

1988

The Darius Milhaud Society Newsletter, Vol. 4, Summer 1988

Darius Milhaud Society

Follow this and additional works at: https://engagedscholarship.csuohio.edu/milhaud_newsletters

 Part of the [History Commons](#), and the [Music Commons](#)

How does access to this work benefit you? Let us know!

Recommended Citation

Darius Milhaud Society, "The Darius Milhaud Society Newsletter, Vol. 4, Summer 1988" (1988). *Darius Milhaud Society Newsletters*. 1. https://engagedscholarship.csuohio.edu/milhaud_newsletters/1

This Book is brought to you for free and open access by the Michael Schwartz Library at EngagedScholarship@CSU. It has been accepted for inclusion in Darius Milhaud Society Newsletters by an authorized administrator of EngagedScholarship@CSU. For more information, please contact library.es@csuohio.edu.



This digital edition was prepared by MSL Academic Endeavors, the imprint of the Michael Schwartz Library at Cleveland State University.

THE DARIUS MILHAUD SOCIETY NEWSLETTER

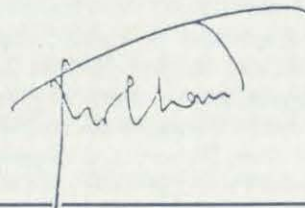
Cleveland, Ohio

Summer 1988

Vol. 4, No. 2

One does not invent a tradition, one submits to it, and one works with it. It depends not only on the tastes of the musician, on his inmost tendencies, on influences that the consequences of his life have on his work, on his musical preferences, but also especially on his race [culture, background]. These are profound and terribly tenacious influences, that open to a musician ways in which he will let his fancy wander. It has been said that art has no country. That seems to me to signify only one thing: that for any

sensible heart, all human work will live if it is fully realized, whatever the country of its author. But each race, each country brings with it a past which weighs on the artist.....



SALABERT INTERVIEWS MADELEINE MILHAUD

The following conversation, plus the list of Milhaud works published by Salabert, was printed in the quarterly, *Salabert-Actuel*, No. 5, May/June/July 1988: "Entretien avec Madame Madeleine Milhaud," Salabert, Paris, 4-7. Translated from the French.

SAL: What was Milhaud's relationship to religion?

MIL: Darius was profoundly religious, without question. He had inherited his faith from his parents, grandparents and earlier ancestors. He was very attached to the Hebrew faith as a "Jew from Provence." In the Comtat Venaissin [an area located not far from Aix-en-Provence, Milhaud's boyhood home], there is a special liturgy that had a very definite musical influence on Darius.

SAL: Can you tell us about his Brazilian period?

MIL: [Milhaud was in Brazil] from 1917-1919. This period had a very great importance [for him]...allowed him to travel, change surroundings...It was a necessity for him to leave his family, his country and to break his usual habits...He didn't anticipate what he found there. The folk rhythms fascinated him, and the hot, sensuous atmosphere, as well as all the things that came from the virgin forest, which extended almost to the gardens of the Legation...the daily contact with Claudel, whom [Milhaud] deeply admired...The bonds of friendship were further strengthened by their distance from



Photo by Craig Stockfleth

Madame Madeleine Milhaud in the Bender Room of the Mills College Library during October 1987, when she accepted an honorary degree from the College.

Europe during the war. The sojourn in Brazil was the time for Darius when he stopped being a young man and began to be the man he became. I always said to him in teasing, "You left for Brazil drinking camomile and returned drinking very strong coffee."

SAL: He was already 25 years old in 1917.

MIL: Yes, of course, and he had already written a great number of works of all sorts. But Brazil marked him profoundly...jazz held only a passing interest for Milhaud, but Brazil remained part of him, as did Provence. And just as he didn't want to see again the house [that had been] "violated" by the Germans under the occupation, he didn't want to return to Brazil. He preferred to keep it intact in his memory.

SAL: Was it usual for young composers to be so close to poets?

MIL: Darius was always attracted by poetry, undeniably. His childhood friends Léo Latil and Armand Lunel were poets, and [Milhaud's] Opus 1 was the writing of songs to texts by Francis Jammes. When Darius went to Jammes' home to play the first act of *La Brébis Egarée*, he also played *Sept Poèmes de la Connaissance de l'Est* [written] to texts by Paul Claudel...With great generosity Jammes proposed to introduce Milhaud to Claudel. That was the beginning of the collaboration Claudel-Milhaud which was never interrupted. In that period, other poets whose texts Milhaud used were Gide, Saint-John Perse and Cocteau...there were Paul Morand and later Supervielle, who requested music for his play, *Bolivar*...Darius did not use a single note of this music when he wrote his opera of the same title.

The list of poets that Darius put to music includes also Catullus, Ronsard, Corneille, Agrippa d'Aubigné, Desnos, Rimbaud...

SAL: Jean Wiéner and Eric Satie were musicians who mattered to Milhaud.

MIL: But they did not influence him musically. Darius had known Jean Wiéner in Aix when they were very young, then they met again at the Paris Conservatory in André Gedalge's counterpoint class, where were also Jacques Ibert and Arthur Honegger. True friendship, total confidence, and collaboration between Wiéner and Milhaud dated from [Milhaud's] return from Brazil in 1919...[Wiéner] organized and paid for a series of concerts, [known as] Concerts Wiéner, without a single work of Jean

continued...

HONORARY TRUSTEES

Madeleine Milhaud, Chair
Vitya Vronsky Babin
Grant Johannesen
Odette Valabrègue Wurzbürger

HONORARY COMMITTEE

Maurice Abravanel
Leonard Bernstein
Dave Brubeck
Aaron Copland
Charles Jones
Virgil Thomson
Henri Sauguet, *France*
Paul Collaer, *Belgium*

FOUNDING TRUSTEES: Clinton and Katharine Warne, Ursula Korneitchouk

Wiener being played...He introduced syncopated music to Paris and brought the first jazz band [and also] the pleyela, the mechanical piano, for which Stravinsky had transposed several of his works, the music of Berg, Webern and Schoenberg, among other works the French premiere of *Pierrot Lunaire*, [conducted by Milhaud], with numerous rehearsals and excellent interpreters, and of course music by Les Six and other such...Wiener played jazz in a bar, but he also played Bach superbly...As for Satie, Darius knew him only from 1919 to 1925. But our meetings were very frequent. There were very human and warm ties between Darius and Satie. They had the same attitude toward the young, a mixture of curiosity and hope.

SAL: *Could Les Six have been a different number?*

MIL: Of course the Group of Six had no statutes or rules. A group is formed by consenting persons and not by one individual who decides to form a group. Actually it was not the group who decided to unite, it was Collet...It is also certain that Jacques Ibert and Roland Manuel could also have been part of the group. I think, however, that one of the reasons that dictated the choice to Collet was the concert program at the Huygens Hall where works of these six musicians were presented, a program they themselves had decided upon. This means there was a certain harmony between them. They never had anything else in common, beyond a profound friendship.

SAL: *You were in the U.S. at Mills College during World War II.*

MIL: Our first stay [in the U.S.] lasted from 1940-1947. Darius was very happy [at Mills]. He found there a kind of tranquility for working, he was never plagued with small requests [like] film or stage music. He had time with calmness to write a great number of large orchestral works and two operas. We lived in a house on the college campus, and as he taught only in the morning, he worked for himself in the afternoon. We often went out in the evening, for near the college there were a great number of theaters, cinemas, concert halls...the San Francisco Opera was not far away, and seemed ahead of its time in providing for the handicapped, which meant that when Darius was in his wheelchair, we were able to continue to go to all these places. Those years were very beneficial for Darius. Darius was named professor of composition at the Paris Conservatory in 1948, and until his retirement in 1962 shared his class with Jean Rivier.

SAL: *How did Milhaud compose? Did he have any special habits?*

MIL: He was the easiest being in the world. He could compose on his knees...he had a power of concentration without equal. He often composed on the train, on the boat, or in the car while I shopped.



Sent to the Milhaud Society by Mary Hoch Walsh, this sketch was printed in the Music Academy of the West program booklet, Sounds of Summer, 1987, p. 11. The drawing, by Santa Barbara illustrator Don Freeman first appeared in the New York Times on Sunday, September 18, 1949.

SAL: *He was one of the most prolific composers of his generation.*

MIL: You know, the Villa-Lobos catalogue would make your hair stand on end, and imagine for a moment the catalogue of Schubert or Mozart if they had lived as long as Milhaud...If a musician has the urge to express himself, one cannot prevent it, but it is not necessary to devote oneself always to master works.

SAL: *He wrote 18 string quartets, [a genre] which was no longer very much in vogue.*

MIL: He adored the string quartet, he considered it the most ideal form of all. It is true that in 1919-20 chamber music was not very esteemed by the younger generation. [In] *Le Coq et l'Harlequin*, the manifesto of Cocteau, Darius had said, "I shall compose 18 string quartets." It was a profession of faith; he defined his attitude in the face of fashion [against it] in setting his course. Each quartet dedication has a relationship to his life: to Cézanne, to Léo Latil, to Schoenberg, to Poulenc, to the memory of his parents, for our 25th wedding anniversary, for the 21st birthday of our son...He wrote for all groups - trio, quartet, quintet, sextet...up to large orchestra. All forms interested him. I am convinced that if he had been twenty years younger, Darius would have tried electronic music. Darius was a man full of curiosity. I think one can say that he was a universal man. That sums it all up!

LA SAGESSE IN LYON. *Le Festin de la Sagesse*, also known as *La Sagesse*, Op. 141 (1935), was presented in a concert performance on May 27, 1988, at the Auditorium Maurice Ravel, in Lyon, France, by the Orchestra and Chorus of Lyon, conducted by Pierre Dervaux. Nelly Borgeaud was *récitante* and other soloists were Marie Claire Costa, soprano, Hanna Schraer, mezzo-soprano, Thierry Dran, tenor and Jules Bastin, bass.

La Sagesse, with text by Paul Claudel, was commissioned by dancer and arts supporter Ida Rubenstein during the 1930s, but it had to await the end of World War II for its first performances, in Paris by Radio France, conducted by Manuel Rosenthal on November 8, 1945¹, and a few months later by the Belgian Radio Orchestra, conducted by Paul Collaer². It was staged at the Rome Opera, under the direction of Previtali, in February 1950, and had not been performed again until its Lyon premiere, presented to celebrate the centenary of the 1988 rebuilding of what began as the oldest church in Lyon, *Notre Dame de Fourvière*. The church, on a high promontory overlooking the Saône River and the city, was rebuilt under the direction of architect René St. Marie Perrin, Paul Claudel's father-in-law. The church administrators, the city of Lyon and its mayor, the Bank of Lyon, the Ministry of Culture, the Regional and General Councils and the Lyon Orchestra and Ravel Auditorium administrators, all joined in support of the project.

La Sagesse takes for its subject the story of the prodigal son, presented not as a narrative, but through symbolism, allegory and metaphor, as the representation of mankind, who must seek salvation through the working of conscience. Wisdom (*La Sagesse*) portrayed by the *récitante*, represents the sagacity of all ages, time and eternity. (She symbolizes in addition the Virgin Mary and the Mother Church.) She guides, disciplines and compels. "For Claudel, woman is not 'divine' but she is a 'bearer of God.' She is the way which can lead to God."³ The prodigal son, symbolizing all mankind, is first invited, then entreated, finally disciplined and compelled, to seek wisdom.

The category of *La Sagesse* is that of an oratorio which can be staged, a work which stands on its own as a serious concert piece because of its strong, independent musical structure and its sound plane - with solemnity and sobriety counterbalanced by occasional sections of piquancy and strongly dance-like or march-like rhythms. The rhythmic power of this music is awesome, and even one hearing of the work confirms that Milhaud and Claudel were well-matched partners in achieving the successful realization of monumental ideas conveyed through sound and words.

In the opening movement, the chorus first chants that the prodigal son is lost and has squandered his inheritance, whereas *La Sagesse* has forgotten her name. The chorus chants that music must teach her to recall it (music symbolizes harmony, peace, beauty and the driver of conscience.) When *La Sagesse* recalls who she is, she states that she existed before the formation of the universe. The chorus exhorts her to seek the prodigal son and other recruits. After the orchestral march that opens the second movement, *La Sagesse* appeals to groups along the road, to no avail, since no one seems to be able to see or hear her. The third movement opens with a whimsical dance-like section while groups declaim their various inane activities, until they recognize *La Sagesse*. When she asks whom to invite if the just and the righteous refuse to come, the chorus admonishes her to take the blind, the poor, the

foolish, the crippled and the ugly, and to drive them by means of the whip, the punishments of war, scourge, pestilence, lust and fire. The dance-like music becomes ever more intense, as if the world were going mad. In the fourth movement, the populace questions *La Sagesse* about her promise of a feast. She points out that by striving, they have become men, that music is more compelling than the whip, and that by surrender of the self to it, all things are joined. The crowd expresses spiritual hunger and begs to be fed, whereupon *La Sagesse* declares the hour of the feast, which displays all the products of creation, for the glory of God. She is crowned with glory also, as the chorus chants in hushed tones.

Alongside the philosophical depth, Biblical references and quotations, and even Gregorian chant passages, there are graphically colorful and dramatic interactions between *La Sagesse* and those whom she is trying to help. The "house" being raised by *La Sagesse* and her followers is built through devotion to work, including that in the arts, and at the end of the work, the chorus bears witness that sustained struggle is necessary to achieve the goal, whether it be wisdom, beauty, truth, justice or humility.

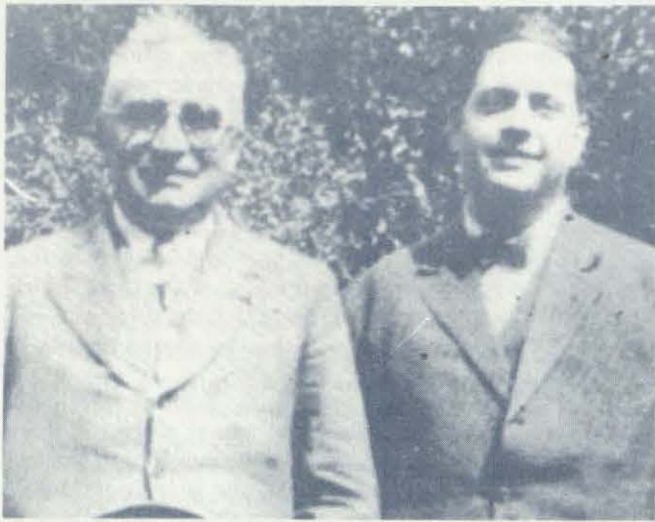
Milhaud's music for this richly diverse text is powerful, sober and evocative. The form is a balanced four-movement structure whose strong, broad outlines are clear even in one hearing. Without reading the text or knowing the subject matter, the listener grasps the monumental seriousness of the whole and the sense of resolution in the closing pianissimo measures. If one follows the text and reads the description of the intended stage action, the music fits so vividly it is almost as if one can see the staged performance by hearing the music.

Long after the performance, certain key musical ideas remain in the memory: the opening dirge-like section with the sudden dramatic and percussive interruption motive that occurs twice; the march of the second movement when *La Sagesse* goes out into the world to seek followers; the dances in the third movement, first portraying the foolish and later symbolizing the road to perdition unless one responds to the whip of *La Sagesse*, who has resorted to punishment to draw the reluctant to her; and the final movement's introduction and ending. This introduction contains incisive, percussive, repeated, staccato chords in a brief, insistent, strongly rhythmic motive, that graphically symbolizes both construction and *La Sagesse's* insistence. Equally effective is the closing section of the work, when the chorus intones the Beatitudes and the Benediction, *sotto voce*.

The Lyon performance of the *récitante*, the soloists, the chorus and the orchestra were quite competent, under Mr. Dervaux's direction. The *a capella* singing of the Gregorian passages in the last movement provided a climax through understatement, and the final choral Beatitudes and pianissimo Benediction sounded inspired. There are moments when orchestra soloists or sections are particularly prominent, notably the timpani (the interruption motif in the opening section and other dramatic moments); the brasses at various times in fanfare-like passages; the double basses, sometimes in a melodic line, occasionally in pizzicato passages which create great suspense; and various wind solos, such as a flute passage in the second movement and a moment when the reedy sound of the oboe creates a certain poignancy. All these instrumental timbres are used to illuminate the text and were well projected.

This hour-long work is much too rich and complex to

continued . . .



Paul Claudel and Darius Milhaud in 1930, at the Milhaud family summer home in Aix-en-Provence.

digest in one hearing, although non-musicians in the audience encountering the work for the first time found the musical structure strong and clear and the sound of the work appealing, so that they would welcome an opportunity to hear it again. Overall, the work leaves the listener with a sense of its deeply felt seriousness and the breadth of its attention to universal values. The music matches the text in its solemnity, its broad scope, its powerful vigor and its expressive lyricism. This Milhaud-Claudel work is both profoundly spiritual and spiritually profound.

1. Collaer, Paul. *Darius Milhaud*, Slatkine, Geneva, 1982, 219.
2. Milhaud, Darius. *Notes Without Music*, Knopf, New York, 1953, 251-2.
3. Chaigne, Louis. *Paul Claudel*, Appleton-Century-Crofts, New York, 1961, 197.

EXCERPTS FROM THE LA SAGESSE PROGRAM *The excerpts below are translated from the French, where they were printed in the program available at the performance of La Sagesse on May 27, 1988, in Lyon France.*

Madeleine Milhaud In May 1934, the Obel theatrical troupe came from Palestine to give several performances at the Ambigu Theatre [in Paris], with young actors of great talent interpreting plays inspired by the Bible. Darius, very impressed by these spectacles, spoke of them to Ida Rubinstein, whom he met at the home of Marguerite Long. She immediately expressed the wish to accompany us to the Ambigu Theatre, where we went the same evening. She shared our enthusiasm and proposed to Darius that he write a ballet that would be part biblical, part oratorio. He accepted and requested Claudel as collaborator. [This necessitated] a brief journey to Brangues [the Claudel estate in the Jura mountains.]

When Darius submitted Ida's project idea to Claudel, his first reaction was negative. However, by the next morning he had finished the outline of a spectacle inspired by the parable of the "Festin de la Sagesse". When Darius received the definitive text, he went to work immediately....

Renée Claudel Nantet, daughter of Paul

Claudel. When Paul Claudel left Notre Dame [Cathedral] on the 25th of December 1886, he borrowed a protestant Bible from his sister Camille, and opening it randomly, happened upon the 8th chapter of Proverbs, dedicated to La Sagesse. The image of La Sagesse, symbol of the Church and of the Virgin, followed him for the length of his life, so when Ida Rubinstein requested from him the text of an oratorio for which the music would be written by Darius Milhaud, the theme of La Sagesse came into his mind. [He adapted] for the stage the remarks about the "Parable of the Feast" that he had published in the *Revue of the Young* in 1926. . .

Paul Collaer: (from his book *Darius Milhaud*, Editions Slatkine, Paris, 1982)...such a subject [as *La Sagesse*, is particularly agreeable to a musician who throughout his dramatic works has never ceased to sing of man and his conscience.

There is no drama, or action in this work. It is the dialogue between La Sagesse and the chorus that addresses our understanding, and the spectacle is presented by a series of allegories. The music had to be dynamic to achieve dramatic credibility. It is stationary in many places, and its sections unfold like sumptuous garlands of sound on a strongly rhythmic declamation and an almost immobile harmonic setting. . .

La Sagesse can be considered one of its composer's most homogeneous and pure works. Dramatically, this work departs from opera and ballet. It creates a new style where singing, dance and flexible staging fuse in a lyrical spectacle.

PRIX DARIUS MILHAUD COMPETITION SCHEDULED

The fourth annual competition for the *Prix Darius Milhaud* will be held in Marseille in November. Sponsored by the *Société de Crédit Marseillaise*, the competition will be followed by a concert performed by the laureates. This year the categories are piano and voice. Works from Milhaud's cantatas will be used for the vocal competition.

MEETING AT DARIUS MILHAUD CONSERVATORY

The *Association des Amis de l'Oeuvre de Darius Milhaud* met in Paris on June 7, 1988 at the Conservatoire Darius Milhaud. Florence Katz, 1986 winner of the *Prix Darius Milhaud* in voice, performed *Alissa*, Op. 9 (1913, 1931) for the meeting. Her piano accompanist was Serge Cyferstein.

MILHAUD SYMPHONIES TO BE RECORDED

In the program for a public concert in Paris played on May 24, 1988, announcement was made that conductor Laurent Petitgérard is preparing to record Milhaud's twelve symphonies for large orchestra. M. Petitgérard will conduct the Monte Carlo Orchestra for the performance, and the series will be recorded by Cybelia, the same company that undertook the recording of Milhaud's 18 string quartets on both LP and CD. The symphonies are expected to become available by 1989-90. If you are interested in ordering this recording, please let the Milhaud Society know.

JEUX DE PRINTEMPS IN CONCERT PREMIERE

On June 3, 1988, Milhaud's *Jeux de Printemps*, Op. 243 (1944), in its original nine-instrument version was heard for the first time in concert performance. Scored for flute, clarinet, bassoon, trumpet and string quartet plus contrabass, *Jeux de Printemps* was the closing work on a program presented at The Cleveland State University by New Music Associates. The ensemble was founded and conducted by Dr. Edwin London, Professor of Music at CSU, who had studied with Milhaud at Aspen. Performers included Michael Burtner, flute; Andrew Coburn, clarinet; Renee Dee, bassoon; Paul Smith, trumpet; Nancy Cook and Peter Briedis, violins; Tom Pleban, viola; James Meyers, cello and Ann Gilbert, contrabass.

Under the able direction of Dr. London, the music was given an enthusiastically received performance, with clear-cut articulations and well-rounded delineation of its rhythms and nuances. The first of the six movements opens with a lively piccolo melody that sets a brilliant, joyous mood for the work. The third movement, a gentle, lulling lullaby in 6/8 time, is reminiscent in its tenderness of the last movement of the woodwind suite, *La Cheminée du Roi René*. The final gesture of the last movement of *Jeux de Printemps* is a strong affirmation - a brilliant, widely-spaced, long-held chord, enhanced in its dramatic effect by a preceding rest, and divided between the lowest and highest registers, encompassing the full instrumental range, from low C in the contrabass to g^3 in the piccolo.

Jeux de Printemps was commissioned by the Elizabeth Sprague Coolidge Foundation in celebration of Mrs. Coolidge's 80th birth anniversary. Martha Graham choreographed the nine-instrument work and performed it on Mrs. Coolidge's actual birthday, Monday, October 30, 1944. The dance program was the culmination of a four-program weekend, the Tenth Festival of Chamber Music in the Coolidge Auditorium in the Library of Congress¹. Dancers included Erick Hawkins and Merce Cunningham, both at that time members of Martha Graham's troupe.

Milhaud reorchestrated the piece for large orchestra (3.3.3.2.-4.3.3.1.-T.Perc.-H.-S.), in which version it was performed little over a year later on December 11, 1945, by the Brussels Radio Orchestra under the direction of Roger Desormières.

Salabert, French publisher of *Jeux de Printemps* (represented by G. Schirmer in the U.S.), was able to furnish a conductor score reproduced from the manuscript (which Milhaud gave to the Library of Congress), but no parts existed, and they had to be copied by the publisher to be available for the New Music Associates' program. Thus it is reasonable to assume that the performance heard on June 3rd was a world premiere concert performance of Milhaud's original score for nine players. The score and parts are now available from G. Schirmer for use by other performing groups.

1. Sets for *Jeux de Printemps* were designed by Isamu Noguchi, costumes by Edythe Gilfond, and Music Director was Louis Horst. Other commissioned works premiered on the same program were Aaron Copland's *Appalachian Spring* and Hindemith's *Herodiade*.

Designed by Audrey Parr, whose autograph can be seen in the lower left corner, this costume sketch for *La Sagesse*, Act II, was pictured in the program booklet for the recent performance of the work in Lyon.

RECORD UPDATE Madame Francine Bloch Danoën has been kind enough to send information that the following recordings have recently become available.

Le Boeuf sur le Toit: Op. 58 (1919) and *La Création du Monde*: Op. 81 (1923); Orchestre de Champs Elysées, D. Milhaud, conductor. Charlin SLC 17-2 compact disc (1988).

Six Chants Populaires Hébraïques, Op. 86 (1935), excerpts: *Chant de la Délivrance*, *Berceuse*, *La Séparation*; Hélène Bouvier, soprano; Jacqueline Brisson, piano. Vogue INA 672003 compact disc (1987).

Concertino d'Hiver, Op. 327 (1953): Christian Lindborg, trombone; Chamber Orchestra of Stockholm, Okko Kamu, conductor. BIS BC 348 compact disc (1988).

Concerto No. 1 Pour Violoncelle, Op. 136 (1934): Janos Starker, cello; Philharmonia Orchestra, Walter Susskind, conductor. Melodija 33 M10 45079-007, reissue of *The World's Leading Interpreters of Music*, (1957).

La Création du Monde, Op. 81 (1923): see *Le Boeuf sur le Toit*.

Poèmes Juifs, Op. 34 (1916), excerpts: *Chant de Sion*, *Chant de Forgeron*: Gabriel Bacquier, baritone, Claudie Martinet, piano. Vogue INA 672005 compact disc (1987).

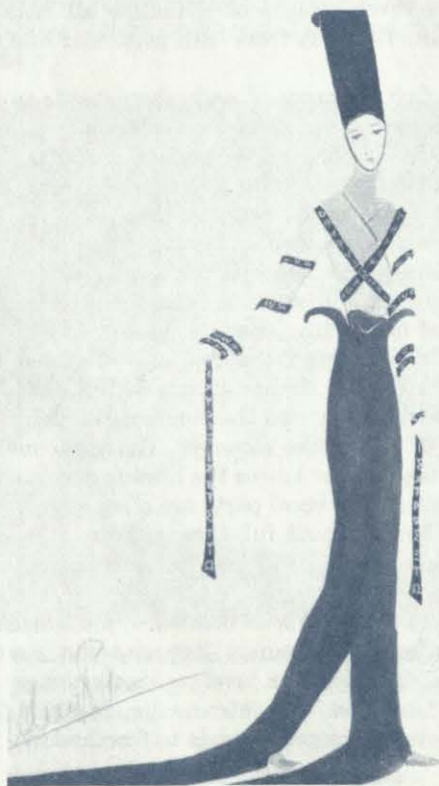
The following seemingly new releases are found in the American Schwann catalogue for Summer 1988.

La Création du Monde, Op. 81 (1923): Contemporary Chamber Ensemble, Weisberg, conductor; Nonesuch 71281-2 reissue on compact disc.

Scaramouche, Op. 165c (1937) for saxophone and orchestra: Chant du Monde LDC 278878 compact disc.

Les Soirées de Pétrograde, Op. 55 (1919): Gehrman, voice, Farmer, piano. Nimbus N 15029 LP and CD.

Sonatine, Op. 76 (1922) for flute and piano: Willoughby. Coronet 3005.



PORTUGUESE PREMIERE OF *LA MÈRE COUPABLE*

The Portuguese premiere of Milhaud's *La Mère Coupable*, Op. 412 (1965-66), with libretto adapted from the Beaumarchais play by Madeleine Milhaud, was staged in Lisbon by the San Carlos National Opera at the San Carlos Theater on July 8, 10, and 12, 1988. This production was also part of the Estoril Festival, whose Artistic Director, Piñeiro Nagy, was kind enough to inform the Milhaud Society of the performance dates.

João de Freitas Branco, Artistic Director of the San Carlos Opera, had the grand conception to stage in one season the three operas based on the trilogy of plays by Beaumarchais. Rossini's *Barber of Seville* was presented in April, Mozart's *Marriage of Figaro* in May, and Milhaud's *La Mère Coupable* completed the cycle in July. Not only was the Milhaud opera a premiere, but San Carlos opera administrators believe it may have been the first occasion for performance of the opera trilogy. Beaumarchais had visualized production of his three plays on successive nights, but the capability to perform the operas as a trilogy didn't exist until nearly two centuries later.

Milhaud's *La Mère Coupable* calls for two sopranos, mezzo-soprano, three baritones, one tenor and one bass. The orchestra is 2.2.3.3.-2.2.2.1.-T.P.H.S. Thus, this opera does not pose complex production problems. In style, performance and orchestral requirements, it complements the Rossini and Mozart operas perfectly as the finale of the trilogy. The sophistication and finesse essential for *The Marriage of Figaro* are also needed for *La Mère Coupable*.

The story of *La Mère Coupable* revolves around the machinations of one Bégearss, long thought to be a family friend, but who in reality lies to each member, and is arranging to deprive them of their wealth as well as to marry Count Almaviva's daughter Florestine.

The ending is happy, with the Count and Countess reconciled after a twenty-year estrangement, the lovers Florestine and Léon reunited, and the family safely together, rescued through the efforts of Figaro and Suzanna, the caring servants. The complexities of the intrigue, the levels of meaning and the involvements of narrative all require alert perception and flexibility from both performer and listener.

In Act I, the first entrance of each character is introduced by an orchestral measure or so, such as the fanfare for Léon, suggestive chords for Bégearss. Consistent with Milhaud's earlier conception in other operas, there are no formal recitatives or arias; the music is continuous, except for an occasional beat or so of rest, like taking a breath. It mirrors and enhances the rhythm of the words, and changes of musical character and/or mood reflect a mix between different moods of interacting characters, and sometimes within a character when his mood changes. Together the choices of pitch range and timbre clearly reflect both the personality of the character and the somberness, delicacy, tenderness, grief or rage of the moment. The music makes absolute sense if the listener knows the libretto and can follow the conversation. The vocal parts are often almost Italianate in their lyricism and full-throated singableness, and are at the same time quite French in their subtlety and moments of tenderness.

Milhaud's opera features brief orchestral introductions to each act, but no lengthy overtures. It opens with three full orchestral chords, followed by a brief musical passage, after which the curtain rises. The introduction to Act II features strings playing in minor seconds to foreshadow the

coming expression of tragic grief by the Countess.

The orchestra plays a variety of roles. The full ensemble introduces and ends the opera, and at other times may be heard in a minimal single tone or chord. It occasionally moves in a rather heterophonic counterpoint with the voice, at other times seems to double the vocal part, and at still other moments moves in a contrasting contrapuntal texture. The instrumentation often is as delicate as chamber music, and each singer occasionally performs entirely unaccompanied, which gives maximum opportunity for projection of the text. To add dramatic punctuation to the text or end a section, there is sometimes an addition of instruments plus a crescendo.

There are idiomatic Milhaudesque motives, such as descending parallel chromatic sixths, modal melodies, an upward arpeggio figure now taken by the piccolo, now by the cellos. Often the contrabasses carry a significant melody line. Use of percussion (two players), though less colorful than in the *Opéras-minute*, for example, includes haunting moments of timpani or timbale as well as subtle use of the slap stick both early and late in the opera.

Comprehending precisely what is seen and heard on the stage is crucial, and familiarity with the libretto essential. Since the characters are already found in Beaumarchais's previous two plays, they come on stage already "in" their roles, and the story continues. To understand the Milhaud opera does not require the trilogy to be performed as such, but a listener familiar with the Rossini and Mozart works is at a decided advantage. More important, both understanding and enjoyment are enhanced exponentially by detailed knowledge of the text. Nothing is extraneous. Every line either furthers the action or enlightens, making *La Mère Coupable* a very compact work, and therefore complex in the sense that attention must be constant if important elements are not to be missed.

Overall, the musical structure of the three acts is almost symphonic, with the central movement slow, tragic and moving. The first act is varied in texture and mood, as is the last, but in the latter Milhaud uses full orchestra more of the time and features duo, trio and sextet singing, so that it seems more lively and of greater climactic density. The musical structure also possesses symmetry: in the return of music for Bégearss in the last act similar to that of the first (heavy chords, strongly dotted rhythms, assertive singing); for Figaro, a porous scherzo-like highly contrapuntal section in both first and last acts; and in the tender lyricism of Florestine in the first act paralleled by her love duet with Léon in the third.

The acting of Bégearss and of Figaro was the most developed of the cast, and all were competent in their singing portrayals. Conductor John Neschling paced the opera well, and the flow of the music was suitable. On opening night, the orchestra sometimes sounded overly loud, although the singers could be heard. In the last performance, the balance was ideal for the first two acts, but in the third the orchestra again seemed overly exuberant.

The San Carlos Theater, in addition to presenting the three operas based on the Beaumarchais trilogy of plays, sponsored two lectures on the playwright and a chamber music concert that presented one work by each opera composer. *La Cheminée du Roi René* by Milhaud was heard on this May 18th concert, performed by Anthony Pringsheim, flute, Manuel Lopes Fernandes, clarinet, Marcos Barbero, oboe, Américo Santos, bassoon, and António Nogueira, horn.

ORIGIN OF MILHAUD'S *LA MÈRE COUPABLE*

For a long time, Guido Valcarenghy, Director of the publishing house Ricordi, had requested an opera from Milhaud, who chose to complete the operatic sequence of Beaumarchais plays focused on the Almoviva family. Thus *L'autre Tartuffe ou la Mère Coupable* became the "final act" of a trilogy of operas, following *The Barber of Seville* by Rossini and *The Marriage of Figaro* by Mozart.

The world premiere of Milhaud's *La Mère Coupable* was presented on June 13, 1966, in the Grand Theatre of Geneva, Switzerland, conducted by Serge Baudo and sung by a European cast, except for American Phyllis Curtin, who created the role of Rosina, the Countess. It was filmed for television at that time. It was shown much later at Bryn Mawr College, when in 1985 students there were composing their own operas to Beaumarchais texts.

LIBRETTO FOR *LA MÈRE COUPABLE* Madeleine Milhaud, in fashioning the libretto for Milhaud's *La Mère Coupable*, reduced the number of acts of the Beaumarchais play from five to three and eliminated details deemed extraneous. Although the Countess does not enter until Act II, she is the key character of the drama. Her grief over the loss of Cherubino and her sense of guilt at having betrayed her husband are tragic elements of the opera as well as of the play.

There are moments of high drama when, in Act II, Bégearss insists that the Countess submit to the burning of her correspondence with Cherubino, and again in Act III, when the Countess attempts to persuade the Count not to send her son Léon away to military duty in Malta. Count Almoviva confronts the Countess with his knowledge of her affair with Cherubino, shortly after which she faints in despair, with the hallucination that Cherubino is beckoning her to come join him in death.

The Beaumarchais play ends with the line, "One wins enough in families when one expels a malicious mischief-maker." The opera ends with additional lines taken from a different, short Beaumarchais play, sung by the sextet of the three couples, Count and Countess Almoviva, Florestine and Léon, and Suzanna and Figaro. In essence this ending sums up the importance of the Countess as the focal character: "Each one knows the tender mother who has given him birth. Everything rests upon it. It quiets us...it is the secret of love."

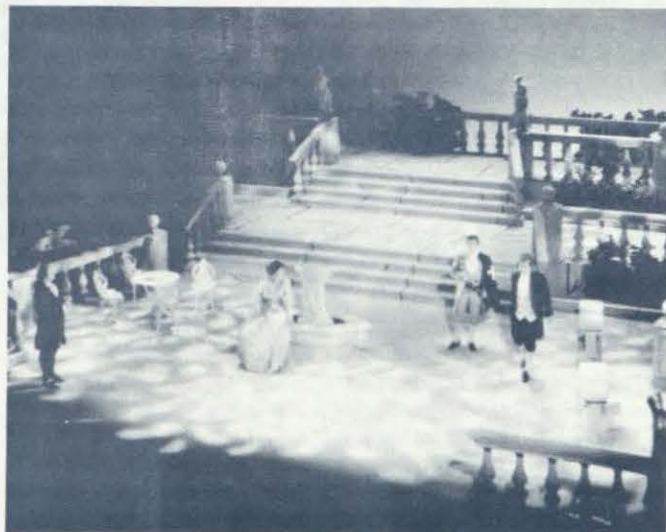
WHAT DID BEAUMARCHAIS INTEND? Beaumarchais designed *L'autre Tartuffe ou la Mère Coupable* to be a morality play, one more serious than his *Barber of Seville* and *La Folle Journée* (which became *The Marriage of Figaro*). He himself described the ages of the characters, who appear in all three plays: "I approve presenting [the plays in] three consecutive sessions, the whole novel of the Almoviva family, of which the first two epochs do not seem in their light gaiety to offer a very sensitive rapport with the profound and touching morality of the last, but there is in the mind of the author an intimate connection between them...I thought we could say, after having laughed the first day in *Barber of Seville* over the turbulent youth of Count Almoviva, which is that of almost all men; after having the second day gaily considered in *La Folle Journée* the mistakes of his virile age, which are often ours; that by the tableau of his old age and seeing *La Mère Coupa-*

ble we become convinced that any man who is not born a frightful villain always ends by being good, when the age of his passions is left behind and especially when he has tasted the sweet happiness of being a father!"

Beaumarchais makes the point that whereas the *Tartuffe* of Molière was the hypocrite of religion, the *Tartuffe* of *La Mère Coupable* (Bégearss) is the hypocrite of integrity, and thus far more dangerous in his ability to attract respectable families and deprive them of their possessions.

Why did Beaumarchais make his third play more serious and moralistic than the other two? At the time of the French Revolution, comedy did not enjoy equal stature with tragedy, it being thought more important to make people cry than to make them laugh. Beaumarchais attempted in *La Mère Coupable* to create a combination of tears and laughter, while also avenging himself for social wrongs he had both seen and experienced. The tragic elements are expressed by the regrets and pious repentance of the Countess along with the serious dangers to the well-being of the family threatened by Bégearss. These are counterbalanced by the comic intrigue between Figaro, who is trying to save the family and Bégearss, who is trying to have Figaro banished, as well as by the charm of the loving pair, Florestine, daughter of the Count, and Léon, son of the Countess and Cherubino.

The Beaumarchais play has an interesting history. It was first seen on June 26, 1792, but was not well accepted. By that time, Beaumarchais was out of favor, and friends printed the play, but they, in order to avoid recriminations to themselves during the Terror, hid their names and made some changes in the text. During the Terror, Beaumarchais himself was caught up in the perilous turmoil that resulted from his having helped smuggle arms into France from Holland. By a miracle, he escaped the massacres of September, then the guillotine, and finally sought refuge in Hamburg, where he remained until he was able to re-enter France four years later, after the Directorate was established. He regained some of his former fame as a man of letters, and thus restored and remounted *La Mère Coupable*. It was played by a strong cast of former *Comédie française* actors on May 5, 1797, and the work became a success.



The view above is of the Lisbon production, Act I, of *La Mère Coupable*, showing l. to r. Bégearss, Florestine, Léon and Count Almoviva.

MILHAUD'S BAND WORKS *The following consists of an abstract of remarks made by Dr. Stephen Miller, Music Curriculum Supervisor, Springfield, Missouri School District, at the international conference of band directors held in July, 1988 at Oberschützen, Austria.*

Milhaud's four band works span the years from 1936 to 1951. The first and last works were composed in Paris and were conceived for professional or military bands. The middle two were composed for American student bands during his war-time residence at Mills College in Oakland, California.

The first Milhaud composition for band is *Introduction et March Funèbre*, Op. 153 (1936). In that year the French Minister of Education, Jean Zay, commissioned seven eminent French composers to write incidental music for a grand patriotic pageant celebrating the 1789 French Revolution. Along with Milhaud, they included Albert Roussel, Arthur Honegger, Jacques Ibert, Georges Auric, Charles Koechlin and Daniel Lazarus. The only restriction was to make the work for military band, with or without chorus. The music was used in conjunction with an existing play by Romain Rolland, originally produced in 1902. Milhaud's piece was written as the finale to the first act, and it met with an enthusiastic reception. It lasts six and one-half minutes. Composed in Paris and published by Chant du Monde, it is now available from Harmonia Mundi (Theodore Presser Co., in the U.S.) Milhaud's orchestral version of this music was frequently performed following World War II.

Eight years passed before Milhaud wrote another composition for full band. However, during this period he did write two woodwind quintets and a woodwind trio, and in 1942, he wrote a large wind ensemble work commissioned by the Cincinnati Symphony.

Milhaud's second band work, *Suite Française*, Op. 248 (1944), was written when Leeds Music Company commissioned him to write an easy piece suitable for school band. The composer asked his wife, Madeleine, to go to the University of California library in Berkeley, to obtain a collection of French folk tunes upon which he planned to base this new work. In this folk suite, characteristic melodies of French provinces are presented in each movement. The order of the movements is that in which the provinces were liberated by the Allied Armies in World War II. They are entitled *Normandie, Bretagne, Ile de France, Alsace-Lorraine and Provence*.

The premiere took place in New York on June 13, 1945, played by the Goldman band, conducted by Edwin Franko Goldman. The duration of *Suite Française* is 16 minutes. It was composed at Mills College and is dedicated to Madeleine Milhaud. Published by MCA Music, it is now distributed by Theodore Presser. The work was also arranged by Milhaud for orchestra and frequently conducted by him.

After the premiere of *Suite Française*, G. Shirmer commissioned Milhaud to write another piece for the educational market. Milhaud wrote a work dedicated to the memory of the Battle of Pearl Harbor and the American service men who lost their lives in that tragedy. The two movements of *Deux Marches*, Op. 260 (1945), are entitled *In Memoriam* and *Gloria Victoribus*.

The first march is like a funeral procession. It contains some of Milhaud's most sublime writing for band, reminiscent perhaps of the Alsace-Lorraine movement of *Suite Française*, except that there are parts for only one

oboe, and one bassoon, and there is no part for bass saxophone or bass clarinet.

Composed in New York and at Mills College, the work is six minutes in length and was premiered by the Goldman Band in New York in 1946. Currently *Deux Marches* is out of print but is available on rental from G. Shirmer. Some published versions may exist in American college or military band libraries.

Preceding his next major composition for band, Milhaud wrote three works which employ significantly the sonorities of wind instruments: *Le Chateau du Feu*, *Concertino d'Automne* and *Concertino d'Été*. All three works were composed at Mills College.

In 1951, Milhaud was commissioned by the United States Military Academy at West Point, New York, to write a composition to commemorate the 150th anniversary of the Academy. *West Point Suite*, Op. 313 (1951), in three movements entitled *Introduction*, *Récitatif*, and *Fanfare* is the result. Composed in Paris, it is an eight-minute work, given its premiere by the West Point Academy Band at Carnegie Hall in New York, on January 5, 1952. Published by Associated Music Publishers, it is presently available on rental from G. Shirmer.

The Milhaud Society was deeply saddened to learn of the death of Advisory Board member Betty Scherer on June 20, 1988. Miss Scherer was a loyal and active member of the Board, who helped handle publicity and mailings. She was co-chair for the patron reception following the dance concert of the festival *Darius Milhaud's Early Theater and Dance Creations*, held in May 1987. Her enthusiasm, reliability and charm will be greatly missed.

CONTRIBUTORS

Contributions listed below are those received since publication of the Spring 1988 newsletter. Sustaining gifts of \$100.00 or more are indicated by an asterik.

Mrs. Victor Babin
Paul Cherry
Elizabeth Becker Epperson
*George Gund Foundation
Marian J. Lott
Mills College Library
Micheline Mitrani
Paul & Margaret Nelson
*Ohio Arts Council
*Robert L. Riggs, Jr.
James Ringo
In memory of Betty Scherer
Buzz Vanderschoot

The Milhaud Society extends warmest gratitude to Madame Madeleine Milhaud for her many contributions of information. Also to Madame Francine B. Danoën for record information, and to the following: Michael Blume, Paul Cherry, Jeremy Drake, Anne Kish, Nancy Franz Langert, J. M. Pedrosa Cardozo, Lenore Mayhew Laycock, Content Sablinsky, Lucile Soulé, Charles Susskind, Alice Marshall Treseder, Mary Hoch Walsh.

CLEVELAND PREMIERE COMING Stuart Raleigh, Professor of Music at Baldwin Wallace Conservatory of Music, will conduct the Cleveland premiere of Milhaud's *Pan et la Syrinx*, Op. 130 (1934) at 8:00 p.m. on Sunday, November 6, 1988 in the Conservatory's Gamble Auditorium of the Kulas building. This work, for soprano, baritone, mixed chorus and instrumental ensemble, will feature as soloists Mary Michenfelder, soprano and Melvin Hakola, baritone, with the Baldwin Wallace Motet Choir.

BOLCOM WINS PULITZER William Bolcom, composer and concert artist, Professor of Composition at the University of Michigan, and former student of Darius Milhaud at Mills College and in Europe, has received the 1988 Pulitzer Prize in Music, for his piano work, *Twelve New Etudes*. In an interview with Allan Kozinn of the *New York Times* printed on Sunday, July 31, 1988, Mr. Bolcom described the history of the work, begun in 1977 for Paul Jacobs.

About *Twelve New Etudes*, Mr. Kozinn said, "In Mr. Hamelin's beautifully etched, transparent renderings, even the least programmatic of the pieces leave distinct and almost visual impressions."

The same week as announcement of Mr. Bolcom's Pulitzer Prize, New World Records released the first recording of *Twelve New Etudes* (NW 354 LP and CD), played by Mr. Hamelin, and another disc containing a second Bolcom work nominated for the Pulitzer, the *Fourth Symphony* (NW 356 LP AND CD), performed by the St. Louis Symphony, conducted by Leonard Slatkin, with Joan Morris as mezzo-soprano soloist.

In October 1987, William Bolcom and his wife, Joan Morris, were in Cleveland for the commemoration of Milhaud's 95th birth anniversary, and Mr. Bolcom reminisced about his experiences with Milhaud at the luncheon honoring Madame Madeleine Milhaud that preceded the Milhaud concert.

NEWS THROUGH REVIEWS

ROBERT COMMANDAY, *San Francisco Chronicle*: See article, *Galante Translation* available.

KENNETH A. BROWN. Santa Barbara, March 1, 1988.

...Finally, to end the first half, McInnes and Lowenthal delighted each other (and the audience as well) by giving a high-spirited performance of Darius Milhaud's "Quatre Visages" for viola and piano.

WILMA SALISBURY, *The Cleveland Plain Dealer*, May 14, 1988, 10-B:

...The rest of the program consisted of favorites from the repertoire Evert has created for the company since its debut two years ago. ...Also popular with the audience was a delightful performance of "Cuisine", the lighthearted aquatic ballet Evert made for the Darius Milhaud Festival last year. A talented character dancer, Evert looked irresistible flopping around in swim fins as the fisherman and the walrus. In supporting

roles, Carlisle and Halloway mimed with humor as the card-playing seals, and the company's four women had fun as sexy mermaids and flirtatious bathing beauties.

WILMA SALISBURY, *The Cleveland Plain Dealer*, May 16, 1988: *Ed. Note: Marla Berg, 1988 recipient of the Darius Milhaud Award at The Cleveland Institute of Music, appeared in Cleveland Opera's production of West Side Story.*

As Maria, soprano Marla Berg performed with touching vulnerability. With her light voice, credible Puerto Rican accent, girlish figure and wide eyes, she sounded and looked the part of a Latin Juliet. Though not a dancer, she moved with grace. At the end, she held the audience enthralled with the pathos of her acting.

JOHN ROCKWELL, *The New York Times*, June 16, 1988.

JoAnn Rice and her Florilegium Chamber Choir put together a typically lively...program Tuesday night at the Merkin Concert Hall...Darius Milhaud (along with Hindemith a prime candidate for imminent revival) offered in his "Les Deux Cités", three settings of poetry by Paul Claudel (1937) for a cappella chorus, a nicely exotic, evocative look at and lament for Babylon and Jerusalem.

JOSHUA KOSMAN, *San Francisco Chronicle*, June 25, 1988, C-8:

Darius Milhaud's "Suite de concert de la création du monde" (1926) concluded the program, its jazzy exuberance captured nicely by violinists [Mayumi] Plumohira and Steven Miller, violist Bruce Plumohira, cellist [Bonnie] Hampton and pianist Nathan Schwartz. Particularly strong were the full-voiced homophonic chords of the Prelude and the boisterous Finale.

MARK CARRINGTON, *The Washington Post*, July 11, 1988, C-3:

Ably accompanied by pianist Roy Hakes, Montgomery played the entire program with spirit and finesse....Darius Milhaud's "Sonatine" [for flute and piano was] particularly fine.

PAUL MOOR, *Musical America*, September 1988:

[*Ed. note: This is a review of Beverly Hoch singing Chansons de Ronsard with the Hong Kong Philharmonic Orchestra, Kenneth Schermerhorn, conductor, available in CD, LP, and MC, as MCA Classics MCAD 26955 D.*]

Whoever selected this program - whether Miss Hoch or MCA's A & R chief - deserves commendation....Beverly Hoch, a bright young Kansas soprano on her way up, has a voice almost lighter than a feather, with an attractive timbre plus vibrato, even in its stratospheric register. She also has technique to burn and an uncanny, almost unnerving accuracy of intonation...

The Milhaud Society acknowledges with profound thanks the editorial assistance of Nana Landgraf, Lucile Soulé and Clinton Warne.

SURVEY OF MILHAUD OPERAS TO BE PUBLISHED

Jeremy Drake, Ph.D., Oxford University, wrote his doctoral dissertation on Milhaud's operas. Dr. Drake, Artistic Editor at Editions Salabert, Paris publisher who printed many of Milhaud's compositions, has received word that his book will be published next spring. If you are interested in obtaining a copy, write to the Milhaud Society, and we will send word to the publisher so that your order can be included in the first printing.

GALANTE TRANSLATION AVAILABLE The English translation by Jane H. Galante of Paul Collaer's *Darius Milhaud* is off the press and in circulation. The book includes revision of the complete catalogue of Milhaud's works made by Madame Madeleine Milhaud for the new edition in French published by Slatkine in 1982. In her preface for the English edition, Mrs. Galante pays tribute to the musician and human being Milhaud was:

Music for him was not a tortured revelation of the innermost depths of the soul. It was a significant, but natural, emanation from a creative mind. It was not intended for making pronouncements; it was a means of reflecting and illuminating human emotion - universal human emotion, not individual suffering or ecstasy. It was an art, but it was also a *métier*. For him it was an all-consuming passion, but this did not blind him to the fact that all human endeavor, excellently and honestly accomplished, has enormous worth; only the shoddy and pretentious are without value.

It was this perspective, a combination of the reasonableness of the French mind and the humility of a truly great personality, that Milhaud brought to America. Most of us, knowingly or not, were touched by it. Some were profoundly changed. All of us remember.

The book has received high praise from critics. Musicologist Joseph Kerman said:

Jane Galante's admirable translation retains all the poetry of Paul Collaer's original, a vivid and charming memoir of his friend. Collaer writes not as a reporter but as a prose-poet of distinction...The book brings us close to the excitement that must have surrounded French art and artists in the first half of the century.

Robert Commanday of the *San Francisco Chronicle* wrote:

...She has caught the clarity and sensitivity of Collaer's 1947 study of his lifelong friend, his insights into the personality and the background and sources that shaped it, and the informed discussions of the music. Mrs. Galante has prefaced this with an incisive review of Milhaud's later, American years, which she was in an ideal position to appreciate. Choice photographs and drawings, newly selected, are included.

Although this revised edition of the Collaer work by itself constitutes an essential Milhaud document, the catalogue is invaluable to mu-

sicians, scholars, writers on music, and anyone who would explore Milhaud's prodigious creating...This translation is a distinguished service that facilitates the growing appreciation of this genius.

Two former Milhaud students who have been important contributors to the academic musical world in and near the Bay region commented:

Jerome Rosen, Professor of Composition at University of California, Davis:

Collaer writes about Milhaud's music as a highly civilized, careful listener. His musical insights ring true for the professional and make sense for the general reader. Jane Hohfeld Galante's translation captures something of the elegant style as well as the substance of Paul Collaer's original text.

Leland Smith, Director of Electronic Music at Stanford University:

Milhaud's output is part of the mainstream of French music that runs from Berlioz, through Debussy and Ravel, and is now being carried forward by Messiaen and Boulez...Milhaud is an indispensable link in the chain of progress of all 20th century music.

Darius Milhaud by Paul Collaer, with a definitive catalogue of works compiled by Madeleine Milhaud, translated into English and revised by Jane Hohfeld Galante, is available for \$45.00 (plus tax for California residents), from the San Francisco Press, Inc., Box 6800, San Francisco, California 94101-6800.

CHILDREN'S BOOK Recently added to the archives of the Darius Milhaud Society is a children's book sent by Michael Blume which contains profiles of 20th century composers. The article about Darius Milhaud includes the following comments:

...[Les Six] were really all too individual as composers to ever form a school the way Schönberg's followers did. Milhaud was probably the most individual of them all: in the twenties he was an ardent promoter of composers as different as Satie, Schönberg and Hindemith, ...After the War, Milhaud divided his time between Mills College and Paris, writing music that might contain French, Provençal, Hebrew, American, West Indian or other elements, yet always displayed the graceful melodies and careful craftsmanship that were his personal trademark.

The book, entitled *A Coloring Book of Great Composers, Mahler to Stravinsky*, contains line drawings of the composers, and the Milhaud page includes one of Cocteau introducing Milhaud and Poulenc to Satie. The book is available for \$3.50 from Bellerophon Books, 36 Anacapa Street, Santa Barbara, California 93101.

DARIUS MILHAUD SOCIETY NEWSLETTER CALENDAR 1988 No. 2

Events included here are those made known to the Milhaud Society. If you plan performance of a Milhaud work, or know of performances other than those listed, please send information for inclusion in the next Calendar and Milhaud Society Newsletter. For information about other performances during 1988, see newsletter for Spring, 1988.

AMERICAN PERFORMANCES

- 1988 February 29 **CALIFORNIA, Santa Barbara**, Lobero Theater: *Quatre Visages*, Op. 238 (1942-43); Donald McInnes, viola; Jerome Rosenthal, piano.
- April 13 **NEW YORK, Florence J. Gould Hall**: *Les Mariés de la Tour Eiffel*, Op. 70 (1921, 1971); *St. Lukes Orchestra*, Michael Feldman, conductor; Moses Pendleton, choreographer; Alain Marcel, stage director.
- 15 **CALIFORNIA, Kentfield**, College of Marin; *Concerto for Percussion and Small Orchestra*, Op. 109 (1929-30); William Brewster, percussion, Douglas Delaney, conductor.
- 20 **CALIFORNIA, Lafayette**, St. Anselm's Episcopal Church: *Six Sonnets Composé au Secret*, Op. 266 (1946); *The Berkeley Chamber Singers*, Donald Aird, conductor.
- 21 **CONNECTICUT, Fairfield**, St. Thomas Aquinas Church: *Miracles of Faith*, Op. 314 (1951); *Fairfield County Chorale and Orchestra*, Johannes Homary, conductor.
- SOUTH DAKOTA, Vermillion**, University of South Dakota: *Scaramouche*, Op. 165c (1937); Nancy Ipsen, saxophone; Amy Harris, piano.
- May 22 **CALIFORNIA, Berkeley**, Lutheran Church of the Cross: *Six Sonnets Composé au Secret*, Op. 266 (1946); See April 20.
- June 14 **NEW YORK, Merkin Concert Hall**: *Les Deux Cités*, Op. 170 (1937), *Florilegium Chamber Choir*, JoAnn Rice, conductor.
- 23 **CALIFORNIA, San Francisco**, Chamber Music West, Florence Gould Theater; *Suite de Concert de la Création du Monde*, Op. 81b (1926); Mayumi Plumohira and Steven Miller, violins; Bruce Plumohira, viola; Bonnie Hampton, cello; Nathan Schwartz, piano.
- July 9 **OHIO, Cleveland**, Nautica Stage: *Deuxième Suite Symphonique*, Op. 57 (1919); "Cuisine", Tom Evert Dance Company; Tom Evert, choreographer and director.
- 11 **MARYLAND, Baltimore**, University of Maryland: *Sonatine*, Op. 76 (1922) for flute and piano; William Montgomery, flute; Roy Hakes, piano.
- 12 **COLORADO, Aspen**: *Trois Opéras-minute*, Op. 94, 98, 99 (1927); *Aspen Festival Orchestra*, Robert Spillman, conductor; Edward Berkeley, stage director.
- 19 **OHIO, Cleveland**: Cain Park, *Deuxième Suite Symphonique*, Op. 57 (1919); "Cuisine", see July 9.
- 22 **NEW YORK, Lake Placid**, Lake Placid Center for the Arts: *Concerto for Percussion and Small Orchestra*, Op. 109 (1929-30); *Lake Placid Sinfonietta*.

COMING EVENTS:

- October 30 **CALIFORNIA, Hayward**, Performing Arts Center: *Concerto No. 1 for Cello*, Op. 136 (1934); Bonnie Hampton, cello; Fremont-Newark Philharmonic, David Sloss, music director and conductor.
- November 6 **OHIO, Berea**, Baldwin Wallace Conservatory: *Pan et la Syrinx*, Op. 130 (1934); Mary Michenfelder, soprano; Melvin Hakola, baritone; Baldwin Wallace Motet Choir, Stuart Raleigh, conductor.
- 26 **CALIFORNIA, San Francisco**, Herbst Theater: *Sonatine*, Op. 354 (1956); Jeanne Stark, piano.
- 1988 Jan. 13-15 **CALIFORNIA, Los Angeles**: *La Création du Monde*, Op. 81 (1923); *Los Angeles Philharmonic Orchestra*, André Previn, conductor.

EUROPEAN PERFORMANCES

- 1988 April 22 **FRANCE, Nancy**: Opera of Nancy and Lorraine: *Les Malheurs d'Orphée*, Op. 85 (1924) and *Le Pauvre Matelot*, Op. 92 (1926); *Orchestral Ensemble Harmonia Nova*, Didier Bouture, conductor; singers, *Les Malheurs d'Orphée*: Christophe Mortagne, Claudine Le Coz, Jean-Paul Boit, Olivier Laloutte, Jacques Bona, Donatienne Michel-Dansacq, Roseline Cyrille, Claudine Cheriez. Singers, *Le Pauvre Matelot*: Jean-Paul Boit, Claudine Le Coz, Christophe Mortagne, Jacques Bona.
- 25 **FRANCE, Paris**, Musée Grévin: *Catalogue de Fleurs*, Op. 60 (1920); Jean François Gardeil, tenor; Billy Eidi, piano.
- May **FRANCE, Paris**, Radio France: Mme. Madeleine Milhaud, ten conversations with Franck Langlais on the program *France Musique*, broadcast by Radio France.
- FRANCE, Verrières**: *Le Boeuf Sur le Toit*, Op. 58 (1919) and *La Création du Monde*, Op. 81 (1923); Orchestra conducted by Jean-Louis Petit, for opening of Verrières Cultural Center.
- May 18-20 **FRANCE, Caen**: Nancy and Lorraine Opera. See April 22.
- 18 **PORTUGAL, Lisbon**: *La Cheminée du Roi René*, Op. 205 (1939); Anthony Pringsheim, flute; Manuel Lopes Fernandes, clarinet; Marcos Barbero, oboe; Américo Santos, bassoon; Antonio Nogueira, horn.
- 26 **FRANCE, Paris**, Cité des Arts: *Sonate*, Op. 15 (1914) for two violins and piano; Marie-Laurence Camilleri and Pierre-François Truys, violins, Marie-Joseph Truys, piano.
- 27 **FRANCE, Lyon**, Auditorium Maurice Ravel: *La Sagesse*, Op. 141 (1935); Lyon Orchestra and Chorus, Nelly Borgeaud, *récitante*; soloists Marie-Claire Costa, Hanna Schaer, Thierry Dran, Jules Bastin; Pierre Dervaux, conductor.
- 28 **FRANCE, Paris** Salle Pleyel: *Un Petit Peu de Musique*, Op. 119 (1932); school children of Paris, Nicole Viosat, director.
- June 1 **JAPAN, Tokyo**, Barrio Hall: *Concerto for Percussion and Small Orchestra*, Op. 109 (1929-30); Morikazo Ito, percussion; Gakugi University Orchestra.
- 5 **SWEDEN, Stockholm**: *Petites Symphonies, No. 2*, Op. 59 (1918) *Pastorale* and *No. 3*, Op. 71 (1921) *Serenade*, Orkester Musiki; Hallard, conductor.
- 7 **FRANCE, Paris**, Darius Milhaud Conservatory: *Alissa*, Op. 9 (1913, 1931); Florence Katz, soprano; Serge Cyferstein, piano.
- Holland, Briek an der Mur**: *Concerto for Percussion and Small Orchestra*, Op. 109 (1929-30).
- 21 **FRANCE, Paris**, La Fête de la Musique, Eiffel Tower: *Les Amours de Ronsard*, Op. 132 (1934).
- 22 **HOLLAND, Amsterdam**, Holland Festival, Concertgebouw: *L'Orestie: Agamemnon*, Op. 14 (1913); June Card, soprano; *Les Choéphores* Op. 24 (1915); Viorica Cortez, Heinz-Jürgen Demitz, Maria Oran, Ans van Damh, Anne Fournet; *Les Eumenides*, Op. 41 (1917-22); François LeRoux, Heinz-Jürgen Demitz, Maria Oran, Viorica Cortez, Claron McFadden, Nelly Boschkova, Ans van Dam; Radio Symphony Orchestra, Great Chorus, Chorus of the Netherlands Opera; Reinbert de Leeuw, conductor.
- July 7 **SWEDEN, Helsingborg**: *Trois Rag Caprices*, Op. 78 (1922); Helsingborg Symphony, N. Broziho, conductor.
- 8 **PORTUGAL, Lisbon**, San Carlos Theater: *La Mère Coupable*, Op. 412 (1965-66); San Carlos Opera: Elsa
- 10, 12 Saque, Ana Paula Russo, Manuela Castani, Jorge Vaz de Carvalho, José Fardilha, José de Freitas, José Manuel Araujo, Alberto Silveira; Symphonic Orchestra of the National Theater of San Carlos, John Neschling, conductor; João de Freitas Branco, Artistic Director and Producer.

INDEX OF WORKS PERFORMED

Agamemnon, Op. 14 (1913): June 25, Holland.
Alissa Op. 9 (1913, 1931): June 7, Paris.
Les Amours de Ronsard, Op. 132 (1934): June 21, Paris.
Le Boeuf sur le Toit, Op. 58 (1919): May, France.
Catalogue de Fleurs, Op. 60 (1920): April 25, Paris.
Les Choëphores, Op. 24 (1915): June 25, Holland.
Concerto No. 1 for Cello, Op. 136 (1934): October 30, California.
Concerto for Percussion and Small Orchestra, Op. 109 (1929-30): April 15, California; June 1, Japan; June 7, Holland; July 22, New York
La Création du Monde, Op. 81 (1923): May, France; January 1989, California.
Les Deux Cités, Op. 170 (1937): June 14, New York.
Les Euménides, Op. 41 (1917-22): June 25, Holland.
Les Malheurs d'Orphée, Op. 85 (1924): April 22, May 18, 19, 20, France.
Les Mariés de la Tour Eiffel, Op. 70 (1921, 1971): June 21, Paris.
La Mère Coupable, Op. 412 (1965-66): July 8, 10, 12, Portugal.
Miracles of Faith, Op. 314 (1951): April 21, Connecticut.
Trois Opéras-minute, Op. 94, 98, 99 (1927): July 12, Colorado.
Orestie, Op. 14 (1913), Op. 24 (1915), Op. 41 (1917-22): June 25, Holland.
Le Pauvre Matelot, Op. 92 (1926): April 22, May 18, 19, 20: France.
Un Petit Peu de Musique, Op. 119 (1932): May 28, Paris.
Petites Symphonies, No. 2, Op. 59 (1918); No. 3, Op. 71 (1921): June 5, Sweden.
Trois Rag Caprices, Op. 78 (1922): July 7, Sweden.
La Sagesse, Op. 141 (1935): May 27, France.
Scaramouche, Op. 165c (1937, 1941): April 21, South Dakota.
Sonate, Op. 15 (1914) for two violins and piano: May 26, Paris.
Sonatine, Op. 76 (1922) for flute and piano: July 11, Maryland.
Sonatine, Op. 354 (1956), for piano: November 26, California.
Six Sonnets de Jean Cassou Composé au Secret, Op. 266 (1946) for a capella choir: April 20, May 22, California.
Suite de Concert de la Création du Monde, Op. 81b (1926): June 23, California.
Deuxième Suite Symphonique, Op. 57 (1919): July 9, 19, Ohio.
Quatre Visages, Op. 238 (1942-43), for viola and piano: February 29, California.

INDEX BY LOCATIONS

NORTH AMERICA

CALIFORNIA. February 29; April 15, 20, 21; May 22; June 23;
October 30; November 26, January 13, 14, 15, 1989.
COLORADO. July 12.
CONNECTICUT. April 21.
MARYLAND. July 11.
NEW YORK. April 13, June 14, July 22.
OHIO. July 9, 19.
SOUTH DAKOTA. April 21.

EUROPE.

FRANCE. April 22, 25, May 18, 19, 20, 26, 27, 28; June 7, 21.
HOLLAND. June 7, 25.
JAPAN. June 1.
PORTUGAL. May 18; July 8, 10, 12.
SWEDEN. June 5; July 7.

THE DARIUS MILHAUD SOCIETY
15715 Chadbourne Road
Cleveland, Ohio 44120

Non-Profit Org.
U.S. Postage
PAID
Cleveland, Ohio
Permit No. 418