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The Darius Milhaud Society Newsletter, Vol. 1, Winter 1986

Darius Milhaud Society

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Recommended Citation

Darius Milhaud Society, "The Darius Milhaud Society Newsletter, Vol. 1, Winter 1986" (1986). *Darius Milhaud Society Newsletters*. 7.

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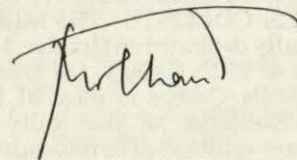
THE DARIUS MILHAUD SOCIETY NEWSLETTER

Cleveland, Ohio

Winter 1986

No. 2

... above all a young musician should not shut himself up in a system. He should develop richness of fantasy and imagination and continually try to renew his means of expression. He should learn the secrets of all techniques, of all present-day possibilities ... It is inconceivable to shut oneself up in a system as though in a prison. Why restrict the ways of expressing oneself?



DARIUS MILHAUD AND CLEVELAND Ties between Darius Milhaud and Cleveland pre-date by a number of years the formal incorporation of the Darius Milhaud Society in January 1984. At its commencement exercises in 1967, the Cleveland Institute of Music, under Victor Babin, Director, awarded Darius Milhaud an honorary doctorate, and he delivered a post-commencement lecture there. The world premiere performance of Milhaud's *Quartet* Op. 417 for piano, violin, viola and cello was performed by CIM students as a part of the commencement program.

In May 1981, the inauguration by CIM President Grant Johannesen of annual mini-festivals of music by important 20th-century composers began with Darius Milhaud and included three contrasting programs of his music. The first was a mixed program of chamber, vocal and instrumental music, in which Mme. Madeleine Milhaud performed the *récitante* part of *La Cantate de l'Enfant et de la Mère*. There was also a four hour evening of music for one, two and four pianos, performed by CIM faculty and students, and a student production with orchestra of the opera, *Les Malheurs d'Orphée*.

The first festival of music organized and sponsored by the Darius Milhaud Society in spring 1984 continued the enthusiastic momentum of the earlier festival. It included three weeks of concerts, lectures, master classes, films and an art exhibition, with the participation of Mme. Milhaud and 275 artists from 18 greater-Cleveland institutions. In a ceremony at Cleveland City Hall, attended by representatives of many arts organizations, Mayor George Voinovich presented Mme. Milhaud with a document to proclaim March 31, 1984 as "Darius Milhaud Day."

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SALUTE TO DARIUS MILHAUD The second Cleveland festival of Milhaud's music sponsored by the Darius Milhaud Society included three concerts and four lectures, and was held from September 27 through October 10, 1985. A program including members of the Cleveland Orchestra featured Mme. Madeleine Milhaud's performance as *récitante* in the Cleveland premiere of *Cantate pour l'Inauguration du Musée de l'Homme* Op. 164 (1937). Other works on the program included *Duo* Op. 258 (1945) for two violins; *Sonatine* Op. 76 (1922) for flute and piano; *Deuxième Sonate* Op. 40 (1917) for violin and piano; and *Sonatine* Op. 337 (1954) for oboe and piano. Cleveland Orchestra members included Martha Aarons, flute, John Mack and Elizabeth Camus, oboes, Steven Warner, violin and Carolyn Warner, piano. Other performers were Christina Price, soprano, Lindsey Heines Peters, alto, Quentin Quereau, tenor, Todd Raney, bass, Cynthia Myers, flute, Robert Hill, clarinet, Lynette Dyer Cohen, bassoon and Bruce Collie, percussion. Madame Milhaud also delivered three lectures while she was in Cleveland.

As part of the festival SALUTE TO DARIUS MILHAUD, the Dave Brubeck Quartet, with the assistance of the Univer-

sity Circle Chorale and Orchestra, Gilbert M. Brooks, Director, came to Cleveland to give a benefit on October 6, 1985. The concert was a major fund raising effort to help establish the Darius Milhaud Honorary Award, which will be presented annually to an exceptional student at the Cleveland Institute of Music. The program included Milhaud's *Miracles of Faith* Op. 314 (1951); Brubeck's *Pange Lingua Variations*, both conducted by Russell Gloyd; and jazz improvisations by the Quartet. Brubeck, with Quartet member Bill Smith, also spoke at the Cleveland Institute of Music the following evening.

The remaining program, presented by the New Cleveland Chamber Players, included Cleveland premieres of *Divertissement* Op. 299b (1958) and of Milhaud's last composition, *Quintette à vent* Op. 443 (1973). Also on the program were *Suite d'après Corrette* Op. 161b (1937) for wind trio; *Suite* Op. 157b (1936) for violin, clarinet and piano; and *La Cheminée du Roi René* Op. 205 (1939) for wind quintet. Performers were Paula Santirocco, flute, Robert Driscoll, oboe, Robert Hill, clarinet, Lynette Dyer Cohen, bassoon, William Hoyt, horn, Eugene Gratoich, violin and Sylvia Golmon, piano.

Three eminent musical scholars came from afar to the 1985 Milhaud Festival: Dr. Gordon H. Smith, Emeritus Professor of Music now living in Washington, D.C., Dr. Ralph Swickard of Los Angeles, California, and Dr. Paul Cherry, Professor of Music at the University of South Dakota in Vermillion. Dr. Cherry wrote his doctoral dissertation on Milhaud's eighteen string quartets; Dr. Swickard's is about the twelve Milhaud symphonies for large orchestra. Dave Brubeck's talk at the Cleveland Institute of Music included Dr. Swickard's film, "A Visit With Darius Milhaud," which features scenes of Dave Brubeck at the piano in the Milhauds' Mills College home. This film is now available on video cassette for home viewing (1/2 inch VHS or Beta format) or library (3/4 inch) equipment. Anyone who wishes to purchase a video copy of this film should write to Dr. Ralph Swickard, 169 Little Park Lane, Los Angeles, California 90049.

MILHAUD PLAQUE PLACED IN MARSEILLE By chance, Darius Milhaud actually was born in Marseille, where his mother happened to have gone from nearby Aix-en-Provence to visit her parents. In 1985, a plaque was placed on the wall outside Milhaud's birthplace in Marseille. Milhaud spent his early years with his family in Aix-en-Provence, where his father was an almond broker, and where Milhaud received his early musical training as a violinist. After Milhaud departed for Paris to attend the National Conservatory of Music, he made Paris his home, except for summers which, until 1940, he spent in Aix. Milhaud's Paris home, where he lived from 1923-1974, also displays a plaque commemorating his years of residence there.

The Society extends warmest thanks to Barbara Green, Ruth Lamm, Nana Landgraf, Martha Schlosser and Lucile Soulé for their assistance in preparing this newsletter.

HONORARY TRUSTEES

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Vitya Vronsky Babin
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MILHAUD COLLECTION ARCHIVE DEDICATED

AT MILLS COLLEGE The Milhaud Collection Archive was formally dedicated on October 14, 1985 by Dr. Mary Metz, President of Mills College. On that occasion, the program stated: "Mills College is pleased to establish The Darius Milhaud Collection of the Mills College Archives. The archives are established in recognition of the profound effect Darius Milhaud has had on the world of music, to honor his memory, and to insure that his works are made available to scholars and performers for generations to come."

Following the dedication, music faculty members performed a concert of Milhaud's music: *Sonate* for flute, oboe, clarinet and piano Op. 47 (1918); *Sonate pour Deux Violons et Piano* Op. 15 (1914); and *Suite* Op. 157b (1936) for violin, clarinet and piano. Mme. Milhaud was honored guest at the festivities, which included a pre-concert dinner given by President Metz, and a post-concert champagne reception. Former students of Milhaud at Mills in attendance included Elinor Armer, Leone LeDuke Evans, Robaline Jenne Meacham, Ruth Hedlund Phillips, Leland Smith, Mary Ausplund Tooze, Alice Marshall Treseder, and Katharine Mulky Warne.

The Mills College Library possesses one of the most extensive collections in the United States of Milhaud scores, publications and recordings. The scores are housed in a special case in the Bender Room, and the rest of the collection will eventually be publicly displayed when the library addition is completed.

A generous gift to the College will provide the first third of the necessary endowment to support the Collection and an archivist to care for it. Those interested in Darius Milhaud and his music are encouraged to send contributions for the endowment to Donna Howard in the Office of Institutional Management at Mills College, Oakland, California 94613.

MILHAUD PROGRAM BY THE WOMEN MUSICIANS OF SAN FRANCISCO

While Mme. Madeleine Milhaud was in California for the dedication of the Milhaud Collection Archive at Mills College, three additional special programs of Milhaud's music were presented. On October 17, 1985, the Women Musicians Club of San Francisco honored Mme Milhaud with four of the *Chants Populaires Hébraïques* Op. 86 (1925) for voice and piano; *Sonate pour Harpe* Op. 437 (1971); *Adieu* Op. 410 (1964) for voice, flute, viola and harp; *Quatre Poèmes de Catulle* Op. 80 (1923) for voice and violin; *Trois Chansons de Troubadour* Op. 152b (1936) for voice and piano; and five selections from *Saudades do Brasil* Op. 67 (1921) for piano. Robaline Jenne Meacham, a Mills College alumna and former Milhaud student, accompanied the singers, and Anne Adams, formerly of the Mills College applied music faculty, played the harp sonata and performed in *Adieu*. Presenting the *Chants Populaires Hébraïques* was Donna Petersen, who had sung in the Mills College production of Milhaud's *Medea* in 1963. Other performers were Anna Carol Dudley, soprano, Judith Phillips, flute, Frances Shorr, violin, Ruth Sudmeier, viola and Marta LeRoux, piano.

The Darius Milhaud Society is attempting to collect all of Milhaud's scores, recordings and other pertinent materials. If you have any Milhaud performance needs, or if you wish to make a donation of Milhaud materials, the Society would be happy to hear from you.

MILHAUD CONCERT AT CALIFORNIA STATE UNIVERSITY, HAYWARD

The Music Department faculty and students at CSU Hayward presented a concert of Milhaud's music on October 19, 1985, followed by a reception honoring Mme. Milhaud. The program was organized by Eleanor Cohen, who had sung in the Mills College production of *Medea* in 1963, a part of Milhaud's 70th birthday celebration at the College. The Hayward concert included *Carnaval à la Nouvelle Orléans* Op. 275 (1947) for two pianos; *Adieu* Op. 410 (1964) for voice, flute, viola and harp; *Suite* Op. 157b (1936) for violin, clarinet and piano; *La Cheminée du Roi René* Op. 205 (1939) for wind quintet; four selections from *Saudades do Brasil* Op. 67 (1921) for piano; and *Dixtour, Petite Symphonie No. 5* Op. 75 (1922) for ten wind instruments. Attending were former Milhaud Mills students Carol Jeanne Hammond Schendel and Alice Mihran Chamberlin. Eleanor Cohen sang *Adieu*, and Nathan Rubin, violinist, who was a long-time colleague of the Milhauds on the Mills College faculty, who now teaches at CSU Hayward, performed in the *Suite*.

SAN FRANCISCO CONTEMPORARY MUSIC

PLAYERS PERFORM MILHAUD WORKS Two Milhaud works highlighted the opening concert of the 1985-86 season of the San Francisco Contemporary Music Players on October 21 in the East Gallery of the San Francisco Museum of Modern Art: *Les Rêves de Jacob* Op. 294 (1949) for oboe, violin, viola, cello and contrabass, and *Machines Agricoles* Op. 56 (1919) for voice, flute, clarinet, bassoon, violin, viola, cello and contrabass. *Machines Agricoles* was conducted by Jean-Louis LeRoux, Music Director of the San Francisco Contemporary Music Players, now in their eleventh year. Mr. LeRoux opened the program with a spoken tribute to Darius Milhaud and all he had meant to music in the Bay area during his more than thirty years of residence. He also introduced Mme. Milhaud to the audience.

The following comments by Heuwell Tircuit appeared in the *San Francisco Chronicle* on Wednesday, October 23, 1985:

The Milhaud works . . . were clearly the evening's stars . . . 'The Dreams of Jacob' is actually a quintet for oboe and strings. Each of the five movements carried a title drawn from the Bible.

By any comparison, the score is exceptional. Rather than being gravely dramatic and darkly passionate, Milhaud approached his subject with Mozartian grace. The score manages to be serious, but with no hint of pomposity or melodrama. The effect was almost like something for some ancient shepherd play.

By contrast, Milhaud's 'Agricultural Machinery' consists of six slightly outlandish songs. Without resorting outright to dada, Milhaud set actual excerpts from catalogs of early farm machinery, some with the price. ('The harrow-seeder-burier machine with four ploughs costs five hundred francs.')

The music is busy and utterly charming. Milhaud somehow builds sonic suggestions of the machines without making fun either of them or their commercials. His wit could be heard, and—typically—minus sarcasm.

ADDITIONAL AMERICAN PERFORMANCES

These lists are as complete as the information given to the Darius Milhaud Society could make them. Please send the Society information concerning performances in your area for inclusion in the next newsletter.

During 1985:

Albuquerque, New Mexico: *Concerto No. 1* for cello and orchestra, Dorothy Kempter Barrett with the New Mexico Symphony Orchestra, Roger Melone, conductor, January 27, 1985.

Sonatine for flute and piano, Frank Bowen, flute, Mimi Tung, piano, University of New Mexico, February 25, 1985.

Scaramouche for saxophone and piano, Keith Lemmons, saxophone, Rita Angel, piano, University of New Mexico, November 26, 1985.

Athens, Ohio: Suite for violin, clarinet and piano, Cleveland Duo (Stephen and Carolyn Warner) with Franklin Cohen, November 3, 1985.

Boston: *Deuxième Sonate* for violin and piano, Cleveland Duo, live on Pro Musica, December 10, 1985, station WGBH and later re-broadcast nationally.

Cleveland: *Miracles of Faith*, Cleveland premiere, University Circle Chamber Choir, Gilbert M. Brooks, Director; Fairmount Temple, April 11, 1985.

Divertissement, Suite d'après Corrette, Quintette à vent, Suite for violin, clarinet and piano and *La Cheminée du Roi René*, New Cleveland Chamber Players, Harkness Chapel, April 14, 1985.

Sonatine for flute and piano, Linda Kearney and Ruth Lamm; *Deuxième Sonate* for piano, Lucile Soulé; *Première Sonate* for viola and piano, Effie Yuen and Lucile Soulé; three of *Sept Poèmes de Paul Claudel de la Connaissance de l'Est* and *Trois Poèmes de Jean Cocteau* for voice and piano, Faye Liebman-Cohen and Nancy Brittain, Jewish Community Center, June 25, 1985.

Suite d'après Corrette, trio from the Bonn Wind Quintet, Cleveland Museum of Art, September 11, 1985.

SALUTE TO DARIUS MILHAUD (see article, page 1).

Mill Valley, California: *Concertino d'Hiver*, Will Sudmeier, trombone, with Marin Chamber Orchestra, September 14, 1985.

During 1986:

New York: *Machines Agricoles*, conducted by Joel Sachs, Juilliard School of Music, January 28, 1986.

Cleveland: *Deuxième Sonate* for piano, Lucile Soulé; three of *Sept Poèmes de Paul Claudel de la Connaissance de l'Est* and *Trois Poèmes de Jean Cocteau*, Faye Liebman-Cohen, voice, Laura Silverman, piano; *Suite* for violin, clarinet and piano, Eugene Gratoich, violin, Robert Hill, clarinet, Sylvia Golmon, piano; The Unitarian Society, February 16, 1986.

COMING EVENTS:

Cleveland: *Suite d'après Corrette*, Tapestry Wind Trio (Jane Elizabeth Beckner, flute, Richard Dee, clarinet, Renée Dee, bassoon), Lakewood Presbyterian Church, March 16, 1986.

L'Homme et son Désir, ballet with Patricia Brandt, Chris DeCelo and Tom Evert, Lake Erie College, Painesville, May 17 and 18. For tickets call (216) 352-3361, Ext. 305.

Danville and Concord, California: *La Création du Monde*, Symphony of the Mountain, Saturday, April 26, and Sunday, April 27, 1986.

New York: *Psalm 121*, Harvard Glee Club, Town Hall, March 21, 1986.

San Rafael, California: operas *Le Pauvre Matelot* and *Fiesta* in Dominican College student production, and *La Cantique du Rhone*, for a capella choir, Angelica Auditorium, Friday and Saturday, April 11 and April 12, 1986. For tickets, call (415) 485-3236.

SOME EUROPEAN PERFORMANCES

London: *Les Malheurs d'Orphée* by the Koenig Ensemble.
Marseille: *Concours Darius Milhaud* Laureates: Véronique Pelissero, piano, Jean Eric Monnier, violin, and Robert Telian, piano, Hotel Sofitel, November 19, 1985.

Paris: *L'Homme et son Désir*, Radio France, Nouvel Orchestre Philharmonique, conducted by Ivès Prin, on October 5, 1985.

String Quartet No. 6, Théâtre de Paris, Arcana Quartet, November 4, 1985.

Printemps I for piano, Barbara Rowan, American Church of Paris, November 10, 1985.

Program of music by Jewish composers sponsored by *Musiciens Amoureux*, December 16, 1985.

NEW MILHAUD RECORD RELEASE A recording of Milhaud's *Sonate Op. 257* (1945) for violin and harpsichord has just been released on VED GALLO 30-459. The performance is by R. Elminger, violin and M. Mitrani, harpsichord. This work was commissioned by Alexander Schneider and Ralph Kirkpatrick and received its premiere performance by these two artists on November 30, 1946 in Town Hall in New York. Other works on the disc include *Sailor Song Op. 234* (1942), *Sonata in D Major of Baptiste Anet: free transcription Op. 144* (1935) and *Sonatine Pastorale for violin alone Op. 383* (1960). Except for the *Sailor Song*, these works have never before been recorded. The recording is available from the American distributor, Qualiton Records, 39-28 Crescent Street, Long Island City, New York 11101. If you have difficulty obtaining this record, write to the Darius Milhaud Society.

STRING QUARTET RECORDINGS COMPLETED

The professional recording of Darius Milhaud's eighteen string quartets has recently been completed, and for the first time this collection will soon be available as an *intégrale* (complete collection). In the June 1920 issue of Jean Cocteau's pamphlet "Le Coq et l'Harlequin," Milhaud stated that he wanted to write 18 string quartets, thus coming to the defense of serious chamber music at a time when popular emphasis was on mass-produced music and that of the music hall and the circus. Milhaud's quartets are an important body of his work, spanning the years from 1912-1951, and when he ended the eighteenth quartet with a musical quote from the opening measures of the first quartet, he felt quite somber, because he realized that a long undertaking of major significance to him had come to an end.

The Milhaud quartets are one of the most important French contributions to the string quartet literature since the Debussy and Ravel quartets. No other composer of *Les Six* except Honegger wrote even three string quartets, and the six quartets of Bartok are the largest number by any other major 20th-century composer. Therefore, the appearance of the Milhaud quartets on records not only gives first access to this music, but is a landmark occasion for chamber music as a whole.

Nine of the quartets were recorded by the Arcana Quartet in the studio of the *Palais de Congrès* in Paris, and the remaining nine were completed by the Aquitaine Quartet in the Montesquieu castle near Bordeaux. Both the Arcana and the Aquitaine are professional French concert-artist quartets. The records can be ordered from the distributor, Qualiton Imports, Ltd., 39-28 Crescent Street, Long Island City, New York 11101. If you have any difficulty obtaining the *intégrale* or any of the four volumes of Milhaud's string quartets, please inform the Darius Milhaud Society.

MILHAUD RECORDING WINS ACADEMIE

DU DISQUE During 1985, the English record producer, Chandos, issued on one disc, *Les Mariés de la Tour Eiffel* and *L'Eventail de Jeanne*. In December this recording was awarded the *Académie du Disque*, one of the highest honors possible in the French classical record industry. Coincidentally, Geoffrey Simon, the conductor, once studied at Aspen with Mme. Milhaud. The digital recording, Chandos ABRD 1119, should be available from American dealers who handle imports.

Both of these works are collaborations including compositions by Milhaud. *Les Mariés de la Tour Eiffel* was conceived by Jean Cocteau, who invited the members of *Les Six* (all of whom except Durey participated), to write the music for a "spectacle." Milhaud wrote the *Marche Nuptiale*, *La Sortie de la Noce* and *La Fugue du Massacre*. When it was decided to restage the work after World War II, the score of *La Fugue du Massacre* had disappeared, and Milhaud rewrote this music in 1971 for the later production. *L'Eventail de Jeanne* was written by ten composers as a surprise for Jeanne Dubost, a popular and colorful Parisian hostess who gave warm support to many young artists and musicians and helped provide the stimulus that kept Paris the center of the cultural world in the 1920s and 1930s. She ran a children's ballet school and supposedly at one point gave a leaf from her fan to each of ten composers, with the request that they each write a composition for her ballet children. The pieces of *L'Eventail de Jeanne* were the result. The initial June 16, 1927, presentation at a private *soirée* was so successful that the work was staged publicly at the Paris Opera on March 4, 1929.

ABOUT MILHAUD IN FOREIGN PRINT Four works which deal with various aspects of Milhaud's music have recently been published in Europe. In spring 1985 the Royal Academy of Belgium printed an extract of an address given by Arthur Hoérée, entitled "Darius Milhaud et la Nature," in the "Bulletin de la Classe des Beaux-Arts," 5e série, Tome LXVI, pp. 107-113. In his text, Mr. Hoérée describes the symbiosis of Milhaud with nature in his own life and music, and in association especially with Francis Jammes and Léo Latil, who glorified nature in their poetry.

A doctoral dissertation by Manfred Kelkel, titled "Mythe de la Fatalité dans *La Pauvre Matelot* de Jean Cocteau et de Darius Milhaud," was published in 1985 by VRIN. Dr. Kelkel received his degree from the Darius Milhaud Conservatory in Aix-en-Provence.

Two articles in issues No. 15 and 16 of the bi-monthly *Musique et Concerts*, published in Paris, deal with the life and music of Darius Milhaud. The January-February 1985 issue includes an article by Marie Pierre Soma which summarizes events in Milhaud's life through 1947, and another, by Françoise Aubry, begins discussion of Milhaud: "The Man, The Musician, Tradition, The Music." Mme. Aubry continues in the March-April 1985 issue with, "The Composer, The Works," and gives a careful discussion of a number of important compositions, including songs, symphonies, concertos, cantatas and dramatic works.

MILHAUD BUST TRAVELS TO FRANCE Raymond Puccinelli, Mills College faculty member and colleague of the Milhauds, sculpted a bust of Milhaud for placement in the main foyer of the Mills College Music Building, where it stands today. Recently, Mr. Puccinelli sent another copy of the bust to Mme. Milhaud, who has offered it to the National Conservatory of Music in Paris, from which Milhaud graduated.

SOME LECTURES AND PUBLICATIONS

IN ENGLISH Dr. John C. Laughton, Head of the Division of Arts and Letters at St. Mary's College of Maryland, presented "The Brazilian Milhaud" at the Federal University of Bahia. An eleven page abstract of this paper was published in a special English issue in December 1983, issued under the auspices of the Fulbright Commission.

James W. Ming, Emeritus Professor of Music at Lawrence University, Appleton, Wisconsin, gave a lecture-recital, "Reminiscences—Darius Milhaud, the Composer and the Man" in 1984, and on another program he performed the *Sonate* for flute, oboe, clarinet and piano Op. 47 (1918).

Dr. Paul Cherry, Professor of Music at the University of South Dakota, Vermillion, presented a paper at the University of Colorado in Boulder, on April 5, 1985. Titled "The 'Unknown' String Quartets of Darius Milhaud," the paper discusses Milhaud's *Hommage à Igor Stravinsky* Op. 435 (1971) and his *Etudes sur des Thèmes Liturgiques du Comtat Venaissin* Op. 442 (1973). Both works were performed, and Dr. Cherry believes it may have been the first American performance of the *Hommage* and possibly the second performance of the *Etudes*. An abstract of the paper was printed by the University of Colorado.

Ruth Hedlund Phillips will talk to AAUW members in Grass Valley, California, in May 1986 about Darius Milhaud, with demonstrations of some of his music.

THREE AWARDED PRIZES IN MARSEILLE On November 19, 1985, just over one year after the highly successful staging of Milhaud's important opera *Christophe Colomb* by the Marseille Opera, the first *Concours Darius Milhaud*, sponsored by the Marseillaise Credit Association, awarded three prizes for the best performances from the repertoire of Milhaud's music for piano, violin, viola and cello. Milhaud always hoped that students would know and play his music, and those eligible to compete for this first awarding of the Milhaud Prize were students at French conservatories and other advanced schools of music.

The winners of the Darius Milhaud Prize for 1985 are: 1st prize, Véronique Pelissero, piano, from Marseille, a student at the Paris Conservatory; 2nd prize, Jean Eric Monnier, violin, from Nancy, a student in violin and mathematics at the Paris Conservatory; and 3rd prize, 12 year old Robert Telian, piano, a student at the Conservatory of Lyon. The three laureates each received a substantial monetary award from the Marseillaise Credit Association, and all the remaining finalists were given a special commemorative plaque.

The distinguished panel of judges was headed by Pierre Villette, Director of the Darius Milhaud Conservatory in Aix-en-Provence. The winners performed after receiving their awards for an audience which included the *Concours* judges, officers of the Marseillaise Credit Association, government representatives, and the Honorary Committee of the *Concours*, chaired by Mme. Madeleine Milhaud.

Sponsorship of the *Concours Darius Milhaud* marks the revival of a long history of artistic support by the Marseillaise Credit Association. The next competition, which will be held in the fall of 1986, is open to violinists, violists, cellists, pianists and singers. Determination of repertoire requirements is in process.

The Darius Milhaud Society welcomes your comments and contributions of information. Continually rising costs of printing and mailing prohibit the ongoing free distribution of the newsletter. If you would like to continue to receive mailings from the Society, become a Friend for \$15.00 - \$50.00 annually, and keep in touch! Your tax deductible gift in any amount will be accepted with the warmest gratitude.