summer 1993, pp. 16-26.

... In music as in life, Milhaud loved to experiment and explore, and maintained throughout his long and grand career a respectful unwillingness to be bound by tradition, swayed by fashion, or daunted by criticism. Milhaud's hundredth birthday year is a fitting time to celebrate his abundant musical offering, still strikingly fresh to the ear.

... The sophistication of Milhaud's polytonal textures notwithstanding, his music makes a straightforward appeal to the ear and heart. The qualities he sought in his students' work were evident in his own — "charm, gaiety, and fierceness." He cautioned young composers against what he called "over-development" in the name of the profound. "It is false," he insisted, "that the profundity of a work proceeds directly from the boredom it inspires."

... Milhaud developed a personal musical language which is never obscured despite the almost limitless variety of moods and locales he evokes. His ballets and piano music inspired by time spent in Brazil and Harlem have an irresistible jazziness. Paris and his native Provence are lovingly recalled in some of his more lyrical passages. Milhaud's ferocious dramatic music based on subjects from Greek tragedy, his tender depictions of domestic joy and moving memorials to his dead, come as a surprise amid the ebullience that pervades most of his work. Throughout the extraordinary range and depth of Milhaud's output, his distinct voice remains tonal and direct — intelligent, and intelligible even to the uninitiated. This voice is compellingly present in the array of new compact discs. . . .

Milhaud's great early ballet, *Le boeuf sur le toit* (1919, scenario by Cocteau), is one of his most protean pieces, with different dissonances and rhythms emerging in each recording. Under Leonard Bernstein and the Orchestre National de France (EMI CDC 7478452, recorded 1978), the sound is sleek and glitzy, like a good pops orchestra or Broadway pit band. . . . Far better is a performance by Yan Pascal Tortelier conducting the Ulster Orchestra (Chandos 9023, recorded 1991). . . . The orchestra's soloists really shine here. . . . Most important of all, the Brazilian rhythms are persuasively handled by this Irish group.

An electrifying performance of *Le boeuf sur le toit* has recently been issued on the Praga label . . . part of a series of . . . [Milhaud] centenary CDs . . . consist[ing] of live and studio recordings, made for the most part in Prague, all between 1957 and 1990. . . . In the case of *Le boeuf sur le toit*, the live 1989 performance by the Czech Philharmonic under Libor Pesek is delirious with pleasure . . . overall the ensemble precision and the level of playing are astounding, from the shuffle of the guiro and tambourine, to the

eager, optimistic trumpet, to the special warmth of the Bohemian string and clarinet sound. If you can sit still while listening to this, you really ought to see a doctor.

As good as the Prague performance is, however, there is yet an even better one, new on the Hyperion label (CDA 66594). On this all-Milhaud disc, recorded in January 1992, Ronald Corp and the New London Orchestra give an intensely focused, detailed view of the score that is wonderfully lively and spirited. . . . Where Pesek's performance is all ecstasy, Corp's is all desire. . . . The liner notes, by Robert Matthew-Walker, are a better introduction to Milhaud than most articles and books on the composer.

An excellent four-hand piano rendition of *Le boeuf sur le toit* by Philippe Corre and Edouard Exerjean opens at a breakneck pace, and successfully brings out the crazy rhythms and anarchic spirit of the piece. It is paired with good performances of *Scaramouche* and *Carnaval à la Nouvelle Orléans* (Pierre Verany PV 786 091, released 1986). The label is hard to find in the U. S., but well worth looking for.

L'homme et son désir was composed in Brazil in 1917-18, during Milhaud's tenure as secretary to Paul Claudel. Inspired by the tropical surroundings, and by a visit from Nijinsky, it has a steamy, almost hallucinatory quality, enhanced by the vocalises of Claudel's "poème plastique" for vocal quartet. . . . Claudel divided the staging into four horizontal tiers and Milhaud deployed his ensemble in six groups on either side of tiers one to three. This resulted in some unusual spatial-sonic effects and a great deal of instrumental independence. Even today *L'homme et son désir* sounds like nothing else ever written. In particular, the writing for percussion and whistle sounds utterly contemporary. The 1948 recording in the Classical Collector anthology [EMI 150 122], with Milhaud conducting the Ensemble Roger Désormière, is the only one currently available. It is a revelation. . . .

... Of the numerous available recordings [of *La Création du monde*] the oldest is a 1932 performance conducted by the composer (Pearl GEMM CE 9459) . . . an interesting historical document, with judicious, relaxed tempi, and a lively, irreverent feeling. The very precariousness of some of the ensemble work gives this performance some of the spontaneity of a jam session that the other renditions lack. . . . Milhaud's account of *La Création* is also included in the Classical Collector set. . . . An excellent recent *Création* is that of Tortelier and the Ulster Orchestra [Chandos 9023]. . . . This is one of the best available performances, very smooth, with all-round good playing and tempi. . . .

continued . . .

Without a doubt the best *Création* is that of The Contemporary Chamber Ensemble under Arthur Weisberg (Elektra/Nonesuch 71281-2; also on cassette). The only recording that sounds as irreverent and jazzy as Milhaud's own, this is also the tightest and most proficient performance. . . .

The two collaborative ballets from the 1920s, *L'éventail de Jeanne* and *Les mariés de la Tour Eiffel*, are available in performances by Geoffrey Simon and the Philharmonia Orchestra (Chandos 8356, recorded 1984) . . . Milhaud's "Polka," [*L'éventail de Jeanne*] like the dances by his colleagues, is light and charming. *Les mariés de la Tour Eiffel*, from 1921, is a fanciful surrealist ballet with narration, originally staged in Paris by the Swedish Ballet. . . . Simon and Philharmonia do well with this repertoire, although Milhaud's own 1966 recording is more idiomatic.

. . . Milhaud's piano music displays the same broad stylistic range as the rest of his *oeuvre*. This is particularly apparent in the brief selections [performed] by Milhaud and Marguerite Long on the Classical Collector set. [four of the *Saudades* (Milhaud) and *Paysandu*, (*Saudade no. 12*) and *Alfama* from *L'Automne* (Long)]. . . .

A good collection by Billy Eidi (Arcobaleno SBCD 5400) concentrates on the lyrical side of the piano works, including the *Sonata No. 1* (1916), *Printemps, L'automne, 4 esquisses* (1941) and the *Sonatina* (1956). Even better is a set by William Bolcom (Elektra/Nonesuch 9 71316-2). . . . What makes this collection indispensable are performances of the lush, sexy *Saudades do Brasil* and the *Trois rag caprices* (1922), in which Bolcom's flair for ragtime and other music styles is put to dazzling effect. Ian Hobson gives a good performance of the *Trois rag caprices* [Arabesque Z 6569]. . . . His performances of the sparkling shimmy *Caramel Mou* (1920) and the *Suite for Clarinet, Violin and Piano* (1936) are a pleasure . . . [Martin] Jones gives credible performances of the *Trois rag caprices* and the early *Suite pour le piano* (1913), the latter in its only recording . . . A new recording of the *Saudades* by Antonio Barbosa (Connoisseur Society CD 4190) is well played and shows attention to structure. . . .

The best modern performance of *Scaramouche* is that by Katia and Marielle Labèque (Philips 426 284-2, recorded in 1989). . . . Milhaud himself recorded *Scaramouche* in 1938 with Marcelle Meyer. This interpretation, included in the Classical Collector anthology, remains the most masterly, relaxed yet incisive and crisp, with the slow second movement more eloquently played than in any other performance to date. Milhaud and Meyer's spirit is appreciatively evoked, however, in Vladimir Pleshakov and Elena Winther's 1992 *Scaramouche* on Sonpact (SPT 92204 M7 865). This disc also contains a fine performance of *Le bal martiniquais*, three movements from the ballet *Les songes, Suite concertante**, *Concertino d'automne*, and the *Fantaisie Pastorale*

*This is a misnomer given on the record. The true title of the work, written for Gold and Fizdale, is *Suite Opus 300*. The Hurwitts continue with comments about recordings of the saxophone and clarinet arrangements of *Scaramouche*, followed by discussion of recorded performances of Milhaud's organ works. (Opus, page 16.) The Hurwitts continue:

Milhaud wrote an enormous amount of chamber music. At its center lie the 18 string quartets composed between 1912 and 1950 [Cybelia CY 804-808], a consistently absorbing body of work that is far too little known. . . . All Milhaud's quartets are good, placing him in the elite company of Bartók, Shostakovich and Elliott Carter among twentieth century quartet composers. . . .

The remainder of the article critiques recordings of the second violin sonata and other string chamber music as well as the wind music and the *Petites symphonies*. See pp. 17 and 18. In Part Two of their article, "Orpheus in Aix", the Hurwitts make the following excerpted comments on vocal music, sacred and secular:

. . . The vocal reissues on Chant du Monde CDM LDC 278 1069 contrast the darkest of Milhaud's cantatas with his sunniest song cycles, and are played by members of the Orchestre Philharmonique de Paris, led by the composer. *Le château du feu* . . . is a study in anguish. . . . Both the work and the performance command respect. [In] *La mort d'un tyran* (1932) . . . the result is vivid and unsettling . . . the performance [of *Catalogue de fleurs*] captures the subtly surreal tone of the songs. . . on one of a series of Nimbus discs (NI 5337) devoted to Hugues Cuénod . . . [his] warm tenor and subtle nuances of phrasing caress [with Geoffrey Parsons, piano]. . . .

Among the best of these performances [The Classical Collector 150 122] is Martial Singher's moving account of *Six chansons populaires hébraïques* (1925), an impressive cycle not available in a modern recording. . . . Accompanied by Milhaud, Singher's dignified baritone honors the songs' elemental strength. The Classical Collector also includes a number of great performances by Jane Bathori with Milhaud at the keyboard [*Poèmes juifs, Les soirées de Péetrograd, Trois poèmes de Jean Cocteau* and Satie's *Trois Mélodies*]. . . .

Les amours de Ronsard is offered in a superlative performance on ADDA 581292 AD 184 under Bernard Desgraupes. The most uniformly fine collection of modern Milhaud performances, this disc is devoted to Milhaud compositions for vocal quartet and instruments. . . .

The article continues with comments about other vocal and choral music and gives a highly favorable recommendation to the CD of the *Service sacré* conducted by Jean-François Sénart for Arcam 590143. The four recordings of the *Opéras-minute* are praised, as is the Disques Montaigne TCE 8750 CD (1987) recording of *Christophe Colomb*. The recording of *Les Malheurs d'Orphée* and *Le pauvre matelot* with Milhaud conducting (*Adès* 13.284-2) and of *Carnaval de Londres* are recommended (see the record listings in this Newsletter.)

The Hurwitts praise the Rostropovich recording of the *Concerto No. 1* for cello, and Frédérique Cambreling's performance of the *Concerto for harp*. They state that the best single disc of historic orchestral performances features violinist Louis Kaufman (Music and Arts CD 620), conducted by Milhaud [which recording includes *Concertino de printemps, Concerto No. 2* for violin, and *Danses de Jacarémirim*, the last with Arthur Balsam, piano.] The article ends with praise for CDs of *Carnaval d'Aix* and *Concertino d'hiver*, followed by the naming of ten recordings which they consider to be the best. For these, consult the Schwann Opus article, p. 24.

HERBERT KUPFERBERG, in *Parade Magazine*, September 2, 1990; review of John Ogdon and Brenda Lucas's performance of *Scaramouche* (IMP 11) for MCA:

They bring a particularly zestful quality to Darius Milhaud's *Scaramouche* and Arthur Benjamin's *Jamaican Rhumba*, music with an infectious Latin beat and flavor. Other composers [are also] represented . . . all adding up to an unusually lively keyboard collection.

CM, in *CD Review* (U.K.), London, February 1991; review of Music and Arts CD 620 that includes Louis Kaufman, violin, performing Milhaud's *Concertino de printemps*, *Violin Concerto No. 2* and *Danses de Jacarémirim* (the last with Arthur Balsam, piano):

Three stars for interest and performance, half a star off for sound. . . . Kaufman is a violinist of magisterial presence and technique. . . . The *Concertino de printemps* of 1934, the first of Milhaud's own set of "Season" concertos, is one of its composer's most winning works, eight minutes of vernal freshness with a giddily gambolling solo part. Kaufman makes the most of it, and his *sautillé* bowing in the final moments is thrown off with hair-raising aplomb. The *Violin Concerto No. 2* (1948) is an unexpectedly impressive example of Milhaud in serious vein, and is certainly an excellent vehicle for Kaufman's eloquence and noble tone.

JOHN BAUMAN, *Fanfare*, March-April 1991; review of saxophone concertos, including Milhaud's *Scaramouche*; (Marco Polo Records International 8.223374 DDD, distributed in the U.S. by Harmonia Mundi):

Sohre and Alexander Rahbari are Iranian expatriates currently living in Austria. This brother/sister team seem to work exceptionally well together, for he is a sensitive conductor and she is one of the most polished saxophonists I know. Her tone is limpid, delicate, and never harsh. Some may prefer a slightly jazzier performance of *Scaramouche*, but I know of none currently available in the composer's orchestral version that is played here.

JAMES H. NORTH, *Fanfare*, March-April 1991; review of three recordings of Milhaud works and others; "Le Spleen de Paris", *Duo Concertant* for clarinet and piano, Jecklin CO 272 ADD (Koch); "Karlsruher Solisten", *Scaramouche* for clarinet and piano, Bayer CD 100 059 DDD (Koch); and "The French Saxophone", *Scaramouche* for saxophone and piano, BIS CD 209 AAD:

. . . What these discs have in common is that the players are uniformly excellent, but not one of them is French . . . Milhaud's *Duo concertant*. . . is . . . cosmopolitan. . . . *Scaramouche* (Karlsruhe) disappoints. . . . Pekka Savijoki's saxophone is . . . smooth and pure . . . beautifully recorded.

JAMES H. NORTH, *Fanfare*, March-April 1991; *Scaramouche* for clarinet and piano and *Suite* for violin, clarinet and piano, Ensemble Arpeggione ADDA AD 184 DDD (distributed by Qualiton in the U.S.):

Here is an assortment of very French chamber music for unusual groups of instruments. Milhaud's *Scaramouche* is played by clarinet and piano; its *Vif*, *Modéré* and *Braziliera* are funny and delightful, as always. The *Suite* adds a violin; its *Overture* brings in more complexity while carrying on the high spirits. *Divertissement* is calmer, and *Jeu* surrounds a lyric center with brief flights of Stravinskian fancy; *Introduction* and *Finale* begins quietly in a solemn mood but turns into a series of dance-like episodes in various tempos. . . . Performances are appropriately smooth and light. . . .

PETER J. RABINOWITZ, *Fanfare*, March-April 1991; review of *Concerto no. 1 for cello*, Mstislav Rostropovich, cello, Kant Nagano, conductor (Erato 2292-45489-2 DDD):

More than any other of our super-star virtuosos, Rostropovich has committed himself to music by living composers — and his commissions, many designed to showcase his particular expressive style, have significantly altered the shape of the cello repertoire. . . . Milhaud . . . begins his First Concerto with an angry cadenza that gives way to . . . romanticism; and his hard, intractable middle movement is followed up by a vital finale in his Brazilian vein. . . . Rostropovich [plays] with love, conviction, and a sure sense of formal [contours]; Nagano fuels the accompaniments with . . . tact and orchestral know-how. . . . The sound, too, is first-rate — far more immediate and wide-ranging than Erato's norm. Warmly welcomed.

JOHN WISER, *Fanfare*, March-April 1991; review of "French Chamber Music", including Milhaud's *Sonate* for flute, oboe, clarinet and piano (London 425 861-2 DDD):

. . . The *Elegy* composed in memory of Dennis Brain by Francis Poulenc and Darius Milhaud's sinewy and well-disciplined early quartet-sonata, are strong finishers. Pianist Rogé, whose top billing does not preclude cover mention of his first-rate associates, spreads his finesse evenhandedly across this lot; all the wind players are superb and well prepared. London has done its characteristically solid recording job under the supervision of Paul Myers. All told, a vastly entertaining collection, strongly recommended.

LAURENT BARTHEL, *Repertoire Magazine*, France, April 1991; "Salute to France", including Milhaud's *Petite symphonie no. 5 (Dixtuor)*, Harmonie Ensemble, Steven Richman, conductor (M & A CD 649):

One would appreciate it if French ensembles with varying instrumentation of the same type would more often present such alluring curiosities. . . . The interpretation is fresh, without bombast, always finding just the right style. A remarkable piece of work, and for us, the French, carelessly forgetful of our patrimony, certainly an object lesson. Technical: transparent recording, with respect for sonority, and a somewhat dry, but natural acoustic.

JAMES H. NORTH, *Fanfare*, May-June 1991; review of Katia and Mariella Labèque, 2 pianos, performing *Scaramouche* and music by Poulenc (Philips 426 284 DDD):

. . . Milhaud's *Scaramouche* fits nicely with the Poulenc

style. Once again the Labèques find just the right touch; they are especially delicious in the final samba. . . . I cannot imagine more splendid performances for any of these works.

MIKE SILVERTON, *Fanfare*, May-June 1991; review of *Petite symphonie no. 5 (Dixtuor)* in "Salute to France" (Music & Arts CD 649 DDD), Harmonie Ensemble, Steven Richman, conductor:

A charming disc! — a beautiful disc! . . . you're not likely to have another recorded performance of . . . Milhaud's wryly mischievous six-minute symphony for ten winds. Further words are wasted, except for panache — the program, the performances, the sound. A honey of a disc!

PAUL A. SNOOK, *Fanfare*, May-June 1991; review of Milhaud's *Sonate* for violin and harpsichord, with other non-Milhaud works (Albany Troy 041 ADD):

. . . Writing for the violin always brought out the sunny best in Milhaud, and his sonata composed the same year and for the same duo as the Piston [1945, for Alexander Schneider, violin, and Ralph Kirkpatrick, harpsichord] is a superlative product of the transitional period from his earlier more populist phase to his more abstract-expressionist or "tachiste" manner, and it aptly combines the strengths of both approaches. . . .

[Charles] Castleman [violinist] acquits himself with his customary musicianship and expressive flair — and his various collaborators meet him on the same high and accomplished plateau. They are all obviously playing for love of these particular carefully selected scores, with no hint of the perfunctory. Albany's clear, crisp, close-up analog sound survives the scrutiny of compact disc. This is a most winsome and winning collection and highly recommended.

WILLIAM ZAGORSKI, in *Fanfare*, July-August 1991; review of Martin Jones performing Milhaud's piano music (AVM AVZ 3021 DDD):

Darius Milhaud is one of those enviable composers who appears to have entered the world fully grown. . . . *Suite pour le piano* (here receiving, according to AVM's note, its world premiere recording) was composed during his twentieth year. It is a remarkable piece using, as its point of departure, Debussy's Preludes. But as a point of departure only. Milhaud's music is far more simple, direct, and immediately accessible. . . . in 1916, Milhaud composed the *Piano Sonata*, Op. 33 — an all-too-brief piece brimming with invention and high-voltage energy, and one that in its cheekier moments evokes his yet-to-be-composed *Scaramouche Suite* for two pianos. Milhaud's voice is fully formed and the work is, in the parlance of record ad writers, a blockbuster. Broad-gestured, simple, and, in its own way, deftly elegant, it requires a pianist who is able to avoid the pitfall of rendering it simplistic. Martin Jones makes a very persuasive case for this piece — nego-

tiating its hairpin turns and virtuoso demands with great aplomb, and at the same time projecting both its elegance and humor. . . . The recording is slightly recessed, warm in ambience, and a bit hazy in the midrange. The upper registers of the piano, however, cut through with clarity and impact . . . indeed, in the *Saudades do Brasil* . . . these slight technical [recording] faults become decided virtues.

Martin Jones demonstrates an affinity for the idiom of these pieces. My own sense of Milhaud piano music comes from the composer's own performance on a 1940s pre-LP recording of his own *La Muse Ménagère* (Odyssey Y33790, deleted) — fluent, offhand, simple and elegant in phrasing and voicing, but with splashy virtuosity when called for. This last phrase very much characterizes Martin Jones's readings. On repertoire . . . and performance, this release is a winner.

WILLIAM ZAGORSKI, in *Fanfare*, July-August 1991; Groupe des Six: Works for cello and piano, including Milhaud's *Elégie* and *Sonate*: (Koch/Schwann CD310059 H1 DDD):

I've often wondered . . . why it is that record companies don't turn their attention to the wondrous and virtually unrecorded output of Le Groupe des Six. The music is full of appealing invention, instrumental color, surprising deftness, clarity of purpose, unpretentious simplicity, and delightful insouciance. . . . [This] collection of cello and piano works is excellent. Both Markus Nyikos and Jaroslav Smykal have effectively tapped into the nerve centers of this music. Their performances are off-hand, virtuosic, flippant, informed and inspired by the humor and (often) strangeness of it all, and, in the end, vital and surprising at every turn. . . . Milhaud's *Elégie* is eloquent, as is his lovely sonata. At the very least, this collection demonstrates the stylistic and emotional range of this very special "school" of composition. Both the cello and piano sound are fine. In short, a significant and highly rewarding recording.

DAVID DENTON, *The Strad*, September 1991; review of *Concertino de printemps*, *Violin Concerto No. 2*, *Danses de Jacarémirim* and other non-Milhaud works, performed by Louis Kaufman (Music and Arts 620):

. . . distant memories had not prepared me for the incredible virtuosity which Kaufman demonstrates here . . . let me briefly add that he enjoyed a very colourful career, with a period in his life when he made over four hundred film scores in Hollywood, sandwiched between a long career as an internationally famous concert violinist. He was equally a fine chamber musician and for some considerable time was leader of the Kaufman String Quartet.

Even without the presence of such a distinguished soloist, the performances have significant historical interest, with Milhaud conducting two of his major works. . . . It really is inconceivable that such invaluable master tapes no longer survive, and most of the items have been taken from Kaufman's own slightly deteriorating tapes, some of which have been indifferently doctored by electronically created stereo. . . . None of this however, would make me

hesitate for one moment in obtaining such brilliant, exquisite and totally committed performances.

HERBERT GLASS, *Los Angeles Times*, May 24, 1992; review comparing recordings of *La Création du monde* and other works:

... To savor the full measure of vigor and originality in Milhaud's "Creation," turn to either . . . a reissue of the hectic, noisy occasionally scrappy and always immensely flavorful 1961 performance by conductor Charles Munch and members of the Boston Symphony, then the world's top French orchestra, with its vibrato-laden brass, its sublimely unctuous saxophone and sinuous solo clarinet (RCA Victor 60685). . . . The Munch-BSO reading comes as part of a fully packed CD that also contains . . . Milhaud's sunny "Suite Provençale" . . .

Another head-bashing but more elegantly executed version (2 x 4s with rounded edges) and without wind vibrato, is part of a 1920s program in which Yan Pascal Tortelier (son of the late cellist Paul Tortelier) directs the Belfast-based Ulster Orchestra, an unlikely but convincing proponent of French culture and wit (Chandos 9023). Tortelier and associates present a clean-lined, by no means prettified "Creation": in big-hall, typically gorgeous Chandos sound, in contrast to RCA's close-up sonics, which are well-suited to Munch's battering insistence. The Chandos disc further contains Milhaud's masterpiece of musical Dada, the Cocteau-inspired "Boeuf sur le Toit", with its Keystone Kops evocations and run-amok sambas. . . .

ASHBY, *American Record Guide*, September-October 1992; review of violin, cello and flute chamber music and *Trois opéras-minute* (Arion 68195) (Allegro Imports):

... To judge from this selection of chamber works, it's not difficult to understand the attraction for both performers and audiences — there's some delightful music here, light and unpretentious in tone, with a well-finished surface beneath the effortless veneer. The Violin Sonata is the earliest on the program. . . . It everywhere exemplifies his statement that "melody is the essence of music". But the expected polytonal twinges offer extra interest, as do some strange Messiaenesque chord streams in III and IV. By contrast, the Flute Sonatine is pure 20s, urban Paris — infected, as the composer was right after visiting Harlem, with the blues. The . . . Cello Sonata was written much later, in 1959; and the music seems more intent on challenging the listener. . . . But what are the *Trois Opéras-minute* doing on this disc?

DEJONG, *American Record Guide*, September-October 1992; review of *Le Boeuf sur le toit* and *La Création du monde*, and works by Poulenc and Ibert; Ulster Orchestra, Yan Pascal Tortelier, conductor (Chandos 9023):

A good choice of works: top-drawer, mostly extroverted, fresh, witty, brightly colored, with a jazzy snap, tailor-made for theatre and ballet but just as enjoyable for concert listening. These are works highly characteristic of

their creators and considered among their masterworks. The music reflects the exciting, fermenting cultural atmosphere of Paris of the 20s. . . . The music . . . is the fifth in a series of *French Classics* by Tortelier and his excellent Ulster Orchestra. The readings are taut, well-balanced, rhythmically incisive . . . properly jazzy and syncopated in Milhaud's masterpiece[s]. The Chandos sound is exemplary.

DEJONG, *American Record Guide*, September-October 1992; review of *La Création du monde* and *Suite Provençale* (RCA Gold Seal 60685):

... Milhaud's lovely *Suite Provençale* is one of his sunniest works, drawing on Provence dance tunes and tunes by French opera composer André Campra (1660-1744). The jazz-inspired ballet *La Création du monde* has been recorded well in the past (Milhaud, Bernstein, Weisberg) and more recently by Tortelier. . . . Munch softens the jazzy aspects and reduces the chamber-like intimacy of the work using, I believe, an enlarged string group rather than a quartet.

The monaural sound is somewhat short on highs and lows and lacks resonance. . . . But these shortcomings should not deter one from acquiring interpretations by a master conductor whose understanding of the music . . . has rarely been equalled.

HERBERT GLASS, *Los Angeles Times*, August 1, 1993; review of "Composers in Person", Milhaud conducting or performing, (EMI 54604):

... [We are reminded] through recordings of the inventiveness and vitality of [Milhaud's] familiar works, helpfully collected in a program enlisting the composer as conductor and pianist (EMI 54604).

Included are . . . (1932) recording of "La création du monde," that jazzy, bumping-grinding balletic retelling of the Adam and Eve story set in an African jungle, and the 1919 "Boeuf sur le toit," a madhouse dance burlesque to a scenario by Jean Cocteau, impregnated with the samba rhythms of Brazil, where Milhaud served in a diplomatic post during World War I.

There are also his orchestrations of "Saudades do Brasil," . . . the 1936 "Suite Provençale" and a rollicking return to the tropics (in 1937) with the delectable two-piano "Scaramouche," in which he is joined by Marcelle Meyer.

The music is pure delight, the performances richly atmospheric, whether in the bluesy cacophony of the ultra-French-sounding ensemble of soloists in "Création" — among whom the spirit readily takes precedence over the letter of the score — or in the virtuosity of the spiffy bunch of Los Angeles musicians masquerading in the "Suite" and "Saudades" as the "Concerts Arts Orchestra," taped in 1956, when classical recording actually took place in the Capitol Tower on Vine Street.

As part of the same article, Mr. Glass also comments as follows: The piano originals of the gorgeously languorous "Saudades" appear . . . via flawlessly idiomatic performances by Brazilian pianist Antonio Barbosa . . . (Connoisseur Society 4190).

NEWS THROUGH REVIEWS: PERFORMANCES

The following reviews are presented chronologically by state. References to previous publications are cited but not repeated here. DMCCPC refers to the Darius Milhaud Centennial Celebration Performance Calendar, published in July 1992. The 1992 Newsletter was one triple issue, Vol. 8, Nos. 1, 2 and 3, 36 pages.

CALIFORNIA

February 3, 1992, JOSHUA KOSMAN, *San Francisco Chronicle*: review of a concert performed on February 1st in Berkeley by the Women's Philharmonic, Jo Ann Falletta, conductor.

... The concert began with a suave, buoyant account of Milhaud's enjoyable but insanely repetitive "Le Boeuf sur le Toit."

February 11, 1992, LESLIE FRIEDMAN, *Peninsula Times Tribune*: review of Jo Ann Stenberg's student Loh Sze Leung with the Redwood Symphony, performing Milhaud's *Piano Concerto No. 2* on February 9th.

... Leung... [winner] of the 1991 Burlingame Music Club's Young Artist Competition, appeared... at Canada College... [her] playing is mature in technique and expression... Darius Milhaud's *Piano Concerto No. 2* (1941) gave Leung an opportunity to demonstrate her power and ability to project emotion at the piano. This was an exciting performance by soloist and orchestra. Leung skillfully delivered Milhaud's delightful rhythmic patterns on the brink of jazz and Carnival. ...

February 12, 1992, JANICE RIESE, *The Times*: review of the Redwood Symphony concert performance of Milhaud's *Piano Concerto No. 2* on February 9th by high school junior Loh-Sze Leung, student of Jo Ann Stenberg.

... The Milhaud *Piano Concerto No. 2* with 16-year-old Loh-Sze Leung as soloist was a definite highlight. She is petite with small but powerful hands. The work is an excellent example of Milhaud's genius and contains some of his trademarks, i.e., both hands playing the melodic line in unison but several octaves apart, fast octave passages and emphatic rhythmic patterns (in this case, jazzy in the first movement, waltz tempo in the second). Leung thoroughly mastered the work and seemed to be having a good time. ... The audience gave her long, loud accolades. ...

March 24, 1992, ANGELA OWEN, *Peninsula Times Tribune*: review of Milhaud concert at Notre Dame College in Belmont on March 20th, organized by Onnie Wegman Taylor. For details, see the DMCCPC, p. 2.

Members of the faculty, students and guest performers opened the Bay Area's Darius Milhaud Centennial Celebration at the College of Notre Dame in Belmont on Saturday. ... Taylor, who had studied with Milhaud, prefaced the concert with personal reminiscences. She then proceeded to accompany soprano Shannon McCarthy in "Rêves," a set of songs written at Mills in 1942. ... "Cantate

de l'enfant et de la mère" for narrator, piano and string quartet presented a challenge to the listener not only by its unconventional combination of performers, but also in its great musical variety of lovely melodies, wild dissonances and exciting cross rhythms. ... [It] was presented with high professionalism. ...

April 27, 1992, JOSHUA KOSMAN, *San Francisco Chronicle*: review of Mills College concert of vocal and choral music performed on April 26th.

The Mills College music department, together with a few guest performers, offered a musical tribute to the department's most eminent former member on Sunday afternoon. ... The 10 selections presented drew from both the composer's youth in France and his postwar period in this country, and the music served to remind a listener of the strengths of Milhaud's music — its generous lyricism, delicate wit and mildly pungent harmonic language.

Certainly it was easy to imagine the encouragement that this thoughtful, resolutely un-German artist would have provided for the numerous Mills students he taught over the years — generations of free-thinking American musicians. ...

The most impressive performance Sunday came from the Virtuose of the San Francisco Girls Choral Association, an octet of young singers who gave lovely, impeccably blended readings of three a cappella works, "Deux elegies romaines," a pair of Goethe settings, and "Devant sa main nue." They rendered the music with sweetness, focus and a welcome concern for the text. Even better was their account of the three-movement "Cantata from Proverbs," which Milhaud wrote at Mills in 1951. Accompanied by harpist Anne Adams, oboist Kate Carroll and cellist Nina Flyer, and conducted by Gianluca Baldi, the chorus delivered these Biblical texts (in English) with fine dramatic flair and a wonderful command of Milhaud's harmonic writing. ...

June 3, 1992, MARILYN TUCKER, *San Francisco Chronicle*: review of *La Cheminée du Roi René* performed at the San Francisco Conservatory.

... "La cheminee du roi Rene" was a series of marches, pastoral dances and serenades based on movie music. ... The music was perky and full of little joking effects, like a quacking bassoon. Its spontaneity was the principal virtue of a smooth performance. ...

July 9, 1992, MICHAEL SMITH, *Santa Barbara News-Press*: review of a concert at Music Academy of the West.

... Milhaud's 1939 suite "La cheminee du roi Rene" is light-hearted. ... Milhaud blends the spicy sonorities into a

subtle richness of flavor, playfully varying the balance in the seven movements. The gently skipping "Aubade" and "La Maousinglad" with its yearning melancholy were especially pleasing. The performance was clean, lively and stylish, full of humor and sweetness. . . .

September 7, 1992, ROBERT COMMANDAY, *San Francisco Chronicle*: review of the concert at Mills College on September 4th, organized by Daniell Revenaugh. For details, see the 1992 Newsletter, p. 1.

The late Darius Milhaud had a "different" centenary birthday memorial celebration in the Mills College Concert Hall Friday. For one thing, Mills, where the distinguished, great composer spent 31 years in residence and teaching, did not present or plan the concert. It was the work of pianist-impresario-conductor Daniell Revenaugh, whose whimsy flickered all over. . . .

On the plus side was the inclusion of special, important and infrequently heard Milhaud works, as well as Revenaugh's good playing of the tiny solo-piano cycle, "Une journee" ("A Day"), and an evocative miniature, "Fortune Teller," his challenging role in the First Quintet, "Pour le centenaire de Mills College, 1852-1952" and sympathetic accompaniments of three song cycles.

Revenaugh's guest musicians were graduate students from Mills and Cal. . . . The program, though long and on the dark side, revealed the characteristic variety and flavor of Milhaud's voice. . . . Certain typical turns of phrases, motifs and the use of pastorelle rhythms in compound triple meters kept recurring. A fabulous lyricism and charm gleamed in the delightful "Quatre chansons de Ronsard" where [Elizabeth] Eshleman's true, clear voice provided fine effect, with appealing qualities.

Less familiar was Milhaud's dense and somber music deeply shadowed by World War I. The Third String Quartet . . . was in memory of his friend killed in the war, poet Leo Latil. Its sorrowing is unrelieved. . . . The outer movements [of the Piano Quintet] incorporated Milhaud's brute-force layering of lines. . . . It achieved rugged dissonance and high energy. . . . [Although the] performances may not have done the composer full justice, the program did recognize on his birthday a most gifted and original composer and the most prolific of the century's masters.

October 19, 1992, ROBERT COMMANDAY, *San Francisco Chronicle*: review of a concert performed by the Stanford String Quartet, October 16th.

Repertory relief is on the way. The Stanford String Quartet offered three likable alternatives to venerable and overworked works by Debussy and Ravel as its program in the Old First Church Friday — by Milhaud, Fauré and Frank Bridge. They are from approximately the same period and style region, and sound reasonably fresh and certainly individual. Each composer had his own way of finding personal expressiveness in the language of that time without sounding effusive, gushy or otherwise "late romantic." The most transparent in that respect was the Milhaud. This was the Seventh (in B flat) of his 18 quartets,

composed in 1925 and reflecting in general — but especially in this case, while on his honeymoon — the airiness and optimism of the composer.

Open in spirit, the Milhaud's movements are short, the form regular in structure, the phrasing short to accommodate his way of veiling (but not hiding) sentiment. Typically, his music presents melodies in layers, one composed on top of another, each with its own identity and mood, and vying, in a sense, for attention. . . . The harmony is crunchy and crackling. The dissonance formed by his horizontal way of composing seems accidental but is consistent, the harmony always knowing where it's headed. A graceful second movement takes its ease, followed by a lovely berceuse and a lively contrapuntal finale. Delightful.

November 13, 1992, DANIEL CARIAGA, *Los Angeles Times*: review of performance by Jean-Philippe Collard of Milhaud's *Printemps*, for piano.

With quiet authority, extraordinary strength and delicacy and a tone-production that never grates, Jean-Philippe Collard plays the piano with the ease and confidence of one born to make music. . . . Milhaud's suite [*Printemps*, along with pieces by Fauré and Poulenc] and "Tango des Fratellini," . . . exerted their considerable and irresistible charms with potency, but a light touch. One would be hard put to imagine a happier half-hour of music than this became.

November 14, 1992, JOSHUA KOSMAN, *San Francisco Chronicle*: review of performance by Jean-Philippe Collard of Milhaud's *Printemps* and *Tango des Fratellini* on November 12th.

. . . Appearing under the auspices of San Francisco Performances, the French pianist devoted the second half of his program to French music, and played it beautifully. . . . The array of short pieces by Fauré, Milhaud and Poulenc . . . sounded splendid — sonorously enchanting, graceful or vigorous as the occasion demanded, and all laid out with a cool logic that enhanced the performances' pleasures. . . . Milhaud (whose centennial year this is) was represented first by Book I of "Le *Printemps*," a short and winsome three-movement suite. The second movement, with pungent, slyly chromatic chords over a simple rocking bass, was particularly charming; in the third, two stark but genial lines intertwined in winning counterpoint. Then there was the "Tango des Fratellini" from the ballet "Le Boeuf sur le toit," an entertaining trifle. . . .

November 16, 1992, ROBERT COMMANDAY, *San Francisco Chronicle*: review of performance by the Oakland Ballet of Milhaud's *Carnaval d'Aix*.

. . . Guidi's "Carnaval d'Aix" is also pure fun but done brilliantly, to Darius Milhaud's two-piano score played by Roy Bogas and Betty Woo. The dancers in white tights with black panels running down the middle, with white cord wigs (women), flat square-rimmed white hats (men) ca-

vort through 12 Commedia scenes. It's artful, witty, wonderfully comedic theater, splendidly danced. . . .

November 17, 1992, ROBERT COMMANDAY, *San Francisco Chronicle*: review of the concert by the Marin Symphony celebrating their 40th anniversary season, by repeating the first program, which included the premiere of Milhaud's *Suite in G*, commissioned for premiere in 1971, when the Marin Veterans Auditorium was inaugurated. This was the last work Milhaud wrote at Mills College, before his final return to France.

. . . The significant and main work was selected from the 1971 program with which the orchestra inaugurated this auditorium. . . . This performance [1992] also celebrated Milhaud's centennial. The *Suite in G* is full of fresh ideas, inventive coloring and vitality. Because Milhaud was the century's most prolific major composer, some partial listeners write him off at the first sound of his style. The glibness, however, is in such offhand opinions — not Milhaud's music, surely not this piece.

[Conductor Gary] Sheldon's performance, while not doing justice to the surprisingly extended second movement, "Alert and light," gave a good idea of the variety and depth of the musical temperament. It did lack the clarity, definition and focused line that Milhaud's style and rich counterpoint call for. The opening "Nonchalant and dreamlike" was lovely, the long lines tilting and floating along. That second movement is tonal with lots of polytonal writing . . . but never atonal. The joy is in the play of it. There's the whimsy of contrasting tunes, lots of them, and of polarity between unlikely combinations of color (such as smoothly meshed high strings against sharply individual solo remarks, piccolo against a running double bass-contrabassoon conversation). Half the basses should have been cut out; they muddied the waters. The rhythm jams along, quirky syncopations keeping it alive. The third "Very expressive" movement was touching, nice subtle things accomplished, and the finale, "Animated," energetic and skippy, wanted only more exactness. With all, there was enough to this performance that a listener who just hung in there was in touch with a real imagination. . . .

December 8, 1992, JOSHUA KOSMAN, *San Francisco Chronicle*: review of San Francisco Contemporary Music Players concert on December 7, 1992.

Darius Milhaud, born a century ago this year, spent 30 years enriching the musical life of the Bay Area, as a composer, an educator at Mills College and a champion of new music throughout the region. Monday night . . . Milhaud got a centennial tribute led by his longtime friends and associates, conductor Jean-Louis Le Roux and pianist Marta Bracchi-Le Roux — who also contributed three decades' worth of valiant service to local musical life before moving to Marta's native Uruguay last year. . . .

Actually, the most modest undertakings on Monday's program proved the most pleasurable — particularly the two solo piano pieces that Bracchi-Le Roux rendered with a superb combination of delicacy and tonal richness. The 20

minute suite that Milhaud excerpted from his score for . . . "Madame Bovary" is a winsome, atmospheric gem — an assemblage of 17 tiny musical *pensees*, each of which makes its point in an instant and is gone — and Bracchi-Le Roux played it with poignant precision. Similarly, the first four pieces from "Saudades do Brazil," a 1920 collection of a dozen tangos, cast a quietly nostalgic spell, their sinuous rhythms nicely submerged. . . .

December 8, 1992, ALLAN ULRICH, *San Francisco Examiner*: review of the concert performed on December 7th by the San Francisco Contemporary Music Players and guests, conducted by Jean-Louis Le Roux. See the 1992 Newsletter, p. 9, for repertoire and performance information.

. . . Monday's concert by the SFCMP attracted an overflow audience to the Veterans Building Green Room for a program of chamber works by the astonishingly prolific French composer. . . . The passionate readings of four "Saudades" . . . were preceded by a crystalline traversal of the "Madame Bovary" suite. It consists of 17 salon miniatures Milhaud salvaged from his score for the Jean Renoir film of the Flaubert classic and is an example of Milhaud's art at its most refined. The "Suite of Quatrains" involves unnotated recitation of 18 poems by Francis Jammes and an often evocative accompaniment scored for flute, alto saxophone, bass clarinet, harp, violin, cello and contrabass. . . . In "Death of a Tyrant," the chorus both recites and chants an ancient Roman text about the demise of Emperor Commodus. There's something terrifyingly militaristic and prescient about the work's distillation of the mob mentality, underlined by the accompaniment for seven percussionists, piccolo, clarinet and tuba. The work brought the evening to a chilling — and remarkably contemporary — close.

December 14, 1992, ROBERT COMMANDAY, *San Francisco Chronicle*: review of *Christophe Colomb*, produced by the San Francisco Opera, Lofti Mansouri, director; Kent Nagano, conductor.

The San Francisco Opera's production Friday of Darius Milhaud's "Christophe Colomb" was a potent double statement in celebration of the quincentennial of America's discovery and the centenary of the composer's birth. Seeing the opera, you'd never think that Paul Claudel's libretto and Milhaud's score were 62 years old, so modern are the historical appreciation of the subject, the dramatic concept and the score itself. "Colomb" is not historical pageant as much as a psychological study of the explorer as he recalls his life in flashes and synoptic episodes. Columbus is portrayed as a zealot whose vision of the westward route and the ocean became a religious obsession. The first of the two 45-minute acts is the discovery of America. Act II treats the decline of the explorer's fortune and life, the hero in chains and later, impoverished and dying, facing his sins and the misery he has also caused — the revival of slavery in the Western world and the deaths of countless thousands. . . .

The work's concept, though derived from the dramatic

oratorio and passion traditions, medieval pageants and Greek drama, is at the same time, modern and original opera. Milhaud, like Beethoven, Berlioz, Wagner, Debussy and others, has demonstrated that opera diverging from the Italian tradition and conventions can stir the imagination and feelings.

Milhaud's music is rich, thick, thin, bright, dark, harsh, tender and whatever else the drama needs, anything except pretty and sentimental. It draws on sources as far apart as Brazil and Provence. It is "tuneful" with a vengeance, when he jabs home a short catchy phrase then jumps to another, and when he piles melodies in layers, one choir of instruments or voices on another. Urgent rhythm, color and textural design fascinate and guide the ear.

The scenes and the chains of episodes of which they are formed are finely proportioned. I think of the extended buildup of tension during the crew's threatened mutiny. The orchestra and chorus music grows denser, the dissonance forceful and menacing, to the saturation point when the dove appears, land is sighted and the singing of *Te Deums* and the *Sanctus* bring Act I to its end in the shining major key.

The dominant lyrical aria is saved for the climactic finale, Isabella's glorious concluding solo sung vibrantly by Maria Fortuna with a beautiful supporting solo by soprano Laura Claycomb. Columbus, portrayed by baritone Jean-Philippe Lafont, has several grand scenes that are aria-like but not self-standing set pieces. Drama rather than lyricism drives these, most powerfully his momentous confrontation with the sailor's delegate (Philip Skinner). Above the orchestral music, as though independent of it, his part hammers out the text, asserting its poetic sonorities and compelling rhythms. . . . Nagano conducted a strong, commanding performance, having utilized well the extraordinary 30 hours of rehearsal remaining in the orchestra's contract for the season. . . .

Mansouri kept the movement and playing of these roles in the fantasy mode concentrated and purposeful. The cuts he and Nagano made proved judicious as did the restoration of Milhaud's first version's order of acts. The projection of images, actually specified by Milhaud back in 1930, continuously set the context and illustrated the drama. Many were etchings from the Renaissance time, some were prepared by the staff. In 1968, the company presented just Act I but now, with the additional big difference of the Supertitles, did full justice to a greatly impressive opera.

HERVE LE MANSEC, *Opera International*, Paris: review by the Chair of Foreign Languages, University of California, Santa Cruz, of the San Francisco Opera's production of Milhaud's *Christophe Colomb*, performed on December 12th and 14th 1992. (Translated from the French.)

. . . San Francisco Opera gave brilliant recognition to the birth centennial of Darius Milhaud, cherished composer of his country, by staging the fascinating *Christophe Colomb*, premiered [in part] here on October 5, 1968 (Allan Monk, Clifford Grant, Timothy Nolen, Carol Todd; conductor: Gunther Schuller). This [1992] version was stylized, but sufficiently structured to be successful, although alas, the

two acts were truncated into forty-five minutes each . . . the discovery of America taking place at the end of Act I, as the composer had originally planned. The chorus, pleasant to hear, was enclosed in little black boxes (reminiscent of David Hockney's *The Rake's Progress*). A well-rounded variety of slide projections, politically correct (one sees Indians maltreated by the new arrivals), the little shapes of white paper — the doves — attached to the ends of long sticks (the illusion was striking), the apt, colorful costumes, the appropriate choices of sounds, in short phrases, affirmative, syncopated, a micro-macrocosm serious and threatening, all these things gave each moment of the drama an effect of incomparable urgency. Jean-Philippe Lafont, in his local debut, portrayed without concession a Columbus a bit on the edge and . . . giant: certain, mature, then in doubt, then broken; of an uncommon strength and authority, vocally clean. The timbre is full, warm (moving), a harmonious, musical baritone; the singing ample, vibrant, of a fantastic health. From one act to the other, Michel Sénéchal strove perfectly to portray his different roles (the cook, the valet, . . .): he remained ardent, sumptuous, a comedian to his fingertips. Maria Fortuna approached her Isabella with caution and serenity, sisterly, loving, very serious beneath apparent lightness. In the extremely high range so often called for, her voice remained from beginning to end limpid and luminous. The other protagonists, glorious or pathetic, ephemeral or mythic, also personified their roles with sincerity and professionalism. Conductor Kent Nagano capitalized on the scenes as if they were part of an anthology . . . and created marvels.

December 18, 1992, ANNETTE LUST, *Swiss Journal*: review of *O Solo Milhaud*, piano performances at Mills College on December 13th, and the San Francisco Opera production of *Christophe Colomb*, December 12 and 14.

. . . Among events . . . in the Bay Area was the *O Solo Milhaud Marathon* on Dec. 12, which included piano selections by 15 of the finest Bay Area concert pianists, at Mills College, in collaboration with the Alliance Française in San Francisco and the Mills College Library Archive. Among the pianists, ranging from age 7 upward who performed the composer's works from 1914 to 1954, was seven year old Jennifer Hirsh, whose tiny feet hardly reached the pedal and who played *Black Keys*, Op. 222 with bravado. Leone Evans' *Polka*, Op. 95 and the *Globe-Trotter Suite*, Op. 358 were bright and lively and Naomi Sparrow's *Caramel Mou*, Op. 68 rhythmic. Sara Cahil, in a Brazilian costume and fruit tray on her head, offered a colorful *Memories of Brazil*, Op. 67. Evelyne Luest's *Suite Pour le Piano*, Op. 8, one of Milhaud's darker major works, was both sensitive and poetic. Elaine Luest's *Trois Rag-Caprices*, Op. 78 was puissant and authoritative. Justin Blasdale gave a lyrical rendering of *The Seven-Branched Candelabra*, Op. 315 and Joel Wizansky's *Four Sketches*, Op. 227 was highly polished. Elizabeth Lee performed an accomplished *Joys of Life*, Op. 360 and Patricia Lee a captivating *Sonatine Pour Piano*, Op. 354, *Hymne de Glorification*, Op. 331 and several children's pieces [*Accueil Amical*]. Belle Bulwinkle performed a colorful *L'Album de Mme Bovary*, Op. 128.

continued . . .

On Dec. 11 and 13 Milhaud's opera *Christophe Colomb* was performed at the San Francisco Opera House in a semi-staged form. In French with text by Paul Claudel, an English narration and sub-titles, the action revolves around Columbus' spiritual mission to discover a new land. . . . Evoking a grandiose prayer set to music, Milhaud's opera reveals the spiritual aspects of Columbus' mission, his inner moral suffering, his struggles with his enemies and adversity, and his death in misery and poverty. This musical prayer is enhanced by the use of a chorus, as in the antique chorus, echoing the tormented soul of the discoverer. Milhaud's orchestration is characteristically rich and varied as are the instruments he uses. Voice pitches move from the lower and darker ranges evoking anguish and tragedy to the higher and brighter ones signifying salvation and triumph. . . . Despite the static quality of this semi-staged performance in regards to a number of scenes, the ensemble was greatly aided by the use of slides of the sea, doves in the skies, cities and historical characters which suggest movement and activity. The most powerful aspect of the work is the spirituality of Columbus' mission reinforced by the sacred poetry of Claudel's text and the religious fervor of Milhaud's music. . . .

January 22, 1993, HILLARY HAUSER, *Santa Barbara News-Press*: review of performance of *La Création du monde* by the Santa Barbara Chamber Orchestra, Heiichiro Ohyama, conductor, on January 19th.

. . . The audience tends to go home from one of these concerts with something rare and unusual. In the case of the orchestra's Tuesday night performance at the Lobero Theatre the unearthed, unexpected treasure was probably Darius Milhaud's "La creation du monde," a rollicking, jazzy romp in five parts that stars an energetic, fun saxophone, a bluesy oboe, catchy violins, syncopated bass and cellos — with everything tinted in shades of Africa and New Orleans. . . . "La creation" was written as a ballet, in which dancers dressed as Adam and Eve, animals and birds, tell a story of the creation of the world according to African tribal mythology. As an orchestral piece alone, it is really vivid, picturesque music alternating between dream and dance, rhythm and chaos. Under Ohyama's baton it was even more. It was exciting, seductive, wild. It was fun. It made you want to get up and dance. In fact, in a particularly catchy section with tango or shimmy overtones, Ohyama literally danced as he led. Principal saxophonist Doug Masek, playing a big jazzy role throughout the piece, clearly had a good time with it, too. So did everyone else in the orchestra, pared down to seventeen musicians. Particularly notable parts of the music included gutsy piano (Louise Lofquist Lea), seductive oboe (Leslie Reed), a great section of syncopated celli and bass. . . .

February 15, 1993, ROBERT COMMANDAY, *San Francisco Chronicle*: review of Oakland Ballet's performance of the revival of *Le Boeuf sur le toit* (The Nothin' Doin' Bar) choreographed by William Christensen.

The one and only Willam, San Francisco Ballet pioneer, has a message for us all: Keep going! There he was Friday at 91, oldest of the three great Christensen brothers, bouncing up onto the Paramount Theater stage to accept plaudits for his 1950 "Nothin' Doin' Bar" immediately after its revival by the Oakland Ballet. The piece's high jinks in a 1920s speakeasy reflect Christensen's unquenchably joyous spirit. . . . The characters, cartooned in the manner of the comics, movies, radio and literature, are taken from life, his life when he toured the vaudeville circuit with his brothers in the '20s. In the ballet and to Milhaud's brash Franco-Brazilian jazzy "Le Boeuf sur le toit" score, the pace is crazy, the dancing zany, an animated cartoon live. Borrowed from the San Francisco Ballet, which premiered the original, the production comes from its 1980 revival in Lew Christensen's revision (repeated in 1981). . . . Attila Ficzere's staging, under Christensen's supervision, looked as good as previous sightings of the work, and the performance could not be faulted. . . .

February 23, 1993, RENEE RENOUF, *The Montclairian*: review of Oakland Ballet's revival of *Nothin' Doin' Bar*, set to Milhaud's *Le Boeuf sur le toit*, performed on February 12, 13 and 14.

. . . On Feb. 12 Oakland Ballet returned to the Paramount Theater for a three-performance run of two venerable pieces of dance theater plus a lithe ballet. . . . The dance theater pieces were Eugene Loring's *Billy the Kid* (1938) and Willam Christensen's *Nothin' Doin' Bar* (1950) to Darius Milhaud's *Le Boeuf sur le toit*. The latter ballet, a romp celebrating speakeasy sleaze, was set by Christensen himself, an alert, mellow man in his early 90s who was around to take a bow after the first performance. . . .

There scarcely could be a stronger contrast in the American psyche or in thematic material than [between *Billy the Kid*, with music by Aaron Copland and] the speak-easy atmosphere of Christensen's *Nothin' Doin' Bar*. Clearly a relic of Christensen's knowledge of night life in big cities during the last glory days of vaudeville, the ballet gives us an excellent glimpse of the American focus on fun, as thorough in its own way as the all-out push and struggle westward. Both atmospheres have a tacit undercurrent of loneliness within the collective activity, but the Christensen aura is light-hearted, with an urban cleverness. . . .

March 3, 1993, ANNETTE LUST, *Swiss Journal*: report on the Oakland Ballet production of *Nothin' Doin' Bar*, to Milhaud's *Le Boeuf sur le toit*, performed on February 12, 13 and 14.

. . . Subtitled *The Nothin' Doin' Bar*, to the music of French composer Darius Milhaud's *Le Boeuf sur le Toit*, the piece was first performed at the Comedie des Champs Elysees in 1920 with choreography and scenario by Jean Cocteau and masks by Raoul Dufy. This lively work, which is the Oakland Ballet's premiere in honor of the centennial of the composer, is set in a speakeasy bar of the Charlestown era in America, peopled with the shady characters of a bookie, gangsters, gamblers, young college kids, a female dance-

hall artist and a high society couple slumming in town. The dramatic interaction of this ensemble has a surprise ending in which most of the characters find themselves in a bar in Heaven. . . . Christensen's adaptation changes the original action, abandoning the surrealistic overtones to offer a more realistic scenario and one which is more consistent with the American life style of the period. The theatrical element of the ballet is respected by Christensen, the ensemble offering a humorous dance-drama with characters miming vivid expressive movements in their type characterizations. Milhaud's rich music with vivacious Latin American and American jazz melodies moves the action from one point to another with humor, fantasy and wit. . . . All in all the Oakland Ballet's interpretation of the Milhaud ballet is delightfully charming, revealing Milhaud's versatility as a composer and his special gift as a creator of dramatically vital ballet.

WASHINGTON, D.C.

January 12, 1991, MARGARET W. NELSON provided the following comments after a concert performed in the Hirschorn Gallery in Washington, D.C. in which William Sharp sang *Machines agricoles* with the 20th Century Consort, Christopher Kendall, conductor. See the Newsletter for Summer/Fall 1991, p. 6.

This series [by the 20th Century Consort] has become popular. The modern auditorium at the Hirschorn Gallery is a most satisfactory ambiance, and the audience was enthusiastic. There was almost a full house, despite snow, rain and the competition of a football game and the Congressional vote on the Persian Gulf crisis. Comments by Nicholas Mau and conductor Christopher Kendall preceding the concert included all four composers on the program, although they apparently had the most stories about Milhaud. They described the attitudes following World War I to treat matters lightly and to react against the extreme refinements of romanticism as well as against the obsession to create "great art" that had preceded the War. William Sharp, baritone, was absolutely right for the works on this program.

NEW YORK

May 16, 1992, BERNARD HOLLAND, *The New York Times*: review of L'Opéra Français' performance of *Le pauvre matelot* and *Esther de Carpentras*. See the DMCCPC, p. 3, for performer information.

As popular culture ascends ever higher into the world of so-called serious art, Darius Milhaud may emerge as new music's patron saint. His two short operas "Le Pauvre Matelot" and "Esther de Carpentras" look in different directions for inspiration — in the street, the work place or the cafe. These findings are not raw material for "higher" purpose, but rather something to be taken on their own terms.

As the French Institute/Alliance Française and L'Opéra Français de New York showed in careful, generous pro-

ductions on May 8, transcendence was not on Milhaud's mind. . . . Yves Abel conducted a first-rate small orchestra and chorus. . . .

May 18, 1992, ANDREW PORTER, *Financial Times*: (another similar review appeared in *The New Yorker*, June 22): review of L'Opéra Français' performances on May 8th and 9th. See the DMCCPC, p. 3, for details.

The City Opera season ended back in November and the Met season in mid-April, but the city has not been left quite opera-less. L'Opéra Français de New York put on [two] performances of a Milhaud centenary bill. . . . *Le pauvre matelot* has a grim, neat little Cocteau libretto. . . . Milhaud sets it "objectively", to tuneful chanties handled in his wrong-note and polytonal way. It is a clever, piquantly disturbing work. *Esther de Carpentras*, a comedy, is closer to his Provençal and Jewish roots. . . . The score includes chromatic chant, Provençal mirth in the manner of Bizet's L'Arlésienne, cabaret song, opéra-comique couplets and a C-major fugue. . . . L'Opéra Français is a stylish enterprise, with the exceptionally gifted young Canadian conductor Yves Abel at its helm. I've enjoyed his Gluck, Grétry and Bizet. In Milhaud he was equally alert and stylish.

May 23-29, 1992, E B, *France-Amérique*: review of L'Opéra Français de New York's production of *Le pauvre matelot* and *Esther de Carpentras*, performed at the Gould Theater on May 8th and 9th. See the DMCCPC, p. 3, for performers, and the 1992 Newsletter for more information. (Translated from the French.)

One hundred years ago Darius Milhaud was born in Marseille, one of the most prolific and creative composers of this century. He developed a definitive, individual style very early, founded technically on polytonality and culturally on an extraordinary symbiosis with the Mediterranean world. . . . The second world war led the family to the United States, which indisputably provides our own day with the valuable example of a nourishing and successful cultural exchange between French and American musical traditions.

In collaboration with the French Institute/Alliance Française the mounting of the two Milhaud operas was an ambitious but wise choice. . . . These two productions, remarkably staged by Max Charruyer, have allowed us to assess the ingenuity, eclecticism and curiosity of Darius Milhaud, who intrigues his hearers at once by immediately exposing all the motifs which he finally develops by giving a primary role to each of the voices and each of the instruments. The ensemble music of Milhaud virtually gives the impression that each of the performers is playing as a soloist.

This challenge was brilliantly met by Yves Abel, who, with great maturity, conducted these two musically complicated works, letting the different voices flower on the stage and in the pit, finding very well, according to Madeleine Milhaud, expressions and nuances wanted by the composer. . . .

May 25, 1992, PETER G. DAVIS, *New York*: review of L'Opéra Français productions on May 8th and 9th.

This year's musical centenarian — one of them, at any rate — is Darius Milhaud, who does not seem slated for as much anniversary attention as he deserves. . . . The music [of the 1920s] is ripe for rediscovery, and L'Opéra Français, enterprising as always, uncovered two beauties. . . . [Milhaud] wrote *Esther de Carpentras*, a two-act opéra bouffe with a text by his childhood friend Armand Lunel. . . . Here, amid preparations for the annual Purim performance of *The Story of Queen Esther*, the newly appointed cardinal decides that the entire community must convert, but he is eventually dissuaded by the girl who plays Esther. . . . The story's humor, warmth, and humanity are mirrored in Milhaud's brightly colored score, a subtle amalgam of Jewish Comtadin chant and the composer's personal brand of polytonality, all of it kissed by the Provençal sun.

In stark contrast to that charmer, *Le Pauvre Matelot* is a rigorously composed 35-minute lament about a sailor who comes home wealthy after an absence of fifteen years. . . . The words are by Jean Cocteau — one of his ironic "infernal machine" tales of blind destiny — and Milhaud matches the poet's spare language with a taut musical dialogue that has the flavor of a sad, archaic sea chantey. Expertly guided by Max Charruyer's inventive stage direction and Yves Abel's alert conducting, both operas received splendid performances. Eleven talented young singers brought Milhaud's music back to life and left at least one member of the audience eager for more.

June 1992, SAMUEL LIPMAN, *The New Criterion*: review of the Opéra Français' productions of *Le pauvre matelot* and *Esther de Carpentras*, performed on May 8th and 9th. See the DMCCPC, p. 3, for performer names.

We hear a lot these days about new operas, but precious little about older operas from the relatively golden days of musical composition between the wars, operas that remain new to us because they have been so little performed under adequate conditions. Two shining examples of these rarely revived riches came to light at the beginning of May in Manhattan: a pair of short operas by Darius Milhaud. . . . *Le pauvre matelot* brilliantly uses French sea tunes to describe a chilling story of a sailor's return home after a long absence. . . . *Esther* uses Franco-Jewish chants to retell, in the medieval ghetto world of Carpentras, the biblical story of Esther's successful attempt to save her people from Haman.

. . . *Le pauvre matelot* uses only four characters, and was here performed in Milhaud's own scoring for thirteen instruments. *Esther* uses many characters, and, like *Le pauvre matelot*, was originally scored for a large orchestra; on this occasion, however, it was performed by fourteen instruments in a reduction made by the French conductor Bernard Desgraupes under the supervision of the composer's widow, who attended the New York performances. The production of *Esther* was further and intelligently simplified by the use of a chorus in the pit to sing many of the parts in the work's frequent group scenes, thus allowing the stage chorus to concentrate on movement and

mime. The sets for both operas, though not elaborate, were highly effective; the stage direction was brilliant; the vocal execution was remarkably secure and pleasant to hear. . . . the conducting, by Yves Abel, produced an always transparent sound from the small orchestra, and was never less than lively and beguiling. . . . all credit to the performers aside, the real star of the production was — as it should be — the composer himself. Darius Milhaud, with whom I studied many years ago at Mills College in California, composed hundreds and hundreds of pieces [443]. . . . [He was a member of *Les Six*] but he always kept his own personality separate. That personality was both witty and grave; in all of his uses of folk material and jazz, he never lost track for a moment of the deeper sentiment that underlay both his material and his own aesthetic outlook. . . .

In the years since my studies with him ended, I have often reflected that our lack of appreciation of Milhaud might well lie less in his works than in ourselves — as both musicians and audience. Milhaud's compositions are always difficult to play, and I know from personal experience that his late works are extremely difficult. From the performer's standpoint, what was, and is, difficult about Milhaud's music is the amount of technique, talent, and persistence it takes to penetrate through his many notes to the sheer tunefulness and delight in music-making that reside within. In these matters, of course, the audience is at the mercy of the performers; what the performers cannot recognize in the music cannot be perceived by the listeners. Thus the task of putting Milhaud in his rightful musical place calls for a massive effort from his executants. . . .

What was so wonderful about these performances of two short and early Milhaud operas was that the performers captured the wit and the tunes in all the sounds the artist wrote. The result was an effervescent evening of the best of twentieth-century music — bright, sophisticated, serious in implication, and masterly in execution. The capacity audience was charmed, and so was I. As for Milhaud, it is high time (however unpropitious this time may be), on the one hundredth anniversary of his birth, for the exploration of his oeuvre to begin.

October 7, 1992, BERNARD HOLLAND, *The New York Times*: review of two concerts at Merkin Concert Hall on October 4th. See the 1992 Newsletter, p. 11, for program and performer information.

Seventy years ago, Darius Milhaud's music was capable of causing the occasional scandal. . . . The music at Sunday's two concerts was nothing if not various. Two string quartets, splendidly played by the young Wyndham ensemble, were elegant and transparent in the best tradition of Haydn; the "Saudades do Brasil," evoked on the piano by William Bolcom, sank easily into the languor and raucous muddle of the Latin street scene; the "Suite d'après Corette," a wind trio, embraced brevity and folk-tune modesty; the "Hymne de Glorification," played by the pianist Grant Johannesen, was chiming, rattling pomp and circumstance. . . .

continued . . .

The quality of Sunday's performers implied the seriousness of this celebration. . . . Between concerts came a film short from the 1950s and a panel discussion that included Milhaud's widow, Madeleine.

Milhaud's love for minor musical matters did not crowd out serious thoughts. The Sonata for Winds and Piano (with Mr. Johannesen) occupied a wide and somber spiritual plane. The textures are elaborate, the tonality murky and ambiguous. Most of the evening — at this important moment of the Jewish calendar — went to the "Sacred Service for the Sabbath Morning," in which Milhaud reduces his resources of color and movement and obediently serves the bleak eloquence and sober passions of Jewish liturgical singing. William Stone sang the baritone solos beautifully; David M. Posner narrated; the New York Concert Singers under Judith Clurman were wholly competent. . . .

October 8, 1992, BERNARD HOLLAND, *The New York Times*: although not a review, this article is included here for its commentary on the Brooklyn College Conservatory's production of *Christophe Colomb*.

. . . "Caudel's idea of Columbus was prophetic for its time," says Richard Barrett, a tenor turned conductor who has directed the opera theater through its first seven years. "There was at one time a movement to make Columbus a saint. This opera includes Aztecs who mourn the destruction of their world by the European wave that followed the discoveries."

Claudé's play and Milhaud's setting of it operate on a scale as large as Glass's [production of Philip Glass's opera *The Voyage*, commissioned and produced by the Metropolitan Opera for the Columbus quincentenary, and premiered on October 11, 1993.] "Christophe Colomb" examines the ironies of Columbus's success and failure; its vignettes include not only his discoveries but also his penurious end, at the obscure inn where he died, unable to pay the landlord's bill.

Putting on an opera as ambitious as this seems a heavy undertaking for a school. The principals, on the other hand, are graduate students at Brooklyn College, singers with professional experience still pursuing advanced degrees.

. . . "Christophe Colomb" is an example of Milhaud's willingness to engage any subject in musical discourse, no matter how big or how small. Claudé, for his part, anticipated the ambivalence that Columbus's achievements were later to generate among the socially conscious. . . .

October 12, 1992, ALLAN KOZINN, *The New York Times*: review of *Christophe Colomb*, performed October 9th and 10th at Brooklyn College Opera Theater. See the DMCCPC, p. 4 for performer information.

Events of [the] historical magnitude of Columbus's voyage across the Atlantic often inspire flights of the imagination that offer a perspective and perhaps a kind of truth that scholarship cannot approach. It may be, too, that an insightful work of art can retain its currency longer than a scholarly study, if only because by nature it presents symbols rather than specifics. . . .

Brooklyn College Opera Theater gave the belated New York stage premiere of Darius Milhaud's grandly scaled 1928 opera "Christophe Colomb". A collaboration with the poet Paul Claudel, this unusual specimen moves back and forth through time, looking at and around Columbus. . . . Triumph and tragedy are interlaced: When, in the final scene, we see Columbus standing in a shaft of golden light and basking in a Te Deum, his flag planted before a group of awed natives, we know the extent to which this moment of personal glory contrasts with an embattled past and future. And Claudel's text — sung here in an English translation by Arnold Perry — reminds us of the disastrous consequences Columbus's arrival had for the Americas' inhabitants.

Milhaud's compelling, vital score makes luxurious use of large chorus and exploits the orchestra's full range of color. Even moments of introspection seem to have an inexorable forward thrust, and when there is action or conflict, the music is propelled by a combination of driving energy and an inventive use of texture and idiom that keeps the listener wondering where the music will lead.

The destinations are often surprising: stretches of polytonality and pointed dissonance sitting comfortably beside passages harmonized with a heavenly sweetness; brassy allusions to Spanish music, celebrating Columbus's departure from Cadiz, give way to a complex, multilayered percussion and choral section that portrays the Aztec gods, who try to fend off Columbus's arrival.

There are few arias as such. Isabella and Columbus have extended dramatic soliloquies; peripheral characters — of which there are more than 40 — have their say mostly in ensembles.

The production was economical and inventive. John Scheffler's set was a raked disk (part compass, part navigational map) flanked by two rough-hewn wooden jury boxes for the chorus and raised pulpits for a priestly narrator and Columbus's conscience. . . . Edward Berkeley's stage direction, sometimes sensibly straightforward, sometimes quirkily Expressionistic, had its virtues, although the student cast had problems with some of its more abstract elements. At its best it presented the story as a series of tightly choreographed dream sequences. There were several stand-outs in the huge cast. David Parsons, a strong baritone, was fully at ease with both the tense and the lyrical elements in Milhaud's music, and made Columbus's pained discontentedness palpable. Louisa Jonason's powerful, attractive soprano was well suited to Isabella, and she gave a wonderful account of the queen's prayer after the reconquest of Granada. . . . Richard Barrett conducted . . . a performance of extraordinary fluency and vigor from his student forces.

NORTH CAROLINA

December 17, 1992, CARL J. HALPERIN, *Spectator*: review of performance of Milhaud's *Concerto No. 1 for two pianos*, performed by Barbara Rowan and Francis Whang at the University of North Carolina, December 8th.

continued . . .

An eye-opening evening of works by French and Russian masters set the elegant tone for a December 8 concert in UNC's Hill Hall. . . . 1992 being the 100th anniversary of the birth of Frenchman Darius Milhaud, the first part of the program — which included the composer's arrangement minus ruffles and lace, of a seldom heard 18th century overture — was in tribute to this man who contributed to the French Resistance during World War II and founded an entire school of thought regarding jazz influences in so-called "serious" music. Some of these more upbeat syncopations were to be heard in his 1941 Concerto for Two Pianos, Op. 228, written in the wake of the Nazi occupation of his homeland and immediately following his emigration to the U.S. This challenging three-movement work — in particular the centralized funeral march honoring his fallen compatriots — was masterfully interpreted by pianists Barbara Rowan and Francis Whang, under the watchful eye of conductor Tonu Kalam. The soloists, actually used as musical extensions of the piano's percussive nature, were profoundly moving throughout the exercise. The student orchestra, somewhat overpowering in spots, nonetheless rose to the formidable challenge of not accompanying so much as just *commenting* on the soloists' own joint musical dialogue. A fascinating work given a most satisfying performance. . . .

OHIO

May 20, 1991, WILMA SALISBURY, *The Cleveland Plain Dealer*: review of "Centennial Prelude", a program of Milhaud's choral music presented in Cleveland on May 19, that included a preceding talk and poetry reading by Madame Madeleine Milhaud. See the Newsletter, Summer/Fall 1991, for program and performer details.

. . . The Darius Milhaud Society presented a festival of [Cleveland] premieres yesterday at The Cleveland Institute of Music. The ambitious project involved four local choirs singing 11 pieces in French, Hebrew and Latin. . . . [Les Amours de] "Ronsard", a delightful suite of four pastoral poems on nature texts by 16th-century French poet Pierre de Ronsard . . . sounded identifiably like the prolific composer. . . . Milhaud spoke with characteristic spontaneity and directness in these charming miniatures.

The rest of the music, composed between 1937 and 1954, was conceived in a flowing style suited to the singing voice and wedded to the rhythm and meaning of the words. The subjects ranged from anti-war sentiments to nature paintings. The poems that inspired the composer to his highest efforts were by Paul Claudel. . . .

Throughout most of the choral works, Milhaud's harmonic language was firmly rooted in tonality. Yet, chromaticism, shifting tonal centers and added notes made some of the progressions difficult to hear. . . .

The Page Singers, the most polished ensemble, gave a dramatic interpretation of "Les deux cités", Claudel's vivid evocations of Babylon and Jerusalem. Singing with focused tone, clear French pronunciation and expressive dynamics, the 21-voice choir captured the tension and energy of the music. The singers also gave lovely readings

of "La naissance de Venus," a perfumed setting of poetry by Jules Supervielle, and "Quatrains Valaisans," Rainer Maria Rilke's pastoral poems.

The Old Stone Singers, a group of eight soloists, made an attempt to capture the drama of Claudel's peace and war cantatas and Charles Vildrac's anti-war refrain, "Main tendue a tous." . . . The rest of the program consisted of liturgical music. . . .

September 30, 1991, ROBERT FINN, *The Cleveland Plain Dealer*: review of performance, September 28th, of *Six Chansons de théâtre* by Larry Glenn, accompanied by Linda Jones.

. . . Tenor Glenn . . . is obviously a practiced professional in operatic matters. He was best in Milhaud's six brief and charming "Theater Songs," which call for dramatic as well as purely vocal gifts. . . . Jones was an excellent piano partner . . . and the audience was very appreciative.

November 25, 1991, ROBERT FINN, *The Cleveland Plain Dealer*: review of "Intimate Portraits: String Quartets of Darius Milhaud", presented at The Cleveland Institute of Music on November 24, 1991 as part of the composer's centennial celebration. For program and performer details, see the DMCCPC, p. 2.

A concert that was really two or three concerts rolled into one took place yesterday at the Cleveland Institute of Music. . . . This concert offered eight of Milhaud's quartets, plus the octet that comes into being when you perform his 14th and 15th quartets at the same time. For these nine works there were six different performing groups plus a lecturer, Professor Paul Cherry of the University of South Dakota, who gave an illuminating discussion of Milhaud's evolution as a quartet composer. . . .

Milhaud's music in general is most attractive. As nobody needs to be convinced by now, he was a splendidly professional composer who knew his craft cold and had important things to say. . . . there was plenty of truly beautiful and expressive music to be heard in the quartets performed yesterday: the delightful movement in the 17th quartet marked "light and cutting," the remarkable funeral march movement in the fourth, the muted slow movement of the seventh. . . .

The Cavani and the Artemis [quartets] were entrusted with the octet, and I regret having been unable to stay to hear either group. All the performances I did hear were excellent. I was especially struck by the thorough professionalism of the Bowling Green group in the fourth and seventh quartets. The Tremont, Daedalus and Canton Symphony ensembles were not far behind in quality, however.

Cherry delivered a well-organized short survey of Milhaud's quartet output, which covered a period of 39 years (1912-1951). Hearing the middle period works, Cherry said, was a little like "listening to a painting by Cezanne," a nice capsule summary. Milhaud was no romantic trying to "pull at your heartstrings," he cautioned, but rather a creator of works in which "all the voices are melodies and all have equal weight." . . .

October 2, 1992, DONALD ROSENBERG, *The Cleveland Plain Dealer*: review of the concert performed at The Cleveland Institute of Music on September 30th. See the 1992 Newsletter, pp. 12-13 for more information.

... Milhaud fans worldwide, including the Cleveland-based Darius Milhaud Society, are marking the 100th anniversary of the French composer's birth this year with concerts galore. The Cleveland Institute of Music, with which Milhaud had a healthy relationship, made one of its contributions to the celebration ... with a program of chamber works played by members of the Cleveland Orchestra — some of them institute faculty members — and freelance players. ... Wednesday's concert held the attention ... for the sensitivity and virtuosity of the performances. ... Each piece had moments to admire, either in craftsmanship, wit or coloration. ...

The most interesting piece came last, the Quartet for Violin, Viola, Cello and Piano, Op. 417, which received its premiere at the institute in 1967, when Milhaud received an honorary doctorate ... this quartet claims dramatic tension amid pungent harmonies and rhythmic complexity. The second movement is a haunting nocturne in which the muted strings move in ethereal phrases against contrasting piano lines. It is a bold, vibrant work, and it was played with a mixture of brilliance and quiet intensity. ...

[Charles] Bernard and [Carolyn] Warner made a lovely song of the *Elegie* for Cello and Piano, Op. 251, in which Milhaud states dignified material, develops it succinctly and says farewell. A similar judiciousness of form and content pervades "*Le Printemps*" for Violin and Piano, Op. 18, an early work of sweet moods and flowing lines. Warner ... provided a fine pianistic landscape for violinist Stephen Warner, who molded phrases into endearing sighs. The Warners, who constitute the Cleveland Duo, also brought fresh air to the *Sonata* for Violin and Harpsichord, Op. 257, which was given in its version for violin and piano. ... In [*Les Rêves de Jacob's*] five movements, Milhaud sends the oboe on graceful, heroic flights ... we had the pleasure to hear a glowing reading. John Mack fashioned the oboe part with expressive beauty. ... Two works for oboe, clarinet and bassoon — "*Pastorale*," Op. 147, and "*Suite d'après Corrette*," Op. 161b — rounded out the program. ... The performances by oboist Jeffrey Rathbun, clarinetist Jerome Simas and bassoonist Lynette Diers Cohen had spunk and honey. ...

October 6, 1992, WILMA SALISBURY, *The Cleveland Plain Dealer*: review of the concert by the Cleveland Chamber Symphony and others at Cleveland State University on October 5th. See the 1992 Newsletter, p. 13.

Darius Milhaud's *Viola Concerto* No. 1 captures the high spirits and fresh sonorities of new music from the 1920s. The upbeat work, which received its long overdue Cleveland premiere at the Darius Milhaud Centennial Celebration Monday night at Cleveland State University, was commissioned by German composer-violist Paul Hindemith. He premiered the virtuoso work in 1929 with Pierre Monteux. ... Lynne Ramsey, first assistant principal

violinist of the Cleveland Orchestra, stepped into the venerable tradition of Hindemith in her outstanding performance. Composer-conductor Edwin London [led] ... 15 members of the Cleveland Chamber Symphony in the small-scale version of the work.

A showpiece for viola, the four movements keep the soloist busy from beginning to end. In the first movement, the viola is challenged to project through an elaborate texture that includes a prominent line for trumpet. In the slow movement, the solo instrument joins in trios with various partners. The third movement, a lyrical song, develops into a big cadenza. The rhythmic finale culminates with a surprising shift of rhythmic gears. Throughout the piece, the skillful orchestration sparkles with delicate touches of color for percussion and idiomatic writing for winds and strings. London, who once studied with Milhaud at the Aspen Summer Festival in Colorado, brought lively playing and fine balance from the ensemble. Ramsey gave an authoritative interpretation that won cheers from the audience. ...

The all-Milhaud program included Cleveland premieres of *Music for Boston* ... and *Sonata for Two Violins and Piano* ... [led by] violinist-conductor Roger Zahab and the New Music Group of the University of Akron. ...

October 14, 1992, WILMA SALISBURY, *The Cleveland Plain Dealer*: review of a concert by Myriad for the Rocky River Chamber Society on October 12th. See the 1992 Newsletter, p. 13 for details.

... While chamber music recitals generally tend toward deep thought, Myriad's delightful concert focused on the light side. In the first half of the program, a wind trio played two charming works by Darius Milhaud. ... His *Pastorale* for oboe, clarinet and bassoon instantly captured the open-air flavor of the Provencal countryside. His *Suite d'après Corrette* expressed the innocence of children's songs and the playfulness of musical games in a series of amusing miniatures that were derived from his incidental music [*to Romeo and Juliet*]. ... Sunny and accessible, both works were written in the 1930s. Both showed the composer's characteristic contrapuntal skill and his refined ear for instrumental sonorities. Both were performed with beautiful tone, excellent balance and expressive nuance. ...

October 24, 1992, WILMA SALISBURY, *The Cleveland Plain Dealer*: review of a concert by the Tom Evert Dance Company at the Agora Theater on October 23rd that included the revival of "*Cuisine*," set to the music of Milhaud's *Second Symphonic Suite*.

"*Cuisine*," one of Evert's concise suites, was commissioned five years ago by the Darius Milhaud Society and restaged this season to celebrate the Milhaud centennial. ... The witty ballet consists of aquatic vignettes for fisherman, mermaids, walrus and seals. Evert double-cast himself as the hapless fisherman and the comic walrus. The rest of the company looked their parts in Claudia Lynch's clever costumes. ...

May 6, 1993, WILMA SALISBURY, *The Cleveland Plain Dealer*: review of the concert at Church of the Covenant, organized by Todd Wilson, Minister of Music and organist, performed on May 4th. For program and performer information, see the 1992 Newsletter, p. 13.

... The program assembled by organist/music director Todd Wilson consisted of lighthearted works from the 1920s, sacred pieces from the post-war period, a collection of organ miniatures and a sunny suite incorporating Brazilian dance rhythms. The performers were professionals and students from the church and Baldwin-Wallace College.

Milhaud's music from the 1920s speaks with the high spirits of a time when Parisian artistic circles were bursting with creativity. The melodic spontaneity and rhythmic invention of *Sonatine for Flute and Piano* (1922) combines urban sophistication with Provençal freshness. The bluesy harmonies of *Three Rag-Caprices for Piano Solo* (1928) show the influence of American popular music. The conciseness of "Catalogue de Fleurs" for voice and piano (1920) reveal the composer's skill as a miniaturist of refined sensibility.

Religious music from a later era expresses a more somber side of the versatile composer's multifaceted art. *Three Prayers for Voice and Organ* (1942) are written in a restrained style suited to the Latin texts. *Prayer from Sacred Service* (1947) dramatizes the Jewish service with a spoken text (in French) above flowing organ harmonies. *Five Preludes for Organ* excerpted from Op. 231b (1942) are not church pieces but rather the musical equivalent of quick sketches by a theater designer. *Suite for Violin, Clarinet and Piano* (1936) expresses a sunny mood with lively dance rhythms and colorful timbres. . . .

OREGON

October 6, 1991, DAVID STABLER, *The Sunday Oregonian*: review of a concert in Portland, Oregon performed by Virtuosi Della Rosa.

Gil Seeley conducted both the Gabel piece and the last work, Darius Milhaud's "Les Choéphores", which is based on Aeschylus' tale of Agamemnon's death. In this, the choir declaimed, shouted and made various sounds, while a narrator (Leslie Tuomi) read the text in French.

WASHINGTON

January 11, 1992, PHILIPPA KIRALY, *Seattle Post-Intelligencer*: review of "Soirée Musicale de Milhaud", a centennial concert performed on January 9th at the University of Washington, Seattle. See the DMCCPC, p. 2, for program and performer details.

French composer Darius Milhaud taught at Mills College, Calif., for some 30 years during and after World War II and engendered much affection in his students. In honor of the 100th anniversary of his birth, three of those students — now respected performers, teachers and composers

themselves — gave a performance of chamber music written by Milhaud between 1922 and 1943. . . . Composer Janice Giteck, a faculty member at Cornish College of the Arts, spoke affectionately of her years of study with Milhaud, paying tribute to his warmth, modesty, encouragement and generosity of spirit. Giteck praised the absence of sexism in Milhaud's attitude toward women composers.

The chamber music performances that followed were a charming bouquet to the internationally famed composer who died in 1974. The difficult music was uniformly well played, with the composer's intent well caught. . . . While all deserve credit for a lively performance of a fascinating program, [Lisa] Bergman's contribution was outstanding, both in preparing program notes and in her numerous accompaniments.

FRANCE

May 6, 1992, YVES ALLAZ, *Geneva Journal*: review of *Adages* and *Les Amours de Ronsard*, performed by L'Ensemble Erwartung, Bernard Desgraupes, conductor, in Evian, France. (Translated from the French.)

In this year of the centenary of the birth of Darius Milhaud, is the work of the composer from Aix-en-Provence going to emerge at last from its long purgatory? One hopes so, for with his four hundred forty-three opuses, it is of a bountiful richness. To listen to Milhaud is to feel transported into the sweetness of an evening of summer, among the olives, the lavender and the crickets. Thus it is with *la Rose*, *la Tourterelle*, *l'Aubépine* and *le Rossignol* that sing in the four delightful pieces of *Les Amours de Ronsard*, interpreted with infinitely good taste and sensitivity by the Ensemble Erwartung at the Musical Meetings of Evian.

L'Ensemble Erwartung? A group of geometric variables, founded in 1985 by Bernard Desgraupes — here a vocal quartet and instrumental group. . . . *Adages* and *Les Amours de Ronsard* would seduce even the most rebellious to [like] contemporary music. Music of charm and pleasure, where the spirit of invention flourishes in each line, a veritable kaleidoscope of expressions and colored and contrasted atmospheres, but always written in an astonishingly clear and concise form. Charm and Mediterranean light, lightness and mischievous winks for Milhaud. . . .

September 23, 1992, RONALD CRICHTON, *Financial Times*: review of Milhaud's opera *Christophe Colomb*, performed in Compiègne, France on September 19 and 20.

[Mr. Crichton begins with a brief and interesting history of the opera house.] . . . Milhaud and Claudel's *Christophe Colomb*, a monument of modern music and theatre in the 1920s, imposed itself this year, celebrating both the composer's centenary and the quincentenary of Columbus. Concert performances apart, this dauntingly demanding work has still not been given in Paris or the surrounding region. Nevertheless, since the Compiègne stage is by no means large as opera houses go, it was a brave decision. . . .

continued . . .

One thing the venture did prove, *Colomb*, though no walkover, is not after all such an immense undertaking — it can be done, and worthily, on a fairly modest scale. Not that total success was won in this turbulent work in which episodes from the life of Columbus (rarely given in chronological order) are separated by spoken narrations and by comments and reactions from the chorus, all in Claudel's torrential language.

Lulé decided not to use film as specified by Claudel as an auxiliary means and substituted dancers. In the storm scene he even fell back on our old friend, dry ice (surely due for retirement). On the other hand the balletic treatment of the strange episode where Mexican gods unavailingly churn up the waters to repel the advancing caravels, was a great success — here as elsewhere the choreography of Olga Roriz was better than one usually finds in opera. . . . [Mr. Crichton goes on to describe the good work of the soloists, the chorus and the narrator.] . . . A worth-while event . . . and a shame there were only two public performances.

SWITZERLAND

May 20, 1992, ISABELLE MILI, *Geneva Journal*: review of performance of *Service sacré* by the Society of Sacred Song and Collegium Academicum, Didier Godel, conductor. (Translated from the French.)

. . . The Geneva Choral Ensemble and its leader, Didier Godel, confirmed again their calling as surveyors of little-known musical territory. A particularly attractive work of Milhaud was thus exposed by an erudite circle [of musicians]. The singing of baritone Claude Darbellay was of an exceptional richness.

The *Service sacré* is actually a dialogue, in which mostly homophonic singing by the chorus alternates with solo passages sung by a Cantor. Sometimes, the orchestra takes a turn, for a prayer without words. The respect for the Hebrew text, the fervor of the voices and the expressiveness of the instruments illuminated these pages full of history and meaning.

[There were] glorious sonorities in the luminous conclusion, when the Academic Collegium joined with the chorus following the chamber writing of *Veahavta*. . . . [The entrance of the] piccolo, succeeded in providing a meditative atmosphere for a conclusion that required it. . . .

TAHITI

December 12, 1992, MICHEL MARTIN, *News from Tahiti*: report of a concert heard on Friday, December 4th, when Eliane Lust, pianist, performed Milhaud's *Trois Rag caprices* in Tahiti.

. . . Such sensitivity, emotion and love for the music, combined with an irreproachable technique. . . The style of *Trois Rag Caprices* suited her very well, and she integrated the melody and the rhythm perfectly. . . .

URUGUAY, Montevideo

September 23, 1992, WASHINGTON ROLDAN for *El Pais*: Review entitled "Exemplary Homage", of the concert in Montevideo organized by Jean-Louis and Marta Bracchi Le Roux, performed in honor of Milhaud's centennial birthday.

The Darius Milhaud Society expresses warmest appreciation to Dr. Walter Strauss, Professor and Chair of Modern Languages at Case Western Reserve University for his excellent translation of this review from the Spanish, excerpts of which are included below:

To analyze summarily an entire program of works by Darius Milhaud, which almost certainly must be complete novelties for Montevideo, a program lasting almost two hours and with various esthetic and stylistic characteristics, is a task that would require at least two articles. But luckily the commentaries furnished by Jean-Louis Le Roux for the program are lucid, accessible to any reader, sensitive and moving as a homage for the centenary of his friend Milhaud: they are well-informed, precise and to the point. Thanks to his gift for writing as well as speaking, Le Roux makes an ideal concert commentator. . . .

Héctor Tosar opened the proceedings with the *Second Sonata* for piano (1949), which is a quite characteristic work of the speculative Milhaud, fundamentally technical, lucid, somewhat spare and centered on dense counterpoint and on less extensive melody. The third movement (*Doucement*) revealed a sensitivity which the composer often conceals. And the final movement (*Rapide*) has the ingenious liveliness and the rhythmic richness with which Milhaud so often becomes mirthfully informal. Tosar played it as though he had lived with the work all his life. . . .

The *Six Popular Hebrew Songs* of 1923, on traditional texts, gave evidence of the Jewish strain in Milhaud (who is the descendant of Sephardic Jews who settled near Aix-en-Provence); yet he does this with a degree of stylization and evocation that are totally remote from the melodic sources of these traditional songs. They are much more intellectual than the Hebrew songs of Ravel and demonstrate an intense dramatic vein, plus a formal, difficult compositional style that is in no way accommodated to the popular style. . . . Julia Clara García Usher . . . found formidable support in the accompaniment by Martha Bracchi, who made her reappearance after a long stay abroad and has become an accompanist of the first order. Her experience in San Francisco has been fundamental in bringing her to the maturity and authority which she displayed on this occasion.

In the three poems of Jules Supervielle, the muse of Milhaud is admirably adapted to the contemplative tone of an elusive poetry of symbolical landscape-painting, and the music becomes more gripping, more rounded, less aggressive. . . .

The evolution of Martha Bracchi as pianist and interpreter was again clearly exhibited in the enchanting suite of short pieces that Milhaud extracted from the incidental

continued . . .

score he composed for Jean Renoir's film *Madame Bovary*. It was as if he had become another kind of composer. His chameleon-like talent for adapting himself to every dramatic or poetic situation that he encounters is exactly what makes it possible for a concert of his works to contain so much variety. In this case there is no dissonant counterpoint, there are no prickly rhythms, no acid harmonies. Everything flows lyrically and melancholically, like the daily existence of that literary heroine. There are delightfully bucolic moments, and the two portraits of Emma with which the suite opens and closes are penetratingly psychological. Martha Bracchi did full justice to that mood and introduced an intimate simplicity, but without losing exactness of presentation and execution for each of those deceptively easy miniatures. Her piano sound at present is larger and more subtle than formerly. . . .

The Cantata of the Child and the Mother . . . is another typical example of Milhaud's powers of adaptation. Here with the poetic text of Maurice Carême, he creates an atmospheric, gripping work, in a very French harmonic language, but one which is not exactly characteristic of Milhaud's usual practice. The poem is tender, simple, very musical and ideally serves Milhaud's intention . . . it was one of the most delightful moments of the evening.

At last we come to the best known and most justly celebrated work by Milhaud; his eccentric and somewhat surrealistic ballet of the 20s called *Creation of the World*. . . . In its original form, the orchestration is rich and strangely mysterious. . . . In the reduction for string quartet and piano . . . the keyboard instrument took the lead as protagonist . . . with brio and an admirable sense of color . . . and the interpretation provided a brilliant close to that exemplary day. . . .

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