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## The Darius Milhaud Society Newsletter, Vol. 5, Spring 1989

Darius Milhaud Society

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# THE DARIUS MILHAUD SOCIETY NEWSLETTER

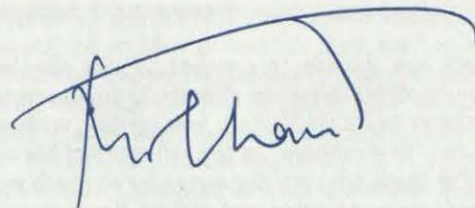
Cleveland, Ohio

Spring 1989

Vol. 5, No. 1

Properly speaking, I do not "start" [a work], the word start being a bit too aggressive. For me it is nothing of the sort. My first reaction [to a text] is to begin to assimilate it. That is why I keep it with me, in my pockets, in my bags. I read it and reread it. Sometimes just the fact of feeling it held in my hand is sufficient to help in the maturation of [ideas for] this text....The length of time needed is extremely variable...but one thing is always the same: I know, and I feel, when a work is ripe. I think about it, I wait, without undertaking

anything. And then, one beautiful day, I know that I can begin to write. Sometimes it takes a long time. Sometimes it is immediate...



**FESTIVAL IN SANTO DOMINGO** Under the direction of former Milhaud student Antonio Braga, Director of the Conservatory of Music of Santo Domingo in the Dominican Republic, a festival of music by Darius Milhaud and his students was presented at the Conservatory from August 31 to September 6, 1988. The varied events included a concert titled *Homage to Darius Milhaud* that featured opera and dance. *Le Pauvre Matelot*, Op. 92 (1926), Milhaud's opera, based on a text by Jean Cocteau, was directed by Carlos Piantini and featured Marianela Sanchez, soprano, Fausto Cepeda, baritone, Rafael Sanchez, tenor, and Mario Martinez, bass. Following intermission, there were choreographed performances of *Scaramouche*, Op. 165 (1937), and *Le Boeuf sur le Toit*, Op. 58 (1919), with dance movements designed and directed by Irmgard Despradel. *Scaramouche* was choreographed as a *pas de deux* danced by Pastora Delgado and Juan Calderon. *Le Boeuf sur le Toit*, retitled "Fiesta", featured the couples Alejandra Dore with William Catano, Judith Pereyra with Jackson Delgado, Lina Lorenzo with Jochi Muñoz, and Pastora Delgado with Roberto Lopez. This dance also included Katuska Suarez and Lucy Caamaño. Scenery and lights were the work of Bienvenido Miranda, with costumes by Maurice Fernandez.

On September 6, Milhaud's *Concertino d'Hiver*, Op. 327 (1953), for trombone and orchestra, was performed. On the same program, Manfred Kelkel, professor at the Sorbonne and the University of Lyon, who studied with Darius Milhaud in Paris for six years, presented a slide show with films obtained with assistance from the Minister of French Culture, following which Mr. Kelkel's *Divertissement for Chamber Orchestra* was performed. Mr. Kelkel's doctoral dissertation, *Le Mythe de la Fatalité dans Le Pauvre Matelot de Jean Cocteau et de Darius Milhaud*, was published by VRIN in Paris in 1985.

After intermission, music heard was *Concerto for Flute and Orchestra* by Jacques Bondon and *Symphonie Occitane* by Roger Calmel. Both men studied with Mr. Milhaud in Paris. On a program on August 31, Mr. Bondon's chamber concerto, *Les Monts de l'Etoile*, was performed. Roger Calmel, Director of the Conservatoire Darius Milhaud of Arrondissement XIV in Paris, commissioned a painting by Daniel Milhaud of his father Darius, which hangs on a wall in the conservatory. Mr. Calmel also edited *Petit Concert*, three short pieces for clarinet and piano published by Billaudot, adapted from Milhaud's *Le Bal des Voleurs*, Op. 192 (1938), incidental music for Jean Anouilh's play, written for solo clarinet. (This music was discussed in the Darius Milhaud Society newsletter for Summer 1987, p. 2.)

In his book *Darius Milhaud*, published by Federico & Ardia in Naples during 1969, Antonio Braga says in the preface:



Madeleine and Darius Milhaud with Antonio Braga, at the Milhauds' home in Paris.

...in Italy [Darius Milhaud] is considered the most distinguished...French composer...[but he has not received] a profound critical and aesthetic examination....Milhaud demonstrated a surprising freshness. He wrote without stopping,...and without any sign of fatigue. One could compare to him to a Haydn, Mozart or a Rossini of our times, for the richness of his output. But it is also difficult to classify him. In a century of innumerable "isms", of continued crises and spiritual revolutions, he, like few other composers, showed the way to varied attitudes, to different experiences... [Mr. Braga makes the point that because his work is so diverse, one cannot "label" Milhaud or restrict him to one narrow definition. In addition, a purely technical analysis of Milhaud's work misses the point entirely.]

...Few after [World War II] have followed the route of [studying] his symphonies and quartets, or his various chamber music compositions...No one today would deny that he exercised, from 1910 until 1930, a profound influence on contemporary music and imprinted it with his ideas and development of polytonality...even here there needs to be a deeper examination of the poetical content...if for no other reason than his need to express himself in a new manner, he is perhaps unsurpassed...One cannot help being amazed, observing that Milhaud, in spite of the many innovations he has brought to new music, follows a consistent way [of working and expressing himself] and demonstrates a personality thus [recognizable] throughout many compositions and over time

(continued)



## HONORARY TRUSTEES

Madeleine Milhaud, Chair  
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## HONORARY COMMITTEE

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FOUNDING TRUSTEES: Clinton and Katharine Warne, Ursula Korneitchouk

from one decade to another...From the beginning, [Milhaud's style] shows an already formed personality, clear and decisive in its vocabulary and syntax, without the necessity of any "new manner" in the structure of his compositions.

For those who are distracted by so much new music which needs close attention and critical discernment, the art of Milhaud is not yet clear, and perhaps they will find my book helpful. Critics and public alike need to make an effort to overcome the apathy that surrounds Milhaud. He must again be valued for his voice that is heard across the sufferings of our century, and knows how to elevate itself to conscious serenity in an atmosphere of poetic lyricism, intimately logical and profoundly felt.

*The Milhaud Society is deeply grateful to Elizabeth Unis Chesko for her translation of the above excerpts from the Italian.*

**DAVE BRUBECK AT MILLS** Popular jazz pianist Dave Brubeck took his quartet to Mills College last September 25 to play a benefit concert to raise funds for a scholarship to support a minority student at the College. At a reception at the home of Mills President Mary Metz, former Milhaud students Howard Brubeck, Leone La Duke Evans and Carol Jeanne Hammond Schendel, with their spouses, talked with Dave Brubeck about the coming centenary birthday of Darius Milhaud in 1992.

Mr. Brubeck came to Cleveland in October 1985 to perform with his quartet in a benefit concert which opened with Darius Milhaud's *Miracles of Faith*, Op. 314 (1951), and that helped to establish the starting endowment for an award in Milhaud's name given annually to an exceptionally creative and gifted student at The Cleveland Institute of Music. *Miracles of Faith* was featured on another program with the Dave Brubeck Quartet in Fairfield, Connecticut, on April 21, 1988.

In an interview with Amy Duncan of *The Christian Science Monitor* on January 18, 1989, Mr. Brubeck was quoted as saying, "Jazz isn't dead yet. It's the underpinning of everything in this country. Whether it's a Broadway show, or fusion, or right on through classical music, if it's coming out of the US, it's not going to survive unless it's got some jazz influence....Jazz stands for freedom. It's supposed to be the voice of freedom: Get out there and improvise, and take chances,..."

Dave Brubeck underwent coronary bypass surgery at the end of the first week in February. Although this necessitates cancellation of his engagements this spring, Dave and Iola Brubeck hope the doctor will be able to say early in April how much of his schedule can be reactivated. The Milhaud Society joins all the Brubecks' many fans and friends in wishing him a speedy and complete recovery.

*The 1989 Calendar of performances of music by Darius Milhaud will appear in the Summer newsletter.*

**MADELEINE MILHAUD TRAVELS** Madame Madeleine Milhaud traveled to Neuchâtel, Switzerland to give a lecture on April 13, in connection with a concert that included Milhaud's *Alissa*, Op. 9 (1913, 1931). This song cycle was performed by Florence Katz, mezzo-soprano, 1986 winner of the Prix Darius Milhaud in the Marseille Competition. Her piano accompanist was Serge Cyferstein.

Madame Milhaud traveled to Marseille on April 18 to be present for the *Concours de Prix Darius Milhaud*, which this time featured music for solo voice, violin, and cantatas. See the summer 1989 newsletter for information about winners.

In May, Madame Milhaud will travel to the United States to accept an honorary doctorate from The Cleveland Institute of Music and to give a lecture on Milhaud's operas, with attention to her libretto for his *Médée*. The lecture will be a high point of Festival Medea, which culminates in performances of Milhaud's opera *Medea*, presented for the first time in new English translation on May 24th and 25th at The Cleveland Institute of Music.

## CONTRIBUTORS

The Milhaud Society extends warmest gratitude to the following contributors who have sent gifts since the last newsletter was published. Sustaining contributions of \$100.00 or more are marked with an asterisk. If your gift arrived after press time, your name will be included in the next issue of the newsletter.

James Beail  
Michael Blume  
\* Cleveland Foundation  
Jean Phillips Cootes  
Dorothy Gillard  
\* Florence J. Gould Foundation  
\* Mrs. Walter Hinrichsen  
Robaline Jenne Meacham  
\* Ohio Bell Foundation  
Ann L. Patterson  
\* Carol Jeanne Hammond Schendel  
\* Mary Ausplund Tooze  
Alice Marshall Treseder  
University of California, Berkeley

*The Milhaud Society wishes to express heartfelt thanks to Madame Madeleine Milhaud for her helpful contributions of information, and also to the following: James Beail, Michael Blume, Francine Bloch Danoën, David Daniels, Jane Galante, Nancy Franz Langert, Julia Lam, Ruth Lamm, Alfred Loeffler, Robaline Jenne Meacham, Ruth Hedlund Phillips, Donald Ramos, Carol Jeanne Hammond Schendel, Gordon H. Smith, Peter Somerville, Lucile Soulé, Ralph Swickard, Alice Marshall Treseder, Mary Ausplund Tooze, and Marian Wilkie.*



**MILHAUD CONCERT AT MILLS** Word has been received that the Milhaud Collection Archive which funds a concert or other appropriate event annually at Mills College, presented its 1989 concert in Haas Pavillion on the campus, at 2:00 p.m., April 16. The free program features the Tandy Beal Dancers in choreography to *La Création du Monde*, Op. 81 (1923), *String Quartet No. 8*, Op. 121 (1932) performed by a student quartet; *Segovia*, Op. 366 (1957) for guitar, and *Chansons Bas*, Op. 44 (1917) to texts by Mallarmé. The concert also included songs by Eric Satie. The program was free and open to the public. More details in the summer newsletter.

**CLAUDEL/MILHAUD ON FRENCH RADIO** In January, Radio France in Paris, on *France Musique*, *Matin des Musiciens*, made five broadcasts in a series, *Claudel et la Musique*, directed by Frank Langlois. These emissions featured collaborations of Paul Claudel and Darius Milhaud. Topics chosen for the first airing and works heard were: *Nature Subjects: Cantique du Rhône*, Op. 155 (1936); *Antiquity: Les Choëphores*, Op. 24 (1915-16) and *Pan et la Syrinx*, Op. 130 (1934); *Great Claudelian Concepts: La Sagesse*, Op. 141 (1935).

The second day featured *The Orient: Sept Poèmes de la Connaissance de l'Est*, Op. 7 (1912, 1913); and *A Cappella Works: Cantate de la Guerre*, Op. 213 (1940) and *Les Deux Cités*, Op. 170 (1937); and *Burlesques: Protée*, known as *Deuxième Suite Symphonique*, Op. 57 (1919).

Works included on the third program were *Incidental Music for Plays: L'Annonce Faite à Marie*, Op. 117 (1932) and Op. 231 (1942); *Brésil: L'Homme et Son Désir*, Op. 48 (1918); *Psalms from the Bible: Cantate de Psaumes*, Op. 425 (1967).

Heard on the fourth day were *America and Christopher Columbus*: finale of Act I from Milhaud's opera *Christophe Colomb*, Op. 102 (1928) and excerpts from his completely different music for the play *Christophe Colomb*, Op. 318 (1952).

The final day was concerned with *Rivals*: the song cycle *Alissa*, Op. 9 (1913, 1931) with text by André Gide, and parts of Milhaud's first opera, *La Brébis Égarée*, Op. 4 (1910-14), written to a text by Francis Jammes.

**PACEM IN TERRIS BROADCAST** Milhaud's *Pacem in Terris*, Op. 404 (1963), was broadcast by Radio France in Paris in November as part of the Charles Munch anniversary celebration. The recording was made when Mr. Munch conducted the first Paris performance of the work at Notre Dame Cathedral on December 20, 1963. *Pacem in Terris*, for contralto, baritone, and mixed chorus with orchestra, was commissioned by Radio France (O.R.T.F.) for the opening of their new auditorium. When Mr. Milhaud was considering the choice of text for this occasion, a former student, Michel de Bry, suggested using the *Encyclical* of April 11, 1963 in which Pope John XXIII made a strong plea for worldwide peace and good will. Mr. De Bry adapted the text for Mr. Milhaud's use. An American recording of *Pacem in Terris* was made by Maurice Abravanel with the Utah Symphony Orchestra and the Salt Lake City Tabernacle choir, for Amadeo, later released as Vanguard 1134.

*In the Summer newsletter, News Through Reviews will include reviews for which the present issue lacks space.*

**FESTIVAL MEDEA IN CLEVELAND** From May 4 to 25, a festival featuring the Medea myth in opera, plays, films, lectures and panel discussion will be presented in Cleveland. The festival is a community effort presented by the Darius Milhaud Society in cooperation with six other sponsoring institutions in the greater metropolitan area. The culminating events are a lecture by Madame Madeleine Milhaud on May 21, and presentation of Darius Milhaud's opera *Médée* in new English translation on May 24 and 25. Both the lecture and the opera performances will be hosted by The Cleveland Institute of Music. Singing the role of Medea will be Lucy Shelton, two-time Naumberg winner and internationally known soprano. James Barthelmess has created a new poetic prologue which will be presented as a curtain-raiser to relate events in the legend that have been completed prior to the opening actions of Milhaud's opera.

Of especial interest to Milhaud friends and students will be the national reunion on May 23rd, when there will be an opportunity to visit informally with Madame Milhaud and Festival performers.

For more details, see the Summer newsletter.

**CLEVELAND AREA PREMIERE OF PAN ET LA SYRINX** Milhaud's cantata, *Pan et la Syrinx*, Op. 130 (1934), written for soprano, baritone, chorus, flute/piccolo, oboe/English horn, alto saxophone, bassoon, and piano, was performed in its Cleveland-area premiere at Baldwin-Wallace Conservatory of Music on November 6, 1988. Conductor Stuart Raleigh directed soloists Mary Michenfelder, coloratura soprano, and Melvin Hakola, baritone, with the Baldwin-Wallace Motet Choir and solo instrumentalists in an enthusiastic performance enjoyed by the appreciative audience.

Set to texts by de Piis and Paul Claudel, the patter singing of the word "Pan" by Mr. Hakola was charming, and the clear, lyrical singing of Ms. Michenfelder enhanced her flirtatious characterization of Syrinx. Three nocturnes provided slower-moving preludes or interlude movements for the faster moving solos and the final ensemble. The choir sang well both in the wordless nocturne movements and in the final movement, which became a lively, rhythmic spring romp.

Faculty members William Hebert, flute/piccolo, Galan Kral, oboe/English horn, Mary Beth George, saxophone, Lynette Diers Cohen, bassoon, and Robert Mayerovitch, piano, delivered the excellent performances so essential for a successful realization of the work, since the instrumental ensemble not only is featured in an introductory section for each movement, but often plays contrapuntally to provide an independent body of texture in contrast to the vocal soloist or the choir. Thus the instrumentalists not only accompany, but also furnish their own tapestry of sound and function like a small orchestra.

Members of the Motet Choir were: sopranos Noelle Akins, Jodi Bilanchone, Georgine Duncan, Heidi Dzur, Amy Folger, and Sharon Gaumer; altos Christine Errington, Rita Hitselberger, Lucille Matusek, Rochelle Pilla, Kellie Rubesne, and Michelle Thompson; tenors Patrick Janson, Eugene Karlen, John Rozumalski, and Stephen Smith; and basses Michael Carney, James Downing, Kevin Hodge, Michael O'Dell, and R. Scott Posey.

*Pan et la Syrinx* previously had been unavailable for American performance, but now, thanks to Dr. Jeremy Drake, Artistic Editor for Salabert in Paris, the performance parts as well as the conductor's score can be obtained from G. Schirmer in New York.



## THE OPERAS OF DARIUS MILHAUD

by Jeremy Drake, Ph.D., Oxford University, Artistic Editor of Editions Salabert, Paris.

When I was casting around for a suitable subject for research at university, I had visions of dusty manuscripts and yellowing parchment, of ancient tomes I should have to plough through in order to add an extra half-inch to the sum total of human knowledge. Yet one day my director of studies, knowing my interests, said quite simply, "Why not do something on Milhaud?" Well, why not after all? It was so obvious that I had not really thought of it. Yet the advantages were clear: studying the music of a composer who genuinely interested me, involving myself with a wide-ranging rather than a restrictive subject, and exploring new ground (very little had appeared on Milhaud, and nothing of a serious, general analytical kind). Quite quickly I realized that centering my research on the operas would prevent my becoming submerged in the sheer quantity of works to study and would nonetheless enable me to have a window onto the whole of the composer's output, as he wrote operas regularly throughout his composing career, and they do reflect the general stylistic developments of his music.

The following is a general presentation of the contents of my thesis and the state of the manuscripts. The operas are enumerated, and the point is made that although incidental music is not within the scope of the thesis, an important exception is made for *Agamemnon* and *Les Choéphores*, as they are essential for an understanding of Milhaud's earlier style and his approach to *Les Euménides*, a genuine opera. In the chapter on the manuscripts, attention is drawn to the existence of certain sketches, fascinating in themselves and important for giving clues to Milhaud's approach to rhythm, wordsetting and the compositional process.

After a chapter of basic biography, setting Milhaud and his music in the cultural and geographical context, each of the operas is in turn subjected to uniform treatment: the history of the composition of the opera, origin of the project, collaboration with the librettist, etc.; an outline of the plot is given; analysis of the structure of the libretto leads to a topological survey of the opera's form, including detailed tables of the sections and subsections on a scene-by-scene, bar-to-bar basis.

Cutting across this basic presentation of the operas are three chapters of in-depth analysis of Milhaud's mature musical style and its development. These are supplemented by lengthy sections in the chapters on *La Brébis Égarée* and *L'Orestie* dealing with Milhaud's earlier musical development.

The center of gravity of the whole thesis is Chapter 9, an exploration of the composer's style as revealed in the neo-classical operas (roughly, those of the twenties).

Two important influences are discussed and set in perspective: the popular music of Brazil and jazz. This leads to a study of certain characteristic fingerprints in Milhaud's style and thence to a study of ostinato, metrics and rhythm. Modality, one of the fundamentals of his music, is then discussed, together with its implications for melody, counterpoint, harmony and form. Milhaud's polymodality, incorrectly but more commonly referred to as polytonality, is also investigated. A study of phrase and phrase-structure leads to a general consideration of form.

Chapters on Milhaud's middle and final period styles take the situation as outlined in Chapter 9 as the basis for further comparative analysis. A concluding chapter discusses gen-

eral aspects of the operas: operatic subjects, genre, literary collaborators, operatic formal types and Milhaud as an opera composer. Some final remarks indicate what I feel to be the relevance of a study of the operas and a few ideas for future investigation of Milhaud's music in general.

*Dr. Drake's book will be published by Garland Publishing Company, Inc., 136 Madison Avenue, New York, New York 10016, telephone (212) 686-7492. If you wish to order a copy of this volume, contact the publisher, Dr. J. Scott Bentley, Editor.*

## MILHAUD'S MUSIC HEARD ON CHINESE RADIO

*The following information was published in a booklet printed in China and distributed to radio listeners. The booklet was sent to the Milhaud Society by Lenore Mayhew Laycock, Mills alumna, who with her husband, an emeritus English professor at Oberlin College, is spending this year in China. Dr. Julia Lam, who teaches in the Preparatory Piano Department of The Cleveland Institute of Music, was kind enough to translate from the Chinese, for which the Milhaud Society is very grateful.*

In the early 20th century, there was a trend toward new approaches in music. Impressionism, Expressionism and Nationalism were among the main streams. In general, the arts developed in multiple directions, and music was no exception. Six musicians who came from different backgrounds joined together trying to break away from the influence of Debussy and Ravel. Les Six, influenced by Eric Satie, a music genius,....quickly dissolved [after two years, in which they had scheduled joint concerts of their music.]

*The article continues with biographical information about Milhaud's two-year stay in Brazil during World War I, when Paul Claudel was head of the French Embassy there, and describes the composer's trip to London, where he had the opportunity to hear jazz for the first time. It contains information about Milhaud's professorship at Mills College during and after World War II, and his post at the Paris Conservatory. It ends with a listing of characteristics in his music.*

...He tried to utilize French folk material. His music is full of the French folk idiom....He experimented with harmony in polytonality....He successfully incorporated jazz into his music. It represented the possibility of combining classical music with popular music....Because of his heritage as a Jew, he wrote many religious works....For example, his opera *David*, composed in 1952, was commissioned for the rebuilding of Jerusalem. For the premiere of his composition, Milhaud had the opportunity to visit Israel.

## READERS COMMENT

"The Clarinet Concerto is a stunning piece! It sounds well with piano accompaniment too...."

James Beail, San Francisco

"Several months ago, while driving along with my son on L.A. freeways, I was amazed by what was broadcast on the radio - one of the most magnificent, inspired works I have ever heard. I pulled off to a side road, and we sat transfixed while the work ran its course. It was the Double Piano Concerto, performed by the Royal Philharmonic...I've sought it ever since..."

Robert M. Axt, Ukiah, California

*This work, the Concerto for Two Pianos, Op. 228 (1941), is performed by the London Royal Philharmonic Orchestra, Yarrowborough and Cowan, soloists, conducted by P. Freeman,, recorded by Orion ORS 72 297 on LP and cassette.*



**RECORD UPDATE** We are very grateful to Mmes. Madeleine Milhaud and Francine Bloch Danoën for record information.

*L'Automne*, Op. 115 (1932); *Printemps*, Op. 25 and 66 (1915 - 1920); *Four Sketches*, Op. 227 (1941); *Sonate No. 1 Pour Piano*, Op. 33 (1916); *Sonatine Pour Piano*, Op. 354 (1956). Billy Eidi, piano. EMS CNR SB CD 5400 DDD, compact disc.

*Le Bal Martiniquais*, for two pianos, Op. 244 (1944); *Paris*, for four pianos, Op. 284 (1948); *Scaramouche*, for two pianos, Op. 165b (1937); *Carnaval d'Aix*, for piano and orchestra, Op. 83b (1926); *Suite Française*, for orchestra, Op. 248b (1944); *Suite Provençale*, Op. 152c (1936); Christian Ivaldi, Noël Lee, Michel Béroff, Philippe Collard, pianos; Michel Béroff with the Orchestre Philharmonique de Monte Carlo, Georges Prêtres, conductor. Reissue combination of EMI (Pathé) C065-12076 (1972) and EMI (VSM) 173-1861 (1984). One compact disc, EMI (Pathé) CDM 769854 2 (1988).

*Brazileira* from *Scaramouche*, Op. 165d (1941) for clarinet and piano, and *Duo Concertant*, Op. 351 (1956). Emma Johnson, clarinet, Gordon Back, piano; Academy Sound and Vision DC A 621 on cassette, and compact disc ASV CE ECA 621 DDD. Distributed in the U.S. by Harmonia Mundi, Los Angeles.

*Carnaval d'Aix*, EMI (see *Le Bal Martiniquais*).

*Duo Concertant*, ASV (see *Brazileira*).

*Paris*, EMI (see *Le Bal Martiniquais*).

*Printemps*, Op. 25 and 66, Billy Eidi, EMS (see *L'Automne*).

*Printemps*, Op. 25 and 66 (1915-1920); *Trois Rag Caprices*, Op. 78 (1922); *Saudades do Brasil*, Op. 67 (1920-21); William Bolcom, piano; reissue of Nonesuch Elektra 7559 71316 2 (1988), compact disc.

*Quatrain*, Op. 106 (1929), in *Hommage à Albert Roussel*. Margaret Cable, mezzo-soprano, Clifford Benson, piano. Chandos CHAN 8578 (1988), (see record review).

*Trois Rag Caprices*, Bolcom, Nonesuch (see *Printemps*).

*Saudades do Brasil* (12), William Bolcom, Nonesuch (see *Printemps*).

*Saudades do Brasil*, for orchestra, Op. 67b (1920-21) Bernard Herrmann, conductor, London Festival Players; reissue of Decca 421395 2 DC and cassette, Decca 421 395 4 DC (1989).

*Scaramouche*, EMI (see *Le Bal Martiniquais*).

*Scaramouche*, for two pianos, Op. 165b (1937), Christiane Berlandini and Jean-Luc Paillet. COPSI DO 2 LP stereo (1987).

*Four Sketches*, Billy Eidi, EMS (see *L'Automne*).

*Sonate No. 1 Pour Piano*, Billy Eidi, EMS (see *L'Automne*).

*Sonate No. 2* for violin and piano, Op. 40 (1917), V. Smith, violin, J. Hala, piano; reissue on compact disc, Supraphon CD 72543 DDD.

*Sonate No. 2* for violin and piano, Op. 40 (1917), Stephen Warner, violin, Carolyn Warner, piano. Cappella Records compact disc, (1989) (see record review).

*Sonatine* for piano, Billy Eidi, EMS (see *L'Automne*).

*Suite Française*, EMI (see *Le Bal Martiniquais*).

*Suite Provençale*, EMI (see *Le Bal Martiniquais*).

*La Sultane, Introduction et Allegro*, Op. 220 (1940), Minneapolis Symphony, Dmitri Mitropoulos, conductor. Nickson Records NN 1002, limited issue, compact disc, (1989).

*Le Tour de l'Exposition*, Op. 162 (1933), Bennett Lerner, piano. Etcetera KTC 1051 (1988). From *Exposition de Paris 1937*, with other works assembled and added later by Tcherepnine under the title *Parc d'Attractions - Paris 1937*. Other composers for *Exposition* include: Auric, Delannoy, Ibert, Poulenc, Sauguet, Schmitt, Tailleferre; those for *Parc*: Tcherepnine, Federico Mompou, Rieti, Honegger, Ernesto Hallfer, Tansman, T. Harsanyi, Martinu and Mihalovic.

*Le Train Bleu*, Op. 84 (1924), Orchestre National de l'Opéra de Monte Carlo, Igor Markevitch, conductor. Adès AAD 14148 2 (1989); reissue on compact disc of a record that won the *Grand Prix de l'Académie Charles Cros* and *Prix du Président de la République*.

## NEWS THROUGH REVIEWS: RECORDINGS

Robert Finn, *Cleveland Plain Dealer*, January 8, 1989:

*In Recital. The Cleveland Duo. 2nd Sonata*, violin/piano. Cappella Records, CD.

This is the first recording by a young husband-and-wife team who are also members of the Cleveland Orchestra. The Warners earn credit for their willingness to work with unusual and interesting repertory as well as for the excellence of their playing...

The playing is lively and vigorous throughout, and the two musicians display a nice stylistic rapport. Carolyn Warner's piano playing in particular has a sense of nuance and flow about it that is most attractive....

...the Milhaud Sonata No. 2 receives a performance that communicates its easygoing pastoral character. The two performers achieve a real sense of sustained lyricism, but they also have plenty of energy when the music requires it.

Adrian Corleonis, *Fanfare*, January-February 1989:

*Hommages à Haydn, Roussel, Fauré*. Chandos CHAN 8578 (DDD)

*Quatrain à Albert Roussel*, voice/piano. Margaret Cable, mezzo-soprano, Clifford Benson, piano.

These *Hommages*, commissioned in honor of Haydn (1909), Fauré (1922), and Roussel (1929), afford a delightful tour....Sound is close and clear. A fun album, enthusiastically recommended.



## CLEVELAND DUO RECORDS MILHAUD SONATA

The Cleveland Duo, Stephen Warner, violin, and Carolyn Gadiel Warner, piano and violin, have made their first compact disc for Cappella Records.\* Darius Milhaud's *Deuxième Sonate*, Op. 40 (1917), for violin and piano is featured, along with works by Debussy, Bartok, Brahms and Oskar Morawetz.

The Cleveland Duo, both members of the Cleveland Orchestra, have concertized as a duo since 1980, and have frequently programmed Milhaud's Second Violin Sonata to enthusiastic audience and critical acclaim. *Cleveland Plain Dealer* critic Robert Finn said, "The splendid...team...played the [Milhaud] violin sonata brilliantly and virtuosically," and the *Atlanta Journal-Constitution* critic wrote, "French composer Darius Milhaud's Second Sonata was an exciting triumph, for the Duo infused its four movements with all the elegance and subtlety the lush, polytonal harmonies demand."

During February and March 1989, the Cleveland Duo was joined by Franklin Cohen, principal clarinetist of the Cleveland Orchestra, to perform the Milhaud *Suite*, Op. 157b (1936), on a western Canada tour that included Calgary and Edmonton, and for a concert in Covington, Georgia. The Canadian program has been taped for future broadcast by the Canadian Broadcasting Corporation. (See Record Reviews.)

\*This CD is available from Cappella Records, 7001 Discovery Blvd., Dublin, Ohio 43017. Call (614) 761-2000. Columbus, Ohio. Ask for Helen Vaughan.

**THE SOLO SONGS OF DARIUS MILHAUD** The following is a brief abstract of a talk by Anne L. Patterson of the University of Central Arkansas, presented on April 7 at the meeting of the South Central chapter of the College Music Society at Trinity University, San Antonio, Texas. Ms. Patterson is preparing her doctoral dissertation on a study of Milhaud's solo songs.

Darius Milhaud (1892-1974) was a composer of exceptional productivity and wide-ranging interests. Of the more than 400 opus numbers in his oeuvre, 64 are devoted to songs (comprising 265 individual songs). This vast and diverse body of vocal literature has lain largely neglected, however, receiving little attention in standard references, even though discussions of the composer's instrumental and stage works are common.

Reasons for neglect vary: Milhaud's undeserved reputation for truculence and flippancy has fueled a misunderstanding of his motives in choosing texts, and the perception that the songs as a whole are musically difficult and aesthetically inaccessible has discouraged performers and teachers from using them. But most often, neglect stems from a mistrust of the sheer volume of Milhaud's output. Claude Rostand calls Milhaud's life's work a vast, flowing river of creativity; David Cox characterizes the songs as the result of a "dreadful fertility." Cox's is, unfortunately, the prevalent attitude.

This paper examines the songs in the light of the cultural and aesthetic milieu in which they appeared and the attitudes and compositional techniques that produced them. A fair evaluation of the songs demands a closer look at the creative process, one untrammelled by the facile, and most often unfounded, critical comment which has accompanied them.

## NEWS THROUGH REVIEWS: PERFORMANCES

Robert Commanday, *San Francisco Chronicle*, January 24, 1989:

It was the humanity of the three works and their performances by the Marin Symphony under Sandor Salgo that was the singular distinction of Sunday's performance at the Marin Center Auditorium.

....It is something else to recognize in an unfamiliar work, another and also cherishable person. That happened in the encounter with Darius Milhaud through his Violin Concerto, Peter Zazofsky as soloist.

Milhaud's Second Violin Concerto is a wonderful, original work. It sounds like Milhaud, could be by no one else, and yet not because it is stylized and came ready-made. In a genre that has been allowed to decline pitifully in this century, the Milhaud Concerto stands as a distinctive individual and speaks directly.

The violin stands very much the individual apart against an orchestral texture in which the winds often dominate for a sonority often like that of a concert band. In fact the concerto starts out as a march behind the brasses, with a deliberate touch of vulgarity turning into whimsical playful music. Without our realizing what is happening or how, the mood has become serious. We find another side and the mood and the music signifying it are affecting.

All the while, the violin solo has been leading the way in its line of active and violinistic figuration and extensive melodic writing in double stops. Zazofsky played it true and clean for a sweet sound and personal effect.

The violin's lyricism heightens its appeal in the slow movement, playing in the high range against a soft, suave background in the orchestra, a dark velvety texture through which the solo weaves a gleaming thread. This is not at all the brisk and acerbic, nor bustling contrapuntal Milhaud with biting dissonances passing through.

It is more sensuous music in which one of the last masters of tonal harmony (after Ravel and Gershwin) is working in a soft and beguiling medium. The lively final movement bears the characterization of *Emporte*, but the mood is not angry - quick-tempered perhaps in a dancing, jazzy and clearly vernacular manner.

Zazofsky's performance was authoritative, confident and thoroughly engrossing. He is one of the fine violin soloists whose appearances here are too few and far between. Salgo's sympathy to the Milhaud spirit is well known, and with his orchestra he produced a grateful performance...

Cheryl Greger, *The Argus*, November 1, 1988: Review of *Concerto No. 1 for Cello*, Op. 255 (1945), performed by Bonnie Hampton with the Fremont-Newark Philharmonic Orchestra, conducted by David Sloss, October 30, 1988.

Bonnie Hampton wowed and won the audience with her luminous virtuosic cello playing in the Milhaud Concerto. Written in 1934, the work is a sophisticated potpourri of Latin rhythms, playful lyrics, and carnival colors. It utilized the cello's total range (executed with warmth and ease by Hampton), while employing such atypical touches as snare drums and piccolo flourishes...



After the July 1988 performances in Lisbon by the San Carlos Opera Company of Milhaud's *La Mère Coupable*, Mr. João Pereira Bastos, Production Coordinator, was kind enough to send the Milhaud Society xerox copies of articles about the production. The Milhaud Society extends especially warm thanks to Professor Donald Ramos of the History Department at Cleveland State University, who translated the following from the Portuguese for inclusion in this newsletter. Since newsletter space is limited, we include here excerpts from Dr. Ramos' excellent translations.

**José Blanc de Portugal, *Figaro Remet*:**

The Beaumarchais trilogy initiated with the *Barber of Seville*, continued by the *Marriage of Figaro*, and only completed musically, during the second quarter of this century, by the talent of Darius Milhaud in *La Mère Coupable*, was finally presented at the San Carlos in performances on July 8, 10 and 12.

Premiered in Portugal, this new production under the direction of Wolf-Dieter Ludwig, staging by Vasco Eloy, and musical direction of John Neschling, can be debated as one wishes (and intelligence permits)...

The category of "opera conversation" (such as *Gianni Schicchi* of Puccini and the last operas of Strauss) is difficult for singer-actors, for orchestras, and for the public who cannot completely follow all the dialogue...

It is certain that Milhaud has in his *La Mère Coupable*...excellent orchestral music and admirable dialogues...admirable, therefore, was the effort of all who gave us these theatrical spectacles, and I here express my appreciation for the musical direction of the San Carlos Orchestra and for the singers who gave themselves to an operatic genre that was strange and rare to them....The applause heard was justified and the orchestra deserved even greater applause, which sometimes the lovers of more traditional opera forget. Here was a case where the audience needed to apply at least the same attention to the orchestra as that given to the singers...a new thing is always to be welcomed....

**Maria Helena de Freitas, in an article entitled, *San Carlos Series Draws to a Close*:**

[To program the three operas based on the Beaumarchais trilogy, *The Barber of Seville*, *The Marriage of Figaro*, and *The Guilty Mother*] is without a doubt an interesting idea because it permits us to follow the general unfolding of the events and the modifications which the characters suffer with the passage of time; especially the way [they]...were seen by the librettist and composer....it is Figaro who pulls all the strings....

*The Guilty Mother* emphasizes Rosina's travail lived silently for twenty years...with the passing of so many years between the events in the *Barber of Seville*, *The Marriage of Figaro*, and *The Guilty Mother*, all aged enough to become "more sensitive and more human" as Darius Milhaud observed....

Madeleine Milhaud condensed the five acts of the Beaumarchais piece. But in the three acts of her libretto, she was loyal to the French author. Darius Milhaud...adopted a style of continuous aria...that passes from character to character. The orchestral part...in a discourse without interruption, underlines one or another passage, this or that situation. Only in some moments

entrusted to Rosina is there anything like a "rest"....some particular constants of Milhaud's musical language are present from beginning to end: polytonality, polyrhythm in a succession of very diversified meters....

For reasons already noted...the premiere of this opera was indeed worthwhile. And not only because Darius Milhaud is a composer who must be treated with respect because of what he represents for the evolution of the music of his time, but also because of the importance and the quality of his works in the widest domains. The score of *The Guilty Mother* is not a byproduct of but the result of an authentic "métier".

And now the San Carlos production. Visually, it is a pretty spectacle. The scenery...admirably creates the atmosphere...whether outdoor...or interior. ...The characters...emerged...very differently from those we saw in *Barber* and *Marriage*. ....

As to the San Carlos Symphony Orchestra, the singers (all Portuguese) and the maestro John Neschling (who directed the group with confidence, malleability and competence)*The Guilty Mother* ...very difficult as to intonation...constitutes brilliant proof of the musicality of its interpreters.

**Manuel Pedro Ferreira, in an article about festivals:**

The next spectacular, organized by the San Carlos Theater, was the opera *La Mère Coupable* (1964) of the French composer Darius Milhaud following the Beaumarchais text. A firm staging...scenery appropriately realistic...respectful musical direction...and an orchestra which showed competency and pride of each of its members confronting a dense and uncommonly demanding score...the music...requires a continuous intellectual focus because of the gusto, the subtlety, and the numerous resources of the score, which carries through the three acts in a somersault of small unconnected pleasures, without break and without concession to any emotional subjectivity. The intrigue in Beaumarchais' piece complements the web of orchestral commentary, and inasmuch as this intrigue never deviates from the line initially drawn, so does Milhaud not permit variance in the situations of dramatic moment, more than one, two, or three measures of harmonic surprise, of rhythmic characterization of melodic eccentricity. It is an opera of improbable popularity but of unquestioned aesthetic coherency...

Dr. Jeremy Drake, in his doctoral thesis on Darius Milhaud's operas, refers to the "arias" or "ariettas", and also mentions the "somewhat self-contained structure, set off more or less from the surrounding material" of the love duets in Acts I and III, the duet of the Count and Countess, the trio and the final chorus (sextet) in Act III. He says, "within certain of them we find a relatively clear and simple musical form."

Dr. Drake describes Milhaud's use of inversion, part exchange, metrical displacement, canon, palindrome (crab canon), progressive intervallic augmentation, and bi-tonal harmonic organization.

Perhaps *La Mère Coupable* will need to be examined thoroughly in its context as the third opera in a trilogy. With Milhaud's extraordinary capability to shape ideas and to cope with structures of grand proportion, it seems logical to



assume that he may reasonably be expected to have designed this work to be compatible with the musical milieu of Rossini and Mozart. If one understands precisely what is happening in the story, the musical treatment becomes fascinating, and some of the general structural outlines are clear without consulting the score. (See Darius Milhaud Society newsletter, Summer 1988.)

*La Mère Coupable* possesses a felicity that makes the familiarity of the characters from the earlier works appealing and viable. As the earlier two operas are period pieces, so also is *La Mère Coupable*, and full appreciation of it may require presentation in cycle to an audience for whom it will have acquired an historic distance that makes it closer in its relationship to its forebears.

#### NEWS THROUGH REVIEWS: PERFORMANCES

Janos Gereben, *Marin Independent Journal*, January 23, 1989:

Darius Milhaud's 1946 Violin Concerto is a difficult but great work, one that resists easy categorization, a complex, dense, lengthy piece of music that demands intense listening; it is also a work that is far, far more rewarding than the umpteenth repetition of yet another "audience favorite."

Salgo and the orchestra played magnificently, as the concerto's glorious interplay of many themes unfolded against a background of unceasing harmonic beauty. At the conclusion of the work, Salgo and his musicians heartily applauded the soloist, the violinist Peter Zazofsky, who turned in a stunning performance.

Not a bravura work, the Violin Concerto is neverthe-

less technically demanding and, more importantly, one that demands superb musicality and the ability to sustain long phrases, lines to be maintained over minutes rather than the usual phrases of a few bars. Zazofsky, young as he is, met these challenges of musical and technical maturity in a flawless, exciting performance.

His tone appropriately dark for the piece, Zazofsky was especially impressive in the second movement, *Lent et sombre*, in which Milhaud's long line is carried to a virtual extreme, an entire movement of one piece, a seamless aria without a chance to take a breath...

**MILHAUD SCORES AVAILABLE** Scores of works by Darius Milhaud, both new and "nearly new", are available at the Music Exchange of the Cleveland Music School Settlement, 11125 Magnolia Drive, Cleveland, Ohio 44106, telephone (216) 721-1940. If you are searching for a Milhaud score or would like to special order, call or write to Mrs. Ruth Lamm as noted above. The Milhaud Society has recently acquired archive copies of *Ballade*, Op. 61 (1920-23), for piano and orchestra (arranged by Milhaud for second piano), and *Concerto No. 2*, Op. 225 (1941), for piano and orchestra (arr. for piano). The Milhaud Society thanks Mrs. Lamm for alerting us about their availability.

Mrs. Lamm, pianist for the Magnolia Trio, recently has performed Milhaud's *Suite*, Op. 157B (1936), for piano, violin and clarinet, with Patricia Noonan, violin, and William Madden, clarinet, on four occasions: for the Cleveland Chamber Music Guild on February 26; at The Cleveland Music School Settlement on March 5 and March 7; and for a meeting of Mu Phi Epsilon on March 21. Mrs. Lamm was in an orchestration class taught by Darius Milhaud at Aspen.

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