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The Darius Milhaud Society Newsletter, Vol. 3, Fall 1987

Darius Milhaud Society

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THE DARIUS MILHAUD SOCIETY NEWSLETTER

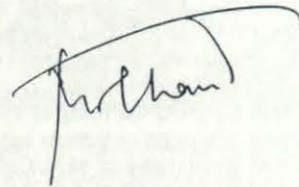
Cleveland, Ohio

Fall 1987

Vol. 3, No. 3

I never have any systems or preconceived ideas, no more for prosody than for anything else. What I look for above all is the poetic expression. That is my only and principal concern. This said, it is quite evident that in the long run, one must come unconsciously to use certain principles, certain turns of phrase, certain ways of proceeding that are instinctive and natural. The French language is in fact a fleeting and subtle music. But that is not the only aspect of the question. The French language does not always present itself thus. Of course, there is in our language a unique flexibility which is due to the equality of syllables with a slight accent on the last or next-to-last syllable. Isn't it the open door to freedom for the musician?

Doesn't it suggest a prosody obedient more to poetic feeling than to grammatical sense? . . . Our language is also capable of a singular vigor. For example, look at the extraordinary hammering out [rhythmic articulations] of Claude!



MADELEINE MILHAUD ACCEPTS HONORARY DEGREE

Madame Madeleine Milhaud traveled to Oakland, California in early October to be the guest of Mills College in order to accept the honorary degree of Doctor of Fine Arts. Nancy Whyte Work, at Mills for the convocation and alumnae reunion weekend, sent the following account of the occasion:

On Friday, October 9, at the Mills College Convocation '87, Madame Madeleine Milhaud received an honorary Doctor of Fine Arts degree. Mills President Mary S. Metz presented the award. In her opening remarks, President Metz said:

"It is now my privilege to introduce to you a woman whose indomitable spirit, unflinching grace, and extraordinary talent have made her one of the most distinguished and beloved members of the Mills community for nearly half a century."

She referred to the rich Mills history contributed by Madeleine and Darius Milhaud. From 1940 until 1947, the Milhauds were in residence.

From 1947 until 1971, they alternated years of residence in Paris and in Mills' Faculty Village. He served as a Professor of Music and then Composer-in-Residence, and she taught advanced French classes and did much to insure the success of La Maison Française during summer sessions, which drew scholars from France as well as students from across the nation. Madame Milhaud's career as an accomplished actress and teacher in her own right, librettist for three Milhaud operas (*Medée*, *Bolivar* and *La Mère Coupable*), performer as *récitante* in works Milhaud wrote for her, head of the Drama Department of the Schola Cantorum in Paris, and organizer of a poetry program for Radio France both before and after World War II, was carried on at the same time that

"she gave indispensable support to Darius Milhaud as wife, collaborator, best friend, and hostess to their many friends . . . [She] was one of the first women to receive *La Croix de Chevalier de L'Ordre National de La Légion d'Honneur* for her work during World War II.

Madame Milhaud honors us today through her acceptance of an honorary Doctor of Fine Arts degree from Mills. To the rich fabric of her past association with Mills, we are proud to add this new dimension. The citation that appears on the degree reads:

'Madeleine Milhaud, distinguished teacher and valued member of the Mills community for more than three decades, whose extraordinary talent and creative partnership with Darius Milhaud have made her a most respected dramatist and performer in America, Europe and beyond, the degree of Doctor of Fine Arts, *honoris causa*.'

After completion of the ceremony to award the degree, Madame Milhaud made a few comments, including a quote of Darius Milhaud, who, when asked why the two Milhauds came back to Mills so often, once replied, "Very simple. I love the trees, birds and young girls." It was announced at the convocation that part of the \$70,000 gift of the class of 1937 will be used to help complete the endowment of the Milhaud Collection Archives, where the College hopes to establish the United States Center for Milhaud Studies.



The Milhaud Society is grateful to have been given this picture of Darius Milhaud, a tinted photograph by Proctor Jones, San Francisco.

Music for the convocation, provided by the California Brass Quintet, Jay Rizzetto, Director, included his arrangement of Milhaud's "La Vie" from *L'Enfant Aime*, a collection of children's pieces for piano. President Metz later commented that having accepted the degree award now makes Madame Milhaud also an alumna of Mills College.

The Milhaud Society thanks Mrs. Work for her report and President Metz for the text of her remarks made at the convocation.

MILHAUD ARCHIVE ENDOWMENT Word has been received by the Darius Milhaud Society that the endowment of the Milhaud Collection Archive at Mills College is within \$2000 of meeting the goal to raise \$150,000 to retain the Collection at Mills and to assure its perpetuation, maintenance and enhancement. Your help is needed to complete the endowment so that performers, scholars and listeners will be able to have access to the musical legacy left by this important French composer, who gave so much of his time and energy to Mills students for so many years.

Your gift in any denomination will be gratefully received by the College. Please give as generously as you can, and send in care of **The Milhaud Archives Fund, Mills College, Oakland, California 94613.**

HONORARY TRUSTEES

Madeleine Milhaud, Chair
Vitya Vronsky Babin
Grant Johannesen
Odette Valabrigue Wurzburger

HONORARY COMMITTEE

Maurice Abravanel
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Aaron Copland

Charles Jones
Virgil Thomson
Henri Sauguet, *France*
Paul Collaer, *Belgium*

FOUNDING TRUSTEES: Clinton and Katharine Warne, Ursula Korneitchouk

MILHAUD ANNIVERSARY COMMEMORATION On September 4, 1987, Darius Milhaud would have celebrated his 95th birthday anniversary. On October 18, to commemorate this landmark year and to honor Madame Madeleine Milhaud, in Cleveland for the occasion, the Milhaud Society sponsored a luncheon, a concert of Milhaud's music, and a champagne reception following at The Cleveland Institute of Music (CIM). Featured concert performers included three of Milhaud's former students who are alumnae of Mills College, now on University music faculties. Barbara Harris Rowan, University of North Carolina, Chapel Hill, and Corky Mott-Smith Sablinsky, University of Virginia, Charlottesville, performed *Le Boeuf Sur Le Toit* for piano, four-hands. Anne Kish, also on the University of Virginia faculty, performed *Quatre Poèmes de Catulle* for voice and violin with Cleveland soprano Christina Price, and *Sonatine Pastorale* for solo violin. Other Cleveland performers were soprano Faye Liebman-Cohen, who with Laura Silverman, piano, presented possibly the first complete American performance of *Sept Poèmes de Paul Claudel de la Connaissance de L'est*, and Yolanda Kondonassis, 1987 recipient of the Darius Milhaud Award, who played the *Sonata for Harp*. Ms. Silverman also performed *L'Automne* for piano. All works heard were premiere or second performances in Cleveland.

As part of the commemoration, former students and friends gathered for a reunion with Milhaud Society Trustees and Board, CIM administrators, and Friends of the Darius Milhaud Society, at the luncheon honoring Madame Milhaud preceding the concert and again at the reception following. Honorary Trustees present in addition to Madame Milhaud were Vitya Vronsky Babin and Odette Valabrigue Wurzburger. Out-of-town guests included Mrs. Anne Hofmann, Cultural Attaché for the French Embassy in Chicago, William Bolcom with his wife Joan Morris, from New York and Michigan, Mrs. Lory Wallfisch of the piano faculty at Smith College in Northampton, Massachusetts, Yaada and Burton Weber of Oakland, California, Anne Kish and Diane Fackenthal of Rapidan, Virginia, Barbara Rowan of Chapel Hill, North Carolina, and Corky Sablinsky of Charlottesville, Virginia. Cleveland Milhaud students attending were Linda Allen and Katharine Warne. Such enthusiasm was expressed by the reunion participants that the Milhaud Society hopes there may be future reunions in various locations where Milhaud festivals are held.



Artists performing on the Milhaud concert, October 18, were: (front row) Barbara Rowan, Corky Sablinsky; (back row) Anne Kish, Christina Price, Faye Liebman-Cohen and Yolanda Kondonassis. Not shown is Laura Silverman. Photo by Marguerite B. Campbell.



Madame Milhaud and friend on the Mills College campus. Background shows Arnaldo Pomodoro sculpture. Photo by Nancy Whyte Work.

The luncheon included brief reminiscences by William Bolcom, who studied with Milhaud in the U.S. and France off and on from 1958 until 1964, and Madame Milhaud was presented a hand-crafted book containing a collection of written greetings, tributes and reminiscences sent from all over the U.S. and Canada. The book was hand-bound by Tena Rosner and the dedication page calligraphy made by Rosalind Geller. (A list of those who sent greetings and book contributions may be found at the end of this article.) The Milhaud Society expresses appreciation to those who have granted permission to quote excerpts from their observations of Milhaud's role as a teacher, his influence, ideas, and uniqueness as composer and human being:

President Mary Mets of Mills College On this celebration of the 95th anniversary of Darius Milhaud's birth, I would like to extend my very special greetings to you, on behalf of the entire Mills community. We know very well that the magnitude of M. Milhaud's achievement would not have been possible without the love, support, inspiration, and skilled assistance you gave him throughout your life together. For all these reasons, and for your many distinguished career achievements, we salute you!

William Bolcom I can't imagine my life without the Milhauds.

Iola Brubeck [Madame Milhaud] is, indeed an inspiration... the world would have enjoyed his life much less, if it were not for her indefatigable, steadfast self who nurtured and made possible the outpouring of his genius. And her work continues!

Alice Mihran Arabian Chamberlin Milhaud allowed and encouraged such freedom of expression that it inspired composing.

Carolyn Hawley He quickly recognized talent when he saw it, and also spotted flaws in an instant, but was never cruel in pointing them out. He allowed us our personal expression, guided by his talented ears, never expecting or wanting us to write as he did. That quality made him a great teacher. He inspired us and gave us courage to write. He gave good advice, and kept us from being too serious, while also encouraging seriousness!

Anne Kish Something which I find amazing and wonderful is a current experience. Every time I play or hear Milhaud's music I feel that he is there, present as he always was. This was quite unexpected, but on reflection it was clear that this music, so profoundly imagined, the consistent expression of a life dedicated to finding and making heard the real center of his amazing consciousness, must represent him faithfully to our apprehension. To have known a musician of such powers brings light to all the others, giving his students the ability to understand that the authentic creative voice speaks immediately to the ear which listens for the essential idea. And I begin to understand that this revelation explains Milhaud's love for other composers' work, as his vast capacity for friendship extended to the exchange and companionship that music provides.

Nancy Franz Langert Milhaud's advice: musicians should be like doctors, always developing their skills and keeping up to date. He advised us to regularly read through music of all kinds, remain open to fresh and new currents, and listen intently to performances, becoming aware of why some pieces worked and why some failed. We could then diagnose the performance and know what prescription was needed.

Jerome Rosen Milhaud was such a joyful man and . . . you and he have brought so much joy to the lives of so many of us . . . We soon realized that we, like all Milhaud students, had become members of the extended Milhaud family.

Barbara Harris Rowan One of my treasured letters from Milhaud, a touchstone in my life, encouraged me in a way which was typical of Milhaud's attitude and teaching: "We all had to struggle and struggle to find our own way - our language - then fight and win . . . Write the music you feel . . . keep the freshness of your ideas. Don't dream of putting your feet in the footsteps of others . . . and keep your love for music and your enthusiasm." . . . It is your devotion to Milhaud and his music, your willingness to travel to American campuses, your activity on his behalf in Europe, in addition to the marvel of his music, that will help to make Milhaud performances a habit with musicians in every country.



l. to r., Linda Allen, Acting Executive Director of the Cleveland Music School Settlement (CMSS), member of Milhaud Society Advisory Board; Dr. Richard Franks, Dean of CMSS faculty, Katharine Warne, and Dean Gilbert M. Brooks, CIM, Advisory Board member. Photo by Marguerite B. Campbell.

Corky Mott-Smith Sablinsky. The older I grow, the more I appreciate what Milhaud gave us as students, in the balance between discipline and freedom, in his encouragement of our fledgling individuality, in his insistence upon consistency and good taste, and by his example. . . . Your devotion and care of Milhaud were inspiring, but the fact that you were a great artist and performer in your own right and had the energy and capacity to keep it all going was truly uplifting. Milhaud's Mills girls could have hardly found a better "role model" than you.

Gerald Shapiro Milhaud meant more to me than any other teacher and will remain my Maitre always.

President David Cerone of The Cleveland Institute of Music (CIM) and member of the Milhaud Society Advisory Board, with Vitya Vronsky Babin of CIM, Honorary Trustee of the Milhaud Society. Photo by Marguerite B. Campbell.



Helen Shaner Schevill Starobin [Milhaud's] enthusiasm extended beyond the allegiance to one country, religion, style of music, or narrow interest. He loved being alive and creating music, and these loves were reflected both in his music and in his personality. He had the enormous gift for expressing joy even where there is sorrow, and simplicity even within extremely complex structures . . . I can still feel Milhaud's influence in deriving the essence of a particular problem, and in making it all seem simple. His message was that there is always clarity, brightness, and optimism even when the path seems narrow.

Katharine Mulky Warne [Milhaud's music] is *important* music for both its ideas and its expressiveness . . . at once a glorious resource and a constant inspiration . . . We all owe you a boundless debt of gratitude, with thanks that you have always been so selfless for him and so unfailingly warm and generous to all of us in so many ways.

Nancy Whyte Work Through his insight and kindness, he taught us to have faith in ourselves and, by his example, showed us to always strive for excellence. He demonstrated that grace and humility can accompany true greatness.

Mixed with the many serious tributes were reminiscing comments about cuisine, with the mention of specific foods first experienced with the Milhauds. Since these may reawaken memories among newsletter readers, we share some of them briefly: Robaline Jenne Meacham mentioned her introduction to Continental coffee; Yaada Cottington Weber recalled Milhaud's enjoyment of artichokes, and described how he held two lumps of sugar in his mouth to sweeten his coffee as he sipped it - a European custom; Amy Ilvesta Harding first tasted papaya at the Milhauds' home; Jane Hill-Daigle was intrigued with rice mixed with tomatoes and herbs; Anne Marie Tucker Ratliff and Amy Kusian Holbrook both remembered Milhaud's love of licorice ice cream; Scott Wilkinson had his first and last taste of octopus soup with the Milhauds, and Michael Blume recalled a hilarious story about horse meat.



Mrs. Lory Wallfish, Professor of Piano at Smith College, Northampton, Massachusetts, with William Bolcom, Professor of Composition, University of Michigan. Photo by Marguerite B. Campbell.



Yaada Cottington Weber, San Francisco Conservatory of Music, and husband Burton Weber at the luncheon honoring Madeleine Milhaud. Photo by Marguerite B. Campbell.

Mrs. Anne Hofmann, French Cultural Attaché from Chicago, left, with Mrs. Odette Valabrègue Wurzbürger, Honorary Trustee of the Darius Milhaud Society. Photo by Marguerite B. Campbell.



The following poem was contributed by Burton Weber, husband of Mills alumna Yaada Cottington Weber as a memento of the Milhaud reunion on October 18. It is printed here by kind permission of Mr. Weber.

This singing wind that we stitch together
Spun from filaments of mem-ried youth
Blows gentle on the love we carry
In secret vastnesses of mind and heart.

Vanished moments of classroom splendor
Brush against this day's delights.
That wind does sing as it weaves fresh patterns,
And beauty breathes new joy tonight.



l. to r., Madame Milhaud with Lucile Soulé, Martha Joseph and Leon Soulé, all of the Advisory Board of the Milhaud Society. Photo by Marguerite B. Campbell.

MARSEILLE COMPETITION The third annual competition for the *Prix Darius Milhaud* took place in Marseille during November. This year, students of wind instruments and piano were eligible to compete. Unanimous first prizes were awarded to Pierre Marcoul, flute and Phillipe Guiano, fourteen years of age, piano. There were two second prizes awarded as follows: in flute, Henry Vaude, and in clarinet, Claire Vergnory-Midn and Phillipe Nedmann. Third prizes were awarded in flute, to Frederic LaPlane, and in clarinet to Marie Francaix Rham. There was also a prize as encouragement, awarded to Philippe Viner, clarinet.

The evening concert in the Basilica St. Victoire featured the laureates of 1986 (Florence Katz, mezzo-soprano, first and Valerie Kunz, viola, second prize.) The program also included performance of the *Sextuor*, played by the Sextet of Lille, who plan to record the work.

Names of those who sent greetings and reminiscences for October 18.

Linda Allen	Jean-Louis & Marta LeRoux
Courtlandt D. Barnes	Margaret Lyon
Michael Blume	Robaline Jenne Meacham
William Bolcom	Mary Metz
Iola Brubeck	Judy Beaumont Pine
Madelene Capelle	Ann Marie Tucker Ratliff
Mary Margaret Casey	Vittorio Rieti
Alice Mihran Arabian Chamberlin	James Ringo
Aaron Copland	Jerome Rosen
Jane H. Galante	Barbara Harris Rowan
Amy Ilvesta Harding	Corky Mott-Smith Sablinsky
Lillian & Gordon Hardy	James H. Schwabacher, Jr.
Carolyn Hawley	Gerald Shapiro
Jane Herman Hill-Daigle	Deborah S. Sims
Amy Kusian Holbrook	Imogene Fluno Smith
Tamara White Izotoff	Helen Shaner Schevill Starobin
Charles Jones	Ralph Swickard
Proctor Jones	Melanie & Roman Totenberg
Martha Joseph	Hope Troyer
Louis Kaufman	Virgil Thomson
Anne Kish	Lory Wallfisch
Eva Konrad	Katharine Mulky Warne
Ruth Lamm	Yaada Cottington Weber
Nancy Franz Langert	Scott Wilkinson
	Nancy Whyte Work

Duo performers Barbara Rowan and Corky Sablinsky, who performed *Le Boeuf sur le Toit* for piano, four-hands on October 18, will play it on February 15, 21 and 28, 1988 in Raleigh, North Carolina, Charlottesville, Virginia, and Chapel Hill, North Carolina, respectively.

Marcel Dick, composer and Emeritus Professor at CIM, panelist for the Milhaud Society Symposium held in May 1987. Photo by Marguerite B. Campbell.



CYBELIA RECORDING NOMINATED The Cybelia-produced recording of Darius Milhaud's eighteen string quartets has been included among the top five records of 1987 presented in nomination to *Victoires de la Musique*, for a prize similar to the American Oscar for films. In another month, the first place winner will be announced. It is a great honor to be a contender for this prestigious award.

RECORD UPDATE

The Milhaud Society thanks Madame Francine Bloch Danoën, who sent the information about the recordings of *Le Boeuf sur le Toit* and *Scaramouche*.

Le Boeuf sur le Toit: Czech Philharmonic Orchestra; Vladimir Valek, conductor. Denon CO 1519, compact disc, (1987).

Le Boeuf sur le Toit: Orchestra of Radio-Luxembourg; Louis de Froment, conductor. Vox Prima MWCD 7152, compact disc, (1987). Reissue of the LP, Fratelli Fabbri Editori MM1034 (1969).

Quatre Chansons de Ronsard: Beverly Hoch, soprano, Hong Kong Philharmonic Orchestra, Kenneth Schermerhorn, conductor. MCA Classics MCA 25966.

La Création du Monde; Suite, Op. 157b; Scaramouche; Caramel Mou; Trois Rag Caprices: Symphonia da camera, Ian Hobson, conductor; Ian and Claude Hobson, two-pianos; Howard Klug, clarinet, Catherine Tait, violin, Ian Hobson, piano. Arabesque ABQC 6569, cassette; Arabesque ABQZ 6569, compact disc.

Le Pauvre Matelot: Catherine Dubosc, the wife; Christian Papis, the sailor; Jean-François Gardeil, the friend; Jacques Bona, the father-in-law; directed by Jonathan Darlington. Ensemble of Soloists from the Paris Opera Orchestra. This disc is the musical recording for a television film in preparation. Cybelia 810, compact disc.

Scaramouche and Le Bal Martiniquais: Philip Moll and Jonathan Alder, two-pianos. Classic Studio Berlin CS 11108, compact disc, (1987). Reissue of LP, Classic Studio Berlin CS 11100 (1985).

Trio à Cordes: Trio Albert Roussel: Eric Alberti, violin; Pierre Linares, viola; Georges Schwartz, violoncello. Cybelia 810, compact disc.

Correction: Le Train Bleu, listed in the last newsletter, is for orchestra only. The work does not include chorus.



Ruth Lamm, Head of Music Exchange at CMSS, and Martha Schlosser, piano instructor for the CIM Preparatory Department. Both are members of the Advisory Board of the Milhaud Society. Photo by Marguerite B. Campbell.



Mrs. Marcel Dick, I., and Mrs. Mary O. Holliday, Milhaud Society Advisory Board member, talking with Mrs. Frank Joseph, also of the Advisory Board. Photo by Marguerite B. Campbell.

PERFORMANCE OF MILHAUD WORKS FOR WINDS Three performances of Milhaud's *Dixtuor* for winds, the *Cinquième Petite Symphonie*, and two of the *Fanfare*, Op. 400 were heard in the Cleveland area during 1987. They were presented by the Cleveland Wind Symphony, conducted by Dr. Stephen Miller of the music education faculty of Case Western Reserve University and Ohio state chairman for the Band Directors National Association. Members of this chamber wind ensemble are professional musicians from wind sections of the orchestras of Akron, Canton, Youngstown, Erie and Mansfield, Ohio, and the American Wind Symphony. The ensemble is dedicated to repertoire for eight to twelve wind players by composers from Mozart to the present.

The 1987 *Dixtuor* performances were scheduled as follows: April 22, Trinity Cathedral, Cleveland; May 30, Warren H. Corning Auditorium, Willoughby; November 8, Harkness Chapel, Case Western Reserve University. Milhaud's *Fanfare*, Op. 400 (1962) for brass trio, written to celebrate the 150th anniversary of the publishing house of Heugel in Paris, was heard on January 21 at Harkness Chapel and January 25 in Willoughby's Corning Auditorium.

Dr. Miller has been invited to present a paper in July 1988 at the *Internationale Gesellschaft zur Erforschung und Forderung der Blasmusik* in Budapest. His topic will be the wind ensemble and band compositions of Darius Milhaud.



Nana Landgraf and Betty Scherer, members of the Advisory Board of the Milhaud Society. Photo by Marguerite B. Campbell.

Much appreciation from the Milhaud Society goes to Peggy Campbell and Nancy Work for photographs, and to Lucile Soulé and Clinton Warne for assistance with preparation of copy; also to the following at Creative Copy Associates, Inc.: Marilyn Wines for layout and general supervision, Noel Wines for adaptation of photos and negatives, and John Shoemaker for typesetting.

NEWS THROUGH REVIEWS

ANDREW STILLER, Opus for December 1987: Record review of Milhaud's 18 string quartets.

Throughout his career, Darius Milhaud was widely regarded as the finest of Les Six — that is, the leading French composer of his generation . . . that assessment is probably accurate . . . [In Schwann record listings] for Milhaud there appear a number of works — an almost random selection constituting about 10% of his *oeuvre* — each accorded only one or two recordings. Under such circumstances we cannot say that we “know” this composer at all. Many of his greatest works, mentioned in all historical surveys, remain virtually unknown — most notably his magnum opus, *Christophe Colomb*.

. . . the systematic recording and distribution of Milhaud's complete corpus of eighteen string quartets, newly undertaken by Cybelia, is of immense and immediate practical value: . . . From this collection, and **only** from this collection, we learn that at the very least the Quartets nos. 2 and 11 deserve a solid position in the repertoire, . . . Nos. 11 and 13 are charming picture-post cards that cry out to be paired in future recordings, and so on. As my own contribution, I append a tabular summary of this, the largest body of string quartets by **any** important French composer — . . . The quartets fall naturally into three groups. The first seven are all to some extent experimental, each posing itself a unique question of technique, form or tone, and setting out to answer it. The first five in particular differ remarkably from each other in style — . . .

. . . Separated from the first group by a seven year gap, [Nos. 8 to -13] form a strongly coherent array worthy of considerable attention on its own, remarkably unified in style and consistently high in quality . . . they share . . . a marvelously refreshing, soufflé-like airiness of texture offered by no other composer, and feature melodies bedecked as with flowers . . . by before-the-beat inverted mordents . . . Neoclassic in the broad sense, . . . eschewing quasi-symphonic seriousness . . . without for an instant appearing trivial or offhand . . . The entire collection contains things worth hearing, and completists need feel no embarrassment at exercising their compulsion on these discs. Libraries have a virtual obligation to acquire the entire set.

Performance and production values in Cybelia's project prove as variable as the compositions themselves. Fortunately, though, everyone (well almost everyone) comes through where it counts. Both of the quartets employed [Arcana and Aquitaine] evince consistently solid musicianship and a clear understanding of the work assigned to them. With one exception all the musicians involved are strong, gutsy players, and there is never any sense that the spirit of the music has been inadequately served. What you hear is what there is — a paramount value in a project of this sort.

Though a few of Milhaud's string quartets have been previously recorded, Cybelia is the only offering currently available of any of them. Despite the manifest unevenness of both program and production, I have nominated this set for *Opus'* Repertoire Enhancement Award, because it does precisely that — enhances the repertoire — not merely by presenting material previously unrecorded. Cybelia's assembly of all Milhaud's quartets also educates . . . It educates not only audiences but, potentially, string quartets as well, and encourages thereby the broader dissemination in live performance of at least eight important works by a major composer. That's repertoire enhancement for real.

The LP discs in four volumes (Cybelia 651/2, 653, 681, 682/3) and the compact discs (Cybelia 804-808) are available from Qualiton Imports, Ltd., 39-28 Crescent Street, Long Island City, New York 11101.

NEW BOOK Recently off the press is a book by the late Elaine Brody, Professor of Music at New York University, that gives a panoramic look at composers, movements, influences, and masterworks written in Paris between 1870 and 1925. *Paris, The Kaleidoscope, 1870-1925* was published in August 1987 by George Braziller, New York. Cost of the book is \$19.95.

ROBERT FINN, Cleveland Plain Dealer: Review, October 19, 1987

. . . a small but musically distinguished audience gathered yesterday at The Cleveland Institute of Music for an all-Milhaud chamber music concert preceded by a luncheon at which the composer was fondly remembered . . .

. . . one undeniably major work heard, *Sept Poèmes de Paul Claudel de la Connaissance de L'est* (a Cleveland premiere), seems to be more than just an ordinary song cycle. The texts, drawn from a book by Claudel, . . . are dense with convoluted imagery and fugitive meaning. They require to be digested in advance, even pondered — not simply glanced over hurriedly in a darkened hall.

The musical setting is a mix of Debussy-like harmonies, supple arioso tied to the French language, narrative declamation and more lyrical outbursts. The piano sometimes supports the voice with rich chord patterns, sometimes comments on the text with sudden outbursts . . . The work leaves an impression of sustained seriousness, even solemnity of purpose . . . This is a big and problem-posing piece, but it certainly deserves more hearings so that ears may come to terms with it . . .

Although Mr. Finn complained about other works chosen for the program, he complimented individually the expertise and fine performances of all the participating artists.



Yolanda Kondonassis, harpist, and 1987 recipient of the Darius Milhaud Award.

KONDONASSIS DEBUT Yolanda Kondonassis, 1987 recipient of the Darius Milhaud Award, presented her Cleveland debut recital in Reinberger Chamber Music Hall on Monday evening, November 30. Included on her program was *Sonate* (1955) by Pierick Houdy, native of France now living in Canada, who studied with Darius Milhaud, among others. Wilma Salisbury, in her review of the debut for the *Cleveland Plain Dealer*, Wednesday, December 2, said: “Kondonassis has her eye on a solo career. In her Cleveland debut recital, she showed that she has the talent, technique and temperament to pursue the impossible dream, . . . Neatly crafted in a conservative mold, the piece [Houdy's *Sonate*] set the crisp tone of the evening. More concerned with clarity and vigor than with the harp's traditional swoops and fluffiness, Kondonassis played with clean articulation, controlled dynamics and rhythmic impetus.”

On October 18, Ms. Kondonassis performed Milhaud's *Sonate Pour Harpe* for the Milhaud Society concert at The Cleveland Institute of Music, where she has become a member of the teaching faculty. Since May, when she received the Milhaud Award, she has won first prize in the Ima Hogg National Instrumental Competition. She has also been chosen by audition to be on the roster of Affiliated Artists in New York, under whose management she will begin performing residencies in 1988. Upcoming appearances will include concerto performances with the Louisiana and Virginia Symphony Orchestras, recital tours of Southeastern and Midwestern states in spring 1988, and a week of concerts with the Vermeer Quartet.

MILHAUD CALENDAR OF EVENTS 1987, NUMBER 3

This calendar includes performances made known to the Milhaud Society. If you know of other performances or plan to perform a Milhaud work, please send the information for inclusion in the next Milhaud Society newsletter.

PROGRAMS OF MILHAUD WORKS

March, April, May and June, see Calendars Number 1 and 2.

October 18 OHIO. Commemoration of Milhaud's 95th birth anniversary and first reunion of Milhaud friends and students with the Darius Milhaud Society. The Cleveland Institute of Music: *L'Automne*, Op. 115 (1932), Laura Silverman, piano; *Sept Poèmes de Paul Claudel de la Connaissance de L'est*, Op. 7 (1912-1913), Faye Liebman-Cohen, soprano, with Laura Silverman, piano; *Sonatine Pastorale*, Op. 383 (1960), Anne Kish, violin; *Quatre Poèmes de Catulle*, Op. 80 (1923), Christina Price, soprano, Anne Kish, violin; *Sonate Pour Harpe*, Op. 437 (1971), Yolanda Kondonassis, harp; *Le Boeuf sur le Toit*, Op. 58 (1919) for piano, four-hands, Barbara Rowan and Content Sablinsky.

PERFORMANCE OF MILHAUD WORKS ON MIXED PROGRAMS

See Calendars Number 1 and 2, for additional listings.

- January 21** OHIO. Cleveland, Case Western Reserve University: *Fanfare*, Op. 400 (1962); The Cleveland Wind Symphony, Stephen Miller, conductor.
- January 25** OHIO. Cleveland, Corning Auditorium, Willoughby: *Fanfare*, Op. 400 (1962); The Cleveland Wind Symphony, Stephen Miller, conductor.
- April 4** MICHIGAN. Oakland: *Premier Concerto Pour Violoncelle*, Op. 134 (1936); Nadine Deleury, cello; Pontiac-Oakland Symphony Orchestra, David Daniels, conductor.
- April 22** OHIO. Cleveland, Trinity Cathedral: *Cinquième Petite Symphonie*, Op. 75, (1922); The Cleveland Wind Symphony, Stephen Miller, conductor.
- May 30** OHIO. Cleveland, Corning Auditorium, Willoughby: *Cinquième Petite Symphonie*, Op. 75 (1922); The Cleveland Wind Symphony, Stephen Miller, conductor.
- October 9** CALIFORNIA. Oakland, Mills College: *La Vie* from *L'Enfant Aime*, Op. 289 (1948); arranged for brass quintet by Jay Rizzetto, performed by the California Brass Quintet.
- October 15** NEW YORK. New York City, Riverside Church: *Neuf Préludes*, Op. 231b (1942) [3]; *Pastorale*, Op. 229 (1941); David Williams, organ
- October 16** CANADA, British Columbia. Victoria, University of Victoria: *Suite*, Op. 157b (1936); Paul Kling, violin, Michael Lyons, clarinet, Robin Wood, piano.
- October 25** NEW YORK. Hamilton, Colgate University: *La Création du Monde*, Op. 81 (1923); Colgate Concert Orchestra, Marietta Cheng, conductor.
- November 6** CALIFORNIA. Chico, California State University: *Sonatine Pour Violon et Alto*, Op. 226 (1941); David Mallory, violin and Alfred Loeffler, viola.
- November 8** OHIO. Cleveland, Case Western Reserve University: *Cinquième Petite Symphonie*, Op. 75 (1922); The Cleveland Wind Symphony, Stephen Miller, conductor.
- November 15** OHIO. Cleveland, Koch School of Music: Three of *Cinq Prières*, Op. 231c (1942); Laura Schutze, mezzo-soprano and David Blazer, organ; *La Cheminée du Roi René*, Op. 205 (1939); Melissa Nease, flute; Danna Sundet, oboe; Louis Gangale, clarinet; Lydia Tereck, bassoon; Sherry Jones, horn.
- December 6** OHIO. Cleveland, Cleveland State University: *La Création du Monde*, Op. 81 (1923); CSU Chamber Winds, Howard Meeker, conductor.

COMING PERFORMANCES 1988

- January 15, 16** OHIO. Cleveland, The Cleveland Play House, Drury Theater: *La Création du Monde*, Op. 81 (1923); Ohio Chamber Orchestra, Dwight Oltman, conductor.
- February 5, 6, 7** MISSOURI. St. Louis: *Concerto for Percussion and Small Orchestra*, Op. 109 (1929); Richard Holmes, percussion, St. Louis Symphony Orchestra, Eric Leinsdorf, guest conductor.
- February 15** NORTH CAROLINA. Raleigh, St. Mary's College, Smedes Parlor Series: *Le Boeuf sur le Toit*, Op. 58 (1919) for piano, four-hands; Barbara Rowan and Content Sablinsky.
- February 21** VIRGINIA. Charlottesville, University of Virginia: *Le Boeuf sur le Toit*, Op. 58 (1919) for piano, four-hands; Barbara Rowan and Content Sablinsky.
- February 28** NORTH CAROLINA. Chapel Hill, University of North Carolina: *Le Boeuf sur le Toit*, Op. 58 (1919) for piano, four-hands; Barbara Rowan and Content Sablinsky.
- March 4** CANADA, British Columbia. Victoria, University of Victoria: *Suite D'Après Corrette*, Op. 161b (1937); Alexandra Pohran, oboe; Michael Lyons, clarinet; Kathleen McLean, bassoon. Part of a festival entitled *The Adaskin Years: A Celebration of Canada's Arts, 1930-1970*.
- March 20** CALIFORNIA. San Francisco, Masonic Auditorium: *Suite Française*, Op. 248b (1944); *Le Boeuf sur le Toit*, Op. 58 (1919); Chamber Symphony of San Francisco, Jean-Louis LeRoux, conductor.
- April 17** KENTUCKY. Lexington, University of Kentucky: *Suite*, Op. 157b (1936); *Cleveland Duo*: Stephen Warner, violin and Carolyn Gadiel Warner, piano, with Franklin Cohen, clarinet.
- May 4** OHIO. Cleveland, The Cleveland Institute of Music: *Suite*, Op. 157b (1936). *Cleveland Duo*: Stephen Warner, violin and Carolyn Gadiel Warner, piano, with Franklin Cohen, clarinet.

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