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Darius Milhaud Society

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One should avoid too lengthy developments, useless repetitions. It is necessary to try to keep proportions balanced. Moderation and simplicity are the best counsellors for any composer. Solid, logical construction is a must. I am disturbed by rhapsodic works without structure.

IN MEMORY

Three members of the Honorary Committee of the Darius Milhaud Society died in 1989: Henri Sauguet of France (June 22), Virgil Thomson of New York (September 30), and Paul Collaer of Belgium (December 10). Messrs. Sauguet and Collaer were especially close friends of Darius Milhaud, and both strongly supported performances of Milhaud’s music. Madame Madeleine Milhaud has graciously agreed to share her impressions of these close friends.

I should like to recall the memory of two musicians who were best friends of Darius and who died in 1989 just a few months apart: Paul Collaer and Henri Sauguet.

When Darius gave a concert in Brussels in 1919, he was astonished to see a young listener who possessed the score of his Sonata, and when he spoke to him he quickly realized that this young man’s knowledge was impressive. They became friends and Collaer never ceased to astonish all his friends with his exceptional gifts and his diverse activities. He was a professor of natural science and chemistry, and he did research in biology, but this did not prevent him from practicing the piano several hours every day, or from founding the Pro Arte Concerts, organizing others, sometimes conducting an orchestra, and so forth! He also arranged performances of works by great contemporary composers. Even all that did not preclude his ability to write a number of books:


His research and publications in musical ethnology were extensive, and earned him the Grand Prize from UNESCO, among other honors.

In addition to his affection for Collaer, Darius had absolute confidence in his judgement and furthermore felt that he understood his music better than anyone else. He was also grateful because Collaer arranged performances in Belgium of the greater part of his work, and it was he who presented the first hearing of Les Eumenides, a work of such difficulty that Darius had not been sure he would ever live to hear it.

Shortly after the death of Milhaud, Collaer and Henri Sauguet decided to found an association in his memory, and Sauguet became the president of “Les Amis de l’Oeuvre de Darius Milhaud” (Friends of the Work of Darius Milhaud). Why Henri Sauguet? Since 1922 he had been one of our most devoted and faithful friends.

When Sauguet was still a young student in Bordeaux, he had sent his music to Darius and asked his advice. Milhaud was immediately struck by Sauguet’s musical gifts and encouraged him to come to Paris. In spite of many difficulties, Sauguet settled here in 1922. Darius presented him to all his friends, and Sauguet’s personality and mind were such that very rapidly he was accepted by everyone! Since he had no family in Paris, we became like parents for him, and he participated in all our activities. Darius admired his works, which are full of charm, elegance, and melodic sensitivity.

Ever since Darius’ death, I have turned to Collaer or to

Paul Collaer for their good advice. It was very precious to me and did not embarrass me, for I felt sustained by these two friends who had admired and loved Darius as much as he had loved and admired them during his lifetime.

HENRI SAUGUET born in Bordeaux May 18, 1901, went to Paris in 1922 at Milhaud’s urging. Having become also a friend of Cocteau and Satie, he founded the School of Arceuil in 1923. Mr. Sauguet’s most prominent ballets were La Chatte (1927), choreographed by Balanchine for Diaghilev and Les Forains (1945) for Roland Petit’s company. Mr. Sauguet also wrote operas, symphonies, concerti, chamber music and incidental music for plays, films and television. He was one of the founders of the National Union of French Composers, and at his death was Honorary President. His Le Voyante for voice and orchestra was performed with Milhaud’s Opéra-minute at the Théâtre de Rond Point in June 1982.
GRANT JOHANNESEN FEATURED  Honorary Trustee of the Darius Milhaud Society, former President of the Cleveland Institute of Music, internationally-renowned concert pianist and teacher, and Chairman of the Jury for the Robert Casadesus Piano Competition held in Cleveland during August 1989, Grant Johannesen was interviewed by Lisa Marum, Senior Editor of Ovation magazine, in an article that appeared in the July 1989 issue. Entitled "Grant Johannesen Champions the Lesser-Known Masters," the article included the following observations:

...over a 45-year career Johannesen has demonstrated that he is able to extract the essence of French music...The French government has...[named] Johannesen a Chevalier des Arts et Lettres for his contribution to French culture. While others have focused on France's two brightest lights - Debussy and Ravel - Johannesen has extended himself to the lesser-known of the French musical constellation - Poulenc, Fauré, Milhaud, Satie, Roussel, Dukas, de Severac.

"When you're interested in one, that leads to another," explains the pianist...presently on the faculty of the Mannes College of Music in New York and the Mozarteum in Salzburg..."And if - as informed musicians believe - certain music is important, we ought to give it a chance to work its way into the repertory. Don't you think that's more practical than picking up anything just because it's brand new and you can give a premiere?"

One composer whose music Johannesen considers unjustly neglected...is Darius Milhaud. The two became close when they were teaching at Aspen, and shortly before the composer's death in 1974 they were planning to record his five piano concertos with Milhaud conducting. Observing that Saudades (do Brasil) and Suite Provencale are always cropping up on radio programming but that there is a whole corpus of Milhaud's music that is unknown, Johannesen recalls, "Not since Telemann was there someone who wrote so much..."

Performing a Milhaud piano concerto, as Johannesen did recently [March 1989] with the Atlanta Symphony, demands passion and alertness because he finds its structural intricacy parallel to that of the Brandenburg concertos. "You have to play it with a great lift...and the orchestra members must really concentrate on their lines...if we had someone like Szell or Toscanini who demanded perfect balance of line, Milhaud's works would be played so their wonderful new kind of harmony would be heard, and Milhaud would have a big resurgence."

The pianist hopes some day soon to put together a 'Milhaudiad' in New York, adding, "the older I get, the more I'm drawn to Milhaud."  

Recordings by Grant Johannesen of music by Darius Milhaud include: L'Album de Madame Bovary (Golden Crest CR 4060); Piano Concerto No. 2 and The Household Muse (Orchestra of Radio Luxembourg, Kontarsky conductor; Vox Turnabout 34496); a piano collection, with Hymne de Glorification and Quatre Romances sans Paroles (Vox SBVX5483).

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The Milhaud Society extends warmest thanks to Nana Landgraf, Lucile Soulé and Clinton Warne for editorial assistance, and to Wendy Servey for typesetting and layout.

CHARLES JONES HONORED  Colleague of Darius Milhaud at Mills College and for many years at Aspen, Charles Jones is a member of the Honorary Committee of the Darius Milhaud Society, faculty member at Juilliard, and Chairman of Composition at Mannes College. He was honored on May 2nd for his 80th birthday by a concert in Paul Recital Hall. Juilliard students plus the Present Eye Chamber Ensemble, a group of current and former students of Mr. Jones, gave a free concert of his works that included his Sonata for violin and piano, The Fond Observer for voice and piano, Noel for organ, Serena for violin and chamber orchestra in New York premiere, and the world premiere of his Ninth String Quartet. Nanette Levi was featured soloist in Serena.

A graduate in violin of the Institute of Musical Art and holder of a diploma in composition from the Juilliard Graduate School where he studied with Bernard Wagenaar, Mr. Jones has been on the Juilliard faculty since 1954. His works include four symphonies, a large body of chamber music, numerous orchestral works, a concerto for four violins, and three large settings for voice and various groupings of instruments based on William Langland's medieval text Piers Plowman.

Darius Milhaud in Aspen, Colorado with (front row) Henri Sauguet, L. and Olivier Messiaen, r. (Back row) L. to r., Charles Jones, Luigi Dallapiccola and Walter Piston.

MARSEILLE COMPETITION  The concours for the Prix Darius Milhaud, held annually in Marseille since 1986, took place in the month of April in 1989 and again in 1990. The categories in 1989 included piano, violin and voice, and there were, in addition to first-place winners for violin and voice, two second-place winners in each. First prize in violin went to Carole Saint Michel and in voice to Danielle Salice. Second prize for violin was shared by Catherine Arnoux and Marc Vieillefont, and for voice by Munel Madona and Bardassan Ohanian.

For the just-completed 1990 competition, sponsored by
the Association de la Société Marseillaise de Crédit pour le Développement Culturel in conjunction with the Ministry of Culture and Education, up to 150,000 francs were available in prizes, and categories were piano, violin and cello. M. François Gounod, President of the Association, was kind enough to send the Milhaud Society information about the concours. Madame Madeleine Milhaud is President of the Honorary Committee, which includes Michel Schneider, Director of Music and Dance and Minister of Culture and Communication; Pierre Ancelin, Inspector General for music in the city of Paris; Jacques Charpentier, Director General of music for the city of Nice; Jacques Karpo, Director of Marseille Opéra; Pierre Barbizet, Director of the National Conservatory of Marseille; Nicolas Dextreit, Counselor for Music and Dance and Regional Director of Cultural Affairs for Provence-Alpes-Côte d’Azur; and Zino Francescatti and Tibor Varga, international concert artists. Judges for the 1990 competition were Eric Alberti, Michel Alexandre, Dany Barraud, Jean-Christophe Benoît, Michel Brandt, Roger Calme, Philippe Corre, Geneviève Delort, Devy Erih, Edouard Exerjean, Georges Gallician, Jean Gallois, Christian Gangneron, Jean Girudeau, Lucien Guerinel, Lucien Jean-Baptiste, Irène Joachim, Genèveix Jovy, Jean Leber, Alex Mattalia, Pol Mule, Pierre Roumel, Jean Roy, Alexandre Siranossian, Gabriel Viale and Robert Ytier.

Required works for the competition were Saudades do Brasil (piano), Concertino de Printemps (violin) and Suite Cisalpine (cello). Choice works were L’Automne or Farandoleurs (violin), and Élégie or Sonate (cello).

First prize went to Xavier Guilloton (violin) for Concertino de Printemps, and there were three second prizes: Véronique Terlecky-Ouzounian (violin), Odile Gabielli (cello) for Suite Cisalpine, and Fabrice Lanoe (piano) for Saudades and L’Automne.

On April 19, the concert at the Abbaye de Saint Victoire, where prizes are announced and winners are presented to the press, included last year’s first-prize winner, Carole Saint Michel, performing Milhaud’s Sonatine for violin and cello with cellist Alain Meunier. The National Orchestra of Toulouse performed Milhaud’s Symphoniette for string orchestra as the other number on the program.

DARIUS MILHAUD AWARD Jen Morgo is the 1990 recipient of the Darius Milhaud Award presented annually at The Cleveland Institute of Music. A native of Malone, New York, Ms. Morgo, composition student of Donald Erb at The Institute, also has been a violin student of James Buswell and of David Cerone. The Award was presented to Ms. Morgo at commencement exercises on May 19th, when she also received her B.M. She has been awarded a fellowship to study composition next year with George Crumb and Richard Wernick at the University of Pennsylvania.

Ms. Morgo has had her compositions performed at several festivals, and her Acrophiobie, heard in Cleveland in a performance by Epicycle, will be repeated at the Santa Fe Chamber Music Festival this summer. A work for violin and cello, Acrophiobie, received the following comments by Wilma Salisbury of the Cleveland Plain Dealer:

"...neither the violin nor the cello in the assertive duo sounded any fear of high places. The extended use of the cello’s upper range allowed for interwoven counterpoint and close dissonance with the violin...So dense and sonorous was the strongly gestural music that it sometimes sounded like a contemporary string quartet condensed for two instruments...

Previous Milhaud Award winners include composer David Wolfson (1986) and soprano Marla Berg (1988), now both in New York; Yolanda Kondonassis (1987), winner of many honors and harpist with the St. Louis Symphony and instructor at The Institute; and Andrew White (1989), baritone, who has completed both his M.M. and Performance Diploma.

Ms. Kondonassis performed a live radio recital in Chica- go’s station WFMT on December 12, 1989, and played the Ginastera harp concerto with the New World Symphony in January 1990. In May 1989 the PortFolio Magazine in a review of her performance of the Ginastera with the Virginia Symphony stated:

"Her playing...was outstanding in every way, from the fountaining of cadences in the coda to the point of elegance and expressivity of the softer passages. Her technical command was amazing, yet always subservient to a powerful expression of the music..."

Mr. White gave three performances of a program of music by American composers in Cleveland on April 4, 6, and 8, 1990. Robert Finn, music critic for the Cleveland Plain Dealer, wrote in his review on April 7th:

"On the basis of his unusual voice recital last night, you certainly have to credit young Cleveland baritone Andrew White with several things above and beyond his pleasing light baritone voice.

He has imagination, daring, musical curiosity, a sense of public relations, even a risk-taking streak...superbly accompanied by pianist Michael Parker, he...sang with fervor and dramatic conviction in a voice with a nice resonant ring to it. He is a talent still maturing, but he is certainly on his way..."

Jen Morgo, 1990 recipient of the Darius Milhaud Award, given by The Darius Milhaud Society and The Cleveland Institute of Music.

MILHAUD CONCERT AT MILLS On February 14, 1990, as part of the celebration of the opening of the new Olin Library at Mills College, the annual Milhaud Collection Archive Endowment-sponsored concert of Milhaud’s music was performed in the Heller Rare Book Room. Entitled “A Milhaud Valentine”, the program consisted of two groups of songs, (three of the Cinq Prières and four of the Six Chants Populaires Hébraiques), two sonatinas (for oboe and for flute), Segoviana for guitar, and Élégie for cello and piano. Ably performed by Mills faculty, graduate students and guest artists, the program was striking for its variety of expression, especially as all the works are for one or two instruments. Participating were Paul Binkley, guitar, Lucinda Breed, cello, Jean Cunningham, flute, Robin May, oboe, Donna Peterson, mezzo soprano, and David Robinson, baritone. Piano accompanists included Belle Bulwinkle, Ken Kietzman, James Meredith and Dane Waterman.

Preceding the performances, Wendy Gilman Howe, Administrative Assistant in the Mills Music Department who organized the concert, made introductory remarks, and the printed program gave credit to Mills graduate students Jim Ferguson and Deric Scott-Marshall for program notes and biographical information.
CHRISTOPHE COLOMB PRESENTED IN FRANCE

Madame Madeleine Milhaud has been kind enough to send for the newsletter her impressions of the performances in Montpellier and Colmar of Paul Claudel's play Le Livre de Christophe Colomb, with incidental music by Darius Milhaud, completely different from his opera by the same name. Madame Milhaud also gives us the benefit of her insights concerning the original French production of the work, first staged by Jean-Louis Barrault for the Bordeaux Festival in May, 1953.

The staging by Pierre Barrat in January and March, 1990, of Le Livre de Christophe Colomb was totally different from that of Jean-Louis Barrault in 1953! However, both respected the intentions of the playwright and the composer, and both productions were very successful.

Jean-Louis Barrault had often mounted plays of Claudel, and he understood the wishes of the author very well. Furthermore, it is probable that Claudel was able to attend rehearsals when he was staying in Paris. Barrault's production was a perfect evocation of the court of the King of Spain, the scenes for Queen Isabella filled with a special mysticism. The characters of Christopher Columbus (himself and his double) and the Narrator who explains the story were just what we would imagine from studying or reading the history of this period. The music takes place very naturally. The first performances were under the direction of Pierre Boulez, who at that time was the Musical Director of Renaud-Barrault Company.

The conception of Pierre Barrat is altogether different, without betraying either the play or the music. On the contrary, it seems more natural, closer to us: the Narrator re-tells the adventures of Christopher Columbus to a group of simple people, including children. Everything becomes familiar. The costumes are not of a definite stylized period except during the scenes which take place at the court of the King of Spain. Columbus is characterized as a genial adventurer upon whom is imposed the mission of bringing Christianity to the New World, and he endears himself to us and touches us by his faults as well as by his virtues. The music, superbly directed by Italian conductor Luca Pfaff, is incorporated into the action. It is present almost without being perceived, and yet everyone is conscious that we could not do without it. The participation of the chorus is quite natural, and in fact, the story of Christopher Columbus is our own story - human, part of us...It was a very moving spectacle and successful from all points of view.

Publisher for Darius Milhaud's opera Christophe Colomb and his incidental music for the play is Universal Editions, represented in the U.S. by European American Music. Both works can be performed in English as well as French. The text was translated by Claudel himself and published by the Yale University Press in 1930.

RONALD CRICKTON, in the London Financial Times, February 1990, reviewed the Montpellier production of Le Livre de Christophe Colomb:

...the Opéra de Montpellier and the Atelier du Rhin from Alsace jointly staged...a production called Le Livre de Christophe Colomb. Not the Claudel text originally set as a large-scale opera by Darius Milhaud, first given in Berlin in 1930, but the post-war revision with the longer title, made for the Barrault-Renaud company in Paris, with incidental music by the same composer. The opera Christophe Colomb was written for massive forces - actors, singers, chorus and orchestra. Le Livre only needs an instrumental group and a handful of chorus. Pierre Barrat, director of the Atelier du Rhin, a company founded to perform mainly new music theatre, was the producer. The Ensemble Carme from Milan under Luca Pfaff provided the instrumentalists...

For Le Livre Milhaud wrote an entirely new score, at Claudel's request including one quotation from the opera - typically, he simply imposed it as a line of counterpoint on some music already finished. His facility concealed formidable experience and skill - he could fill a spoken scene with atmosphere by adding a single melody, rhythm or colour. Compare the trumpet and drum of the recruitment scene in Cadiz harbour with the boisterous fanfares at the same point in the opera. One gain for the dramatic version is the immediately-following comic-grotesque scene (usually omitted in concert performances of the opera) where Mexican-Indian gods churn up the sea against the invader.

While the musical means are much reduced, Le Livre preserves the total theatre apparatus which must have seemed so new when the piece was written - the multiplicity of scenes and characters, the jumbling of time and place, the narrator, the split characters (Columbus arguing with his alter ego), the different [stage] levels and the use of film to illuminate and emphasize points of the action. As often, the filmed shots were dimmed by even the lowest stage lighting...

In the first part, where the sequence is relatively straightforward (the narrator reads from a large book), Barrat kept the pace swift and effective, and with Milhaud's aid brought it to a glowing climax for the discovery of America...

Scene from the 1990 performance in Colmar of Le Livre de Christophe Colomb. Photo courtesy of Julie Schmitt.

CLAUDEL AND CHRISTOPHE COLOMB, In 1989, Virginia Jones wrote a paper comparing the Christophe Colomb of Paul Claudel with that of the 20th-century Belgian playwright Gholck rode. To share with newsletter readers, she has kindly extracted the pertinent information on Claudel's text. Darius Milhaud's opera (1928) and entirely different incidental music for the drama (1952) are based on Claudel's libretto.

The figure of Christopher Columbus has throughout several centuries inspired writers in various literatures, among them French, German, Spanish, and American, who have portrayed him as the archetype of the courageous man of vision who sees beyond his time, the fearless explorer and discoverer of new worlds. Among these works, Le Livre de Christophe Colomb by the French poet and playwright Paul Claudel, first published in 1930, is particularly notable, both from the standpoint of the representation of the protagonist and of the theatrical technique of the drama.

The play was inspired by the work of the religious writer Leon Bloy entitled Le Révélateur du Globe, and was originally conceived as the libretto to an opera with music by Darius Milhaud. In 1952, Claudel modified the
work to a drama with a different score by Milhaud as an accompaniment to the action. It is an intricate work, grandiose in concept, as if to conform with the grandeur of its protagonist, and is structured on several levels, ranging from the symbolic to the realistic.

More specifically, this is a symbolic drama into which realistic scenes are occasionally interwoven (for example, the colorful scene of Columbus' departure from the port of Cadiz). In a sense, it is a play within a play, for the action unfolds on two theatrical levels and spaces—first, at the prosenium, where the chorus is gathered, and where the Explicateur (the interpreter or explainer) opens and reads from the book of Columbus' life; and secondly, on the stage, where the events in his life are enacted. The chorus, which Claudel retained from the original opera, continues to play an important role; in addition to its musical contribution, the chorus represents posterity, assembled to judge Columbus. Certain chorus members even enter into the action on stage, taking such parts as the adversary who argues against Columbus, or his creditors and crew.

The playwright described his work as "une plaidoirie de Christophe Colomb pour Christophe Colomb" (a plea for Columbus by Columbus), a concept which he represents symbolically by dividing the protagonist into two entities: Colombe, the mortal Columbus I, and Colomb II, the immortalized personage. A brief scene early in the play depicts Columbus near the end of his life, impoverished and ill. At the urging of the chorus representing posterity, Columbus joins them at the prosenium, but he is not altogether a disinterested observer; from time to time he interacts with his other self by urging him to leave home and family and embark on his voyage. Toward the end of the play, time has come full circle, and we are once more at the miserable inn where the penniless Columbus is begging the innkeeper not to take his last possession, his faithful mule. At this juncture, the immortal Columbus intercedes for the mortal man and begs the chorus to enable him to keep the animal. When the chorus promises future glory but no immediate help for the old man, Columbus II rejects posterity, leaves his place at the prosenium, and returns to the stage. There he embraces his mortal self, and both men repeat in unison the words said by the actual Columbus near the end of his life: "May God be merciful to me and may the earth weep over me." Thus both aspects of the protagonist, the actual man and his image as perceived by posterity, are definitively reconciled.

Claudel places great emphasis on the symbolic significance of the name of his protagonist as a man destined by God to unite the world under Christianity. Incidentally, according to his writings, this is the same perception that the actual Columbus had of himself. The Explicateur, leader of the chorus, opens the play with a prayer in which he speaks of Christophe or Christopher, "le porte-Christ." The reference is both to Saint Christopher, who carried the Christ-child over the water, and to the protagonist himself, who in a figurative sense bore Christ over the seas by bringing Jesuit priests to the new world to convert the Indians to Christianity. The Explicateur also makes symbolic associations between the protagonist's family name Colomb with colombe, the French word for dove. The first reference is to the Holy Ghost, which in the form of a dove flies over the earth as the Chorus recites from Genesis, and which reappears in the final scene of the opera, where a celestial dove welcomes Columbus into paradise. Secondly, the dove is also symbolic of the dove of Noah, the bringer of the joyous news that land is near; in this aspect, the dove appears in the play to signal the approach of land at a most opportune moment, when Columbus' crew is on the point of mutiny.

Indeed it is a dove that establishes the relationship between Christophe and his devoted patron Queen Isabel. As a child, she receives the gift of a dove, which she sets free after putting her ring on its leg. The bird then flies to Columbus' window, where he removes the ring and places it on his own finger. Years later, when the pious Isabel, now in failing health, prays to her patron Saint James to be released from the burden of life, the saint replies that she has another earthly duty to perform—she must open the way for him to a new world across the seas, and for this purpose God has sent her a dove to carry his message. At the saint's behest, she recalls that she saw her ring on the finger of Columbus, who had just come to beg her for money.

Thereafter, as his benefactor and friend, Isabel refers to Columbus as "my dove." Even after death, Isabel's spirit feels such gratitude toward Columbus that she does not want to enter heaven without him. The dying old man stubbornly refuses to accompany her, but instead sends his mule, on which the Queen rides to the gates of paradise.

Claudel uses a rich variety of theatrical techniques to portray his drama. He makes very effective use of allegory, for example, in a scene which depicts the ambience of the court of King Ferdinand: four elaborately gowned and jeweled ladies lead a company of dancers in an intricate quadrille, which symbolizes the ritual and intrigues of the court. The ladies themselves are Envy, Greed, Vanity, Loss, and are distinguished by beautiful façades. Another very memorable scene approaches the surrealistic: this is a gathering of the pagan gods of Mexico and South America, hideous and evil creatures who fear that the coming of Columbus will destroy their reign. They call upon the pagan gods of Africa for help, and the two groups form a grotesque tug of war which spans the Atlantic Ocean. Their intention is to churn up the sea so that the explorer's ships will be unable to cross it in safety.

The playwright also makes very effective use of a multi-media technique; specifically, he combines cinema with live action. In one scene, for example, the flying dove which appear at the beginning and the end of the play, on which are projected scenes which could not otherwise be shown on stage—such as the scene of the flying dove which appears at the beginning and the end of the play. In another instance, Columbus goes deep into his own conscience, and projected on the screen we see those painful images he must confront: the wife and family he abandoned, the Indians whose civilization he destroyed. Lastly, Claudel emphasizes the importance of certain scenes by having them simultaneously acted on stage and projected on the screen: thus we see Christophe's sister give him Isabel's dove both on screen and stage. The melange of techniques and genres, the total effect of the drama; to the contrary; music, oratory, allegory, cinematic techniques, local color all combine to form a spectacle that resembles a rich tapestry.

Ms. Jones holds degrees from the University of North Carolina (BA), Middlebury College (MA), Johns Hopkins University (MA in Teaching), and Indiana University (PhD in French Literature). She has worked as a professional actress, and before coming to Cleveland taught at Colgate University and the University of Oregon. At present she is Lecturer at Case Western Reserve University, Baldwin-Wallace College and Cleveland State University.

We are always grateful for materials sent by Madame Madeleine Milhaud and record contributions by Fré­rence Bloch Danoë. We also thank the following: Michael Blume, Iola Brubek, Leon Evans, Jane Galante, Margaret Gampell, Doris Hood, Maria Ianaco­ne, Yolanda Kondos­sas, Ruth Lamm, Martha Larson, Marian Lott, Robaline Meacham, Jean Louis Pett, Ruby Phillips, Joanne Poderis, Christina Price, Barbara Rowan, Benedict Schneider, M.D., James Schubacher, Genevieve Simha, Walter Strauss, Ralph Swickard, Mary Tooze, Rita Tybout, Mary Walsh, Kate Warne, Burton Weber, Andrew White.
MILHAUD BALLET REVIVED Le Train Bleu, Op. 84 (1924), one of the two ballets Darius Milhaud wrote for Diaghilev and the Ballets Russes, was not only revived but "reconstructed" for performance by the Oakland Ballet on November 11, and 12, 1989. The Oakland production, initiated by Artistic Director Ronn Guidi, is the third Milhaud work revived for the Oakland Ballet's repertoire.

Milhaud's music for Le Train Bleu, a little less than 25 minutes in length, is written in ten scenes, and is divided into three clear tempi, with a slow middle section, as would be the case in a classical orchestral suite. For the pas de deux of the flirt and the golfer, there is a waltz, and for the later duel of the tennis player with the golfer, there is a fugue.

Milhaud was asked to imitate the style of Offenbach, which he did by keeping textures simple and melodies diatonic. He also uses standard meters, although during the fugue the use of 12/8 and in the finale the four measures of 5/8 give opportunity for greater rhythmic complexity. Thus Milhaud puts his own rhythmic imprint on the Offenbach style, and harmonically he achieves the same end through the half-step transpositions of returning ideas. Both methods are characteristic of him elsewhere. Milhaud portrays the individuality of the principals through musical gestures and rhythm, especially for the swimmer and the tennis player.

The idea of incorporating sports and acrobatic gestures into ballet was radical in 1924. Modelling the tennis player (danced by Bronislava Nijinska herself) on 1920's tennis star Suzanne Lenglen gave the opportunity for fresh, incisive movements with a tennis racquet during her opening solo and in the amusing duel with the golfer and his golf club - interrupted by picture-taking. Jean Cocteau's libretto is printed on the score, and much of the ballet reconstruction follows it exactly.

With costumes by "Coco" Chanel, set by Henri Laurens, the sculptor, and front curtain by Picasso, Le Train Bleu originally involved major figures in various arts, as was Diaghilev's custom.

After completion of their fall season, the Oakland troupe took Le Train Bleu on tour from coast to coast. (See reviews of New York and Los Angeles performances.)

OAKLAND BALLET PERFORMS DARIUS MILHAUD, Mr. Swickard traveled to the Bay area to be present for performances by the Oakland Ballet of Milhaud's Le Carnaval d'Aix in October and Le Train Bleu in November of 1989. The Milhaud Society is very grateful to Mr. Swickard for sharing his observations with newsletter readers.

The Oakland Ballet Company performed two Milhaud ballets on separate programs in Berkeley, California, in October and November, 1989. The first of these dance performances took place at Zellerbach Hall on the campus of the University of California (Oct. 20, 21, 22) presenting Milhaud's Le Carnaval d'Aix, with choreography created by Ronn Guidi, the talented and enterprising Artistic Director of the Oakland Ballet.

The second program, which presented the American premiere of Milhaud's Le Train Bleu, took place at the Berkeley Community Theatre on November 10th through 12th. (A change of venue from the originally planned performance at Oakland's Paramount Theatre was necessitated because of earthquake damage at the latter location.) For the American premiere of Le Train Bleu, the original choreography produced by the 1924 Paris production with an amusing and frivolous story suggested by Jean Cocteau and choreography by Bronislava Nijinska, was re-created with decor, costumes, and dance routine following as closely as possible the original Paris production. Such was accomplished by utilization of research made by Frank Ries, dance historian, and from recollections of Irina Nijinska-Raetz, daughter of the ballerina who was original choreographer...

Milhaud referred to these ballets as his "twins," even though musically they are quite different in style and character: the music of Le Carnaval d'Aix being much more lyrical and stylistically "Milhaud" than that of Le Train Bleu. The music for Le Carnaval d'Aix, originally entitled Salade, was composed for the ballet company headed by Leonide Massine. Salade was premiered at the Théâtre Cigalle in Paris in 1924, the subject having been inspired from the Italian Commedia dell'arte, with a story suggested by Albert Flamet on characters depicting Punchinella, Harlequin, Columbine, and other figures.* After several performances, Milhaud later arranged the music as a suite of twelve lively dances for solo piano with small orchestra, and renamed this version Le Carnaval d'Aix. It was from the lively rhythms of this score with characters from the French "Punch and Judy" show that Ronn Guidi choreographed a colorful and delightfully "saucy" ballet. Its performance was enthusiastically applauded and well received. ..As was explained in the program note, the predominant feature of Le Train Bleu is that of a 'spood' (Ronn Guidi's word), or a kind of satire on a particular life-style of the 1920's, where people who have arrived from a very chic 'Blue Train' are discharged to a fashionably elegant sea-side resort where they cavort about in their all-wool bathing suits...and otherwise behave with enormous vanity and conceit...

Members of the Oakland Ballet Company danced admirably for both these productions; and for the performance of Le Train Bleu, an orchestra of about forty musicians made up of members from the Oakland East Bay Symphony performed well under the direction of conductor Denis de Coteau [of the San Francisco Ballet], adding greatly to the enjoyment of the evening.

Ralph Swickard, who earned his Ph.D. at UCLA, wrote his doctoral dissertation on "The Symphony of Darius Milhaud." A resident of Los Angeles and husband of the late Norinne Plummer Swickard, a Mills College alumna, Mr. Swickard was responsible for a film entitled "A Visit to Darius Milhaud," for which he commissioned Milhaud's Sonata, Op. 324 (1953), for violin and cello.

*Ed note: Milhaud wrote the following in Notes Without Music:

The Paris season of 1924 was a particularly brilliant one from the choreographic point of view, with Diaghilev's troupe vying with Massine's. The latter had left the Ballets Russes in order to strike out on his own, and the Comte de Beaumont, like the noble patrons of the Renaissance, gave him the means of producing, with his own troupe of dancers, the works he had commissioned...I took as my inspiration some ancient Italian music that Massine showed me, and used a few of the serenade themes I had brought back from Sardinia. I kept the title Salade, and wrote a choral ballet...

CATCHING THE BLUE TRAIN The following comments by Ronn Guidi, Artistic Director of the Oakland Ballet, were included in the program notes under the same title for the premiere performances of the revival of Milhaud's Le Train Bleu.

Certainly in the Diaghilev era, dance was truly a collaborative experience of painters, composers, poets, choreographers, content and form. With the language of dance took on new meaning, new dimension, communicating in ways so unique, and speaking on subjects that dance heretofore had not truly explored...With my curiosity ever growing, I read all that was available. I talked with people who had lived and danced for Diaghilev. Inevitably, the realization came that the way to know and experience what he had created was to bring to life, as much as possible, the ballets of his repertoire. What a dream!
The fruition of this dream began in 1978 when Leonide Massine came to Oakland to stage his 1919 ballet *La Boutique Fantasque*. As fate would have it, this was to be Massine's last year of life. We talked avidly about the Diaghilev era - of Fokine, Nijinsky, Balanchine, Dolin, Nijinska, and of course, Diaghilev...

A Jean Cocteau Festival in Southern California was the serendipity that brought Frank Ries to my attention, and only heightened the irony that the two people in the world who could make *Le Train Bleu* a reality both happened to live in Southern California. Catching the Blue Train has been an artistic, exciting, and... flowering when dance explored the many facets, fashions, and rituals by which people lived.

HISTORICAL NOTES ON *LE TRAIN BLEU* Information below is quoted from the program notes of the same title by Frank Ries for the Oakland Ballet premiere performances of the revival of *Le Train Bleu* on November 10-12, 1989.

“The first point about *Le Train Bleu* is that there is no blue train in it. This being the age of speed it has already reached its destination and disembarked its passengers. These are to be seen on a beach which does not exist, in front of a casino which exists still less. Overhead passes an aeroplane which you do not see. And the plot represents nothing...Moreover the ballet is not a ballet; it is an *opérette danseée*. The music is composed by Darius Milhaud, but it has nothing in common with the music which we associate with Darius Milhaud. It is danced by the real Russian Ballet, but it has nothing to do with Russian ballet. It was invented for Anton Dolin, a classical dancer who does nothing classical. The scenery is painted by a sculptor, and the costumes are by a great arbiter of fashion who has never made a costume.”

With these words in the program, Serge Diaghilev introduced *Le Train Bleu* to the Parisian audience on the 20th of June 1924. The ballet was immediately greeted with rapturous reviews for the cast, the choreography, and the concept. Jean Cocteau had originally devised the scenario for the young Anton Dolin after seeing him do gymnastics in a rehearsal studio in Monte Carlo. Bronislava Nijinska, who had been assigned the choreography, was not entirely comfortable with Cocteau's scenario and its particular milieu: the young fashionable set frolicking on the Côte d'Azur. To encourage her, Cocteau introduced her, through newsreels, to the ballerina's tennis style of the American Suzanne Lenglen, which was transformed into the part of the champion tennis player, performed by "La Nijinska" herself. He also showed her films of the Prince of Wales (later Edward VII and, subsequently, the Duke of Windsor) playing golf, which became Leon Woizikowsky's part of the golf player. The ballroom exhibition team of Moss and Fontana was the inspiration for the famous "Blue Train Waltz," danced by Lydia Sokolova as Perlouse with Woizikowsky, and Dolin's then unique acrobatic ability was incorporated into the part of Beau Gosse. All of these sources Nijinska used in her choreography for the ballet, along with her own extensive vocabulary and interest in such areas as acrobatics, which she had observed and studied at the circus...

Despite all the problems in bringing *Le Train Bleu* to the stage, the performances were a success, and when the ballet was taken to London, even more so - the papers reported how difficult it was to obtain even a single ticket for any performance...The ballet would probably have continued in the repertoire, but Dolin left soon after the close of the season and Serge Lifar, who was scheduled to perform the lead role, could not cope with the gymnastics and acrobatics, and so the ballet was dropped.

The present revival follows the London version and is based on over 17 years of research and work that included lengthy sessions with Anton Dolin, interviews with Sokolova, Woizikowsky, and members of the corps de ballet, as well as a study of Cocteau's notes and the annotated music score, which included very specific directions. Most importantly, Irina Nijinska's own extensive archives and expertise on her mother's choreography and style enabled this revival to take place...

Frank Ries, a professor at the University of California at Santa Barbara, is himself a Cocteau scholar whose book *The Dance Theater of Jean Cocteau* was published in 1986.
NEWS THROUGH REVIEWS: CONCERTS

MARILYN TUCKER, San Francisco Chronicle November 13, 1989. Review titled "Oakland's Dazzling Train Bleu"

After 65 years, Le Train Bleu has finally arrived at its first American station. And what a triumph it is, in Oakland Ballet's sparkling re-creation of Bronislava Nijinska's bubbling and satiric comedy about Paris society types who used to take the famous blue train to the Riviera for their sun and fun.

Le Train Bleu was Nijinska's last original work for Diaghilev's Ballet Russe, and it has not been performed since its premiere season in Paris and London in 1924 - not, that is, until Ronn Guidi's enterprising Oakland Ballet unveiled this "cocktail ballet," as it has been called. ...The comedic wit that Nijinska brought so deftly to social situations in Les Biches rides the Train in full force...

...In its unyielding bent toward the wholly irreverent, Darius Milhaud's music becomes one of the ballet's wittiest elements, especially in the zany scramble of the finale, which is grounded on an uncompromising fugue...

It's like a cartoon coming to life. Everywhere in evidence are Nijinska's fondness for athletic movement, for the architectural piling up of dancers' bodies...and her great gift of etching and defining character and society's mores through movement and gesture.

Oakland Ballet has layered Le Train Bleu with yards of pleasure. The production is sharp as a tack...


If the 1989 Bay Area dance scene was dominated by any single event, it had to be the reconstruction of Bronislava Nijinska's Le Train Bleu, a witty and ironic account of Paris swells at play at a beach party at the Côte d'Azur.

Coming as it did in 1989...Oakland's Le Train Bleu was one of the...events marking the centenary of its scenarist, Jean Cocteau...and assured of crown jewel status...


...The ballet, a lighthearted tribute to fashion in the 1920's, starred the 20-year-old dancer Anton Dolin in a role created to show off his gymnastic skills...Cocteau worked countless novelties of the moment into [it]...[He] wanted the ballet to resemble a series of picture postcards and the corps to be like the chorus in a musical revue...

In addition to absorbing the choreography for Le Train Bleu, Oakland Ballet also had to wrestle with the challenge of accurately reproducing the sets and costumes from 1924. Some of Chanel's costumes survive and were copied...[Laurens'] sets were the most problematic element because only black-and-white photographs exist of his cubist-inspired cabanas, waves and dolphins. Mr. Guidi used written descriptions, some new computer technology that gauges color tones and an original floor plan to recreate the sets. Although Le Train Bleu may not be an exact replica of what audiences saw in Paris and London, Mr. Guidi points out that the original itself changed. Oakland, he says, has tried to remain faithful to the intent of the artists who created Le Train Bleu. Part of that intent, despite the stormy relationship between its chief collaborators [Cocteau and Nijinska], was to create a ballet filled with fun and wit.

ALFRED KAY, The Sacramento Bee, November 12, 1989

...the Oakland Ballet presented its caring recon-

struction...[that] evoke[s] splendidly the Diaghilev era...Diaghilev saw to it that Jean Cocteau wrote the libretto and Darius Milhaud the music...it is surprising to note how few of the classic ballet movements are used and how the choreographer repeats them so often...her artful groupings, her touch of humor and sure theatrical sense...become more important than the small balletic details...


[In an interview, Ronn Guidi, Artistic Director of the Oakland Ballet, was quoted as saying:] Massine started to help us put [Le Carnaval d'Aix] together and then he died. So we got [other help, from which] we learned an essential truth about Diaghilev's ballets - performances were never carbon copies, done exactly the same way twice. The steps, even the sets and costumes, changed, evolved over a series of performances. Between Paris and London, for instance, Train Bleu's score was shortened and Dolin's part enlarged.

The ballet always said what it intended to say, but the ritual of performance, the interpretation, remained fluid. When you make a revival or reconstruction of a lost or neglected work, you have to treat it as if it were a living thing...For one thing, we don't know exactly how they danced it; if you try to be rigid...the work has no life, no spontaneity...


...Dance lovers came from around the world to see this legendary piece - Nijinska's final work for Diaghilev's company - live again. They were not disappointed. With a tactfully-rehearsed cast...Oakland Ballet has resuscitated a key link in the development of neo-classical dance.

Wit is everywhere in Nijinska's Le Train Bleu, from the very notion that there is no blue train in this ballet, to the charmingly floating score by Darius Milhaud...


Gabrielle "Coco" Chanel invented sportswear, and in 1924 she designed costumes for Sergei Diaghilev's first sports ballet, Le Train Bleu...Alas, Chanel's woolen bathing suits stretched each time they were worn in Paris and London...Today the maroon, pink, black and white bathing suits, woven especially in San Francisco, are a blend of wool and polyester. Chanel's tight bathing cap, designed for the ballet, became a real beach classic...

[Frank] Ries was able to explain to the modern American dancers of the Oakland Ballet that the essence...was a French fascination with America...

[Ries said,] "The mood is based on silent movies, the Keystone Cops, a young Gloria Swanson - with les poules (the chicks), the gigolos, les sunglasses, le Kodak, le suntan oil and le jazz hot..."


The great secret of the Oakland Ballet's newly reconstructed Le Train Bleu is immediacy...If we connect with this long-lost 1924 "operette dansée" through our own direct observation and experience, so do the dancers...they revel in the witty mock athleticism of Bronislava Nijinska's choreography, along with the preening narcissism that she so inventively filters through classical style.

The pantomimic sexual byplay devised by Jean Cocteau (continued...)
teau also seems second nature to them - and that’s crucial, because *Train Bleu* is very much concerned with people selling themselves to one another. Sometimes the score by Darius Milhaud becomes an ironic comment on this lust-and-sand milieu...

Indeed, this... collaboration - which also originally enlisted the contributions of Pablo Picasso and Anton Dolin - seems infinitely closer to us than any of the dance masterworks created by Nijinska or her brother, Vaslav Nijinsky...

**LES MALHEURS D’ORPHEE REPRINTED** When the performances of Milhaud’s opera *Les Malheurs d’Orphée* were scheduled for October 1989 at California State University in Chico, the Milhaud Society learned that Alphonse Leduc, the publisher who now holds the works printed by Heugel, plans to bring out a new edition of the opera that will include new introductory remarks. This work can be performed in French, or in an English translation by the late Charles Cushing, formerly a faculty member at the University of California, Berkeley.

Maria Iannaccone of Theodore Presser Company, the U.S. representative for Heugel/Leduc, has kindly sent information about earlier productions of *Les Malheurs d’Orphée*. It was performed in the Cushing translation at State University of New York, Buffalo, April 20-23, 1972, and at The School of Orpheus, Berkeley, November 24-25, 1972. It was heard in French at The Cornish School in Seattle, Washington, December 14, 1980; University of Arkansas, Fayetteville, January 29-31 and February 5-7, 1981, The Cleveland Institute of Music, May 20, 1981; and Canadian Broadcasting Corporation, Montreal, May 9, 1985.

If your opera ensemble plans to produce Milhaud’s *Les Malheurs d’Orphée*, inquire of Ms. Iannaccone at Presser for availability of the new scores. (Theodore Presser Company, Presser Place, Bryn Mawr, Pennsylvania 19010, tel. (215) 525-3636.)

**EXHIBITION LES SIX** To recall the 70th anniversary of the founding of Les Six, and their friends, and to commemorate the centenary of Jean Cocteau’s birth, an exhibition entitled *Le Groupe des Six et ses Amis* was on display from March 6-April 9, 1990 in the Hotel Arturo-Lopez at Neuilly-sur-Seine, France. The catalogue booklet contains a fascinating array of photos, painted pictures, posters, drawings, music scores and other visual materials, reproduced in color or in black and white. Scenes from Milhaud’s ballet *Le Bœuf sur le Toit, Le Train Bleu* and *Les Mariés de la Tour Eiffel* are included, as is his score for *Cocktail* for three clarinets, and a letter to him from Bartok. The entire contents of the exhibition are listed in the back of the catalogue, reflecting the omnivorous influences and vivid imagination that made Paris the center of the entire artistic world during the 1920s.

The editors of the Darius Milhaud Society Newsletter are very grateful to Madame Madeleine Milhaud for sending a copy of the catalogue booklet.

**MILHAUD QUARTETS ON CLEVELAND RADIO** As an adjunct to Cleveland’s Festival Medea, Dr. Walter Strauss, Professor and Chair of Modern Languages at Case Western Reserve University and a Milhaud Society Advisory Board member, scheduled performances of the first and last of Milhaud’s 18 string quartets May 11 and 18 on Cleveland radio station WCLV FM 95.5. They were presented as part of the Cleveland Chamber Music Society’s regular Thursday afternoon broadcasts. Both recordings are by the Aquitaine Quartet of Bordeaux, France, part of the complete Milhaud oeuvre for the genre, available on the Cybele label in LP (651-653 and 681-683), and also on five CD’s, Cybele 804-808. American distributor is Qualiton Imports.

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**FESTIVAL BOOKLET AVAILABLE** Featured on the ebony and sepia cover of the Festival Medea program booklet is the beautiful design by Ursula Korneitchouk shown here. The booklet contains the libretto for Milhaud’s opera *Médée* and the English translation, and it features André Masson’s sketch for the set used in the original Paris production. A limited number of copies of the booklet are available. To obtain it, send your name and address, plus a check or money order for $7.00, to The Darius Milhaud Society, 15715 Chadbourne Road, Cleveland, Ohio 44120, and your copy will be sent by return mail.

**EURIPIDES’ MEDEA** The *Medea* of Euripides, translated by Rex Warner, was presented by students, November 9 to 19, 1989, at the Eldred Theatre, Case Western Reserve University, in Cleveland. Directed and staged by Christa Carvajal, Associate Professor of Drama at CWRU, and effectively lighted by Niles Wheeler, who also made the sets, the production was an after-event of Festival Medea, which had taken place from May 12 to 25, ending with an award-winning production of Milhaud’s opera *Médée (Medea)*, heard for the first time in new English translation on May 24 and 25.

The CWRU performance was effective and powerfully drawn, with Christine Loufas-Segal (Medea) clearly personifying her conflict between anger and love, vengeance and the desire to remain in Corinth. The casting in general worked well. The chorus of women individualized their lines and expressed some differences of personality. The actors showed good coaching by Dr. Carvajal in their timing, variance of verbal expression and attention to stage gestures.

The Case Western Reserve University Department of Theatre was invited to present Euripides’ *Medea* as part of the festival in May 1989. Through scheduling exigencies, it was necessary to delay the performance until November.

Christa Carvajal had previously participated in the festival Early Theatre and Dance Creations of Darius Milhaud presented during May 1987, when she talked about "Music and Dance Between the World Wars: The Marking of Time and the Signing of Space.” A summary of her talk was published in the Darius Milhaud Society newsletter for Summer 1987.

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Ursula Korneitchouk, a founding trustee of the Darius Milhaud Society, created this design for use in the brochures announcing Festival Medea in Cleveland, May 4-25, 1989.
MILHAUD HARPSCICORD WORKS  Professor Frances Bedford, of the University of Wisconsin, Parkside, has sent the Milhaud Society corrected dates for the premieres of Milhaud's Sonate for violin and harpsichord and the Concerto for harpsichord and orchestra. The Sonate premiere was reviewed on December 1, 1945 (instead of 1946), by H.W. for the New York Times after its premiere performance on November 30th by Alexander Schneider, violin, and Ralph Kirkpatrick, harpsichord, who commissioned the work. The reviewer commented that the audience began enthusiastic and ended shouting bravos. The harpsichord Concerto (commissioned by the Harpsichord Society for Sylvia Marlowe) was first performed in Paris in spring 1970 (instead of 1971) by Veyron-Lacroix and the Radio France Orchestra. This correction comes from a questionnaire Darius Milhaud returned in 1972 to Professor Bedford when she was working on a bibliography of harpsichord music, which is to be published in the near future.

Professor Bedford also sent copies of news items for the Milhaud Society archive. First is a review by Mark A. Schubart, printed in the New York Times on November 21, 1945, describing the premiere on November 16th of Milhaud's Suite Anglaise for violin and orchestra (the work he adapted from his Harmonica Concerto, written for Larry Adler), performed by Zino Francescatti and the Philadelphia Orchestra, conducted by Eugene Ormandy. Mr. Schubart called the Suite a "good humored, unpretentious score with all manner of pleasant tricks and tunes up its sleeve. As in most of his recent works, Mr. Milhaud makes use of almost startlingly diatonic thematic material, and his harmonization is also firmly founded in the classic tradition. It is only in moments of emotional or rhythmic intensity, or when he deliberately seeks a striking effect, that he introduces dissonant chords and voice progressions.

"The solo part in the work is an extremely difficult one, involving a whole array of virtuoso violin stunts. Mr. Francescatti appeared to be the master of the music, however, and managed to play even the most knuckle-breaking passages with grace and charm. What emerges all in all, is an extremely pleasant piece..."

The other clipping is from the New York Times. In December 1945, the Milhauda were in New York for the premiere of Le Bal Martiniquais, first performed by the New York Philharmonic on December 6th, Darius Milhaud conducting. The New York Times featured their picture on December 2nd, announcing that Mr. Milhaud would conduct two of his works. The picture shows the Milhauds at the piano, and the music rack holds a copy of La Musée Méphistophélique, Milhaud's piano suite dedicated to his wife, which had just come off the press, published by Elkan-Vogel. The work is still in print, available from Theodore Presser Company.

The Milhaud Society thanks Professor Bedford for the additions to the archives, and for the two catalogue corrections.

MILHAUD ON CALIFORNIA RADIO The September program guide marking the tenth season public radio anniversary for KXPR FM 91 (a non-commercial station licensed to California State University, Sacramento) features a one-page biography of Darius Milhaud by Daniel Hawkins, announcer and classical music librarian for the station. On September 4, 1989, the composer's 97th birth anniversary, his Suite Provençale in the recording made by the Paris Conservatory Orchestra, Serge Baudo conducting, was heard on the 8:10 a.m. program, and at 2:00 p.m., the "Four Seasons" (Concertino[s] de Printemps, d'Été, d'Automne and d'Hiver) were played. Performances were by members of the Lamoureux Ensemble conducted by Darius Milhaud.

The Milhaud Society thanks Ruth Heiland Phillips for sharing the program guide.

MORE NEWS THROUGH REVIEWS: CONCERTS


"Concerto for Marimba and Vibraphone"...featuring Carolyn Corder, principal percussionist for the orchestra, as soloist. She, along with violinist Matt Berman, edited the score for this night's performance - and quite the performance it was.

The first movement did have some problems jelling, but Corder's unique ability was more than enough to hold one's ear. Wielding four mallets at a time...as well as using her hands at times for an even softer sound, Corder charmed the ears throughout this jazzsy and percussive movement.

The slow second movement was particularly well done. Playing predominantly upon the chime-like vibraphone, Corder created a dreamy world of contrasting themes as the orchestra's elegiac strings were set against the crystal clarity of the soloist's theme. They seemed to argue in whispers until finally making peace, and mingled softly to end the movement.

The sprightly third movement showed off Corder as well as a number of [other] very able soloists. But Corder's dexterity was most obvious as she switched back and forth from marimba to vibraphone and mallet to mallet to answer every musical nuance...


Tracy Dahl...opened this season's Schwabacher Debut Recital series Sunday, bringing a fine program to the Vorpal Gallery.

Dahl, a sprite with one of the most engaging soubrette voices around...sang...with larking good humor. The sweet exhilaration of "To a Fountain," set on the foundation of a cockeyed waltz, was notable. Dahl brought a dynamic variety and radiant line to "To Cupid," and the extended vocalizing and magpie chatter of "Be Quiet, Noisy Bird" was full of fun. The blessing of nature in "God Keep You" was offered with a good heart and a smile.


"Time and again in Chansons de Ronsard she dazzled the audience with her brilliant coloratura...She has excellent technique with the breath control and support needed for long phrases and wide jumps - as in Milhaud's "A Cupidon," which also showed her careful attention to dynamics and her related ability to crescendo on a long, high note...

COMMENTS

ROBALINE JENNE MEACHAM: The Trombone Concerto is a wonderful piece! [Concertino d'Hiver, performed by Will Sudmeier with the Marin Chamber Orchestra on July 23, 1989.]

JEAN ROY SHELL: Darius Milhaud has meant so much to me. My year studying composition with him has had a profound effect on my teaching. I encourage all students to compose...I have passed on to another generation what he taught me and the joy of composing one's own music.
DAVID CLARIS, Fanfare, January-February 1990, p. 231.
Review of Sonate for violin and harpsichord, *Sailor Song, Sonate in D of Baptiste Anet, Pastorale* for violin; performed by Roger Elmiger, violin, and Micheline Mitran, harpsichord. Gallo CD 585 (AAD). Distributed by Qualiton.

Milhaud's output for this anachronistic instrumental grouping has a certain lyric charm of the order of Pou­lenc's *Concert champêtre*, similarly coloring modern harmonies with antique sonority...these pieces deserve ex­posure...

JANE H. GALANTE, English translator of Darius Milhaud by Paul Collaer, was a member of the music faculty at Mills College for three years. Music editor for eight years for Berkeley, a Journal of Modern Culture, Mrs. Galante also was Founder/Director for ten years of the Composers Forum of San Francisco. A graduate cum laude of Vassar College, she holds an M.A. from the University of California, Berkeley, where she studied piano with Mieczyslaw Horszowski and Alexander Liebermann and specialized in chamber music. She has toured Germany, performed with the Budapest, Grill­er, Hollywood and Kronos quartets and has presented pre­miere performances of many works by leading Boy area com­posers. France has made her a Chevalier de l'ordre des arts et des lettres. The Milhaud Society is very grateful for her thoughtful review below of Jeremy Drake's The Operas of Darius Milhaud.

Jeremy Drake, author of the invaluable volume *Notes sur la Musique*, which contains an annotated bibliography of Dar­ius Milhaud's published and unpublished writings, is presently one of the most dedicated and knowledgeable scholars who has contributed to an understanding of that composer's music. It is, therefore, of utmost importance that his Oxford University doctoral dissertation (1983) on *The Operas of Dar­ius Milhaud* has been made available by Garland Publishing, Inc., of New York and London. Acquaintance with the exten­sive literary sources pertinent to Milhaud's life and work, privileged access to Madeleine Milhaud's personal as well as archival storehouse of information, and a probing, sympa­thetic familiarity with the whole range of Milhaud's musical output give Drake impressive tools with which to analyze the music and synthesize his observations.

Drake organizes his material in such a way that it can be enjoyed on at least three levels. For the general reader, he places the operas against the backdrop of Milhaud's total artist­ic and personal development; more specifically, he sum­marizes the individual significance of each work giving fasci­nating insights into the creative amalgam of poetic and musical thought; finally, his technical analyses of form and content provide extensive insights for the serious listener inter­ested in compositional techniques.

The author follows a clear plan of organization throughout. He approaches the operas chronologically, tracing the evolution of each individual work, giving its plot and analyzing its musical plan and vocabulary, often supplementing his analy­sis with tables that outline the formal and harmonic struc­ture. Furthermore, he divides the operas into three catego­ries: Neo-Classical, Middle Period, and Final Period, excepting only the two first two operas, *La Breviis Egarée* and *Les Euménides*. At the end of each subsection there is a summary of the style of the operas falling into that partic­ular period.

Classification, formulization, and the reducing of diverse elements to definable concepts are all worthy characteristics of scholarly research. The methodology is helpful and often enlightening, but it can also be misleading. In Drake's case, the usefulness of his perceptive analysis far outweighs its oc­casional arbitrariness. Nevertheless, one cannot help ques­tioning his sometimes too neat conclusions. For example, he divides Milhaud's operas into three stylistic categories, and in particular, he labels the first period (works composed be­tween 1922 and 1927) "Neo-Classic." There is no doubt that at different periods of his life Milhaud placed varying de­grees of emphasis on certain facets of his over-all style, but the three-part classification of his operatic works seems somehow out-of-character with the composer's musical personality. Milhaud's biographer, Paul Collaer, sees each com­position as the extension of all the others. Whereas that generalization may also not be precisely accurate, still the stylistic elements that bind the operas together are far stronger than the chronology that separates them.

Particularly open to question is Drake's term "Neo­Classic." Since he never defines his use of the term, one can only assume that he accepts the usual definition - that is, that classicism is a search for the perfect combination of form and matter, with an emphasis on simplicity and clarity. But doesn't this description apply to a great deal of Mil­haud's music including many of the operas written after 1927? Is Drake perhaps confusing "classic proportions" with "classic spirit"? Or does he see Milhaud's Neo-Classicism as a reaction in point of time to Impressionism? In this sense he would be correct. However, it seems unrealistic to design­ate a consciously Neo-Classic era in Milhaud's music such as one, for example, in Stravinsky's *Firebird*.

Many readers will also be taken aback by Drake's conclu­sion that Milhaud's music is essentially modal, both melodi­cally and harmonically, rather than tonal. His extensive analysis makes a strong case for this point of view even though it runs contrary to Paul Collaer's demonstration of the great tonal blocks that underlie most of Milhaud's most complex and effective passages and, most important, to Mil­haud's own references to the basic tonality in his music. It is possible that Drake has been misled by Milhaud's frequent simultaneous use of major-minor scales and by his hastily ex­tended harmonic vocabulary, but probably this is not the case, for Drake is too good a musical scholar. His is an inter­esting theory and will certainly challenge all of us to go back to Milhaud's scores and re-examine them in this new light. In the long run, however, it should be the listener's ear that determines whether the impression conveyed by the music is modal or tonal.

A few details are open to question as, for example, the au­thor's assertion that Milhaud is "incapable of large-scale har­monic organization" and that his fugues are essentially lack­ing in musical significance (p. 220). One can quibble with the contentions that the "Neo-Classic" operas are satirical (ironic might be an apter term) and that the subject of *La Breviis Egarée* shows Milhaud to have been "a bit of a puri­tan." None of his later operas deal with such weighty prob­lems." Youthful idealism later developing into a kind of uni­versal empathy would seem a better way of describing Milhaud's emotional evolution.

The text of Jeremy Drake's dissertation reads easily and gracefully for the most part. Some cleaning up of typograph­i­cal errors would be in order as well as the rectifying of some errors and omissions in the catalogue of operas at the end of the book. The non-bilingual reader would welcome transla­tion of the many French passages (perhaps in an Appendix). All in all, however, this is an outstanding piece of research and one that, as the author himself concludes, should point the way to scholarly consideration of Milhaud's entire out­put.

Milhaud was an exceptionally prolific composer...generally known by a mere handful of pieces...Few who read Jane Galante's most worthy translation of Col­laer's book...will finish it without having their appetite whetted for closer acquaintance with this fascinating fig­ure and the wealth of his music we do not know.

Jane Galante opens the book with a cogent and thought-provoking essay about Milhaud's time in America. Reinforcing Collaer's constant stress on the com­poser's love of the landscape of the south of France, which he also found paralleled on the Mills College campus in California, she puts forward convincing reasons for Milhaud's easy adoption of American ways, and stresses the importance of his teaching and example as an alternative to the existing musical climate, almost exclusively Ger­manic in its attitude...

The opening travelogue, on the composer's roots in Aix, forms the springboard for much of the biography, and has resonances in many of the works...Collaer's interesting lineage of influences from Albéric Magnard, Lekeu and Koechlin, with later input from Fauré and Stravinsky, may help us, eventually, to see the composer's techniques in clearer perspective...Collaer's observations on the works themselves, and on Milhaud's relationships with his contemporaries, are always illuminating, benefiting from his close acquaintance with both the man and his music.

A substantial chapter on the dramatic works is the first chronological introduction to the music itself and a fine and fertile chapter it is, revealing all sorts of forgotten theatre pieces and setting them in place among their contemporaries in the other arts, in which Milhaud him­self was deeply involved. Like many French composers, Milhaud in no sense found a formula and stuck to it, though Collaer does find common threads in his work. The chapter is admirably placed, since the overview of the theatre pieces begins to form a clear picture of the moti­vating forces behind the composer, while the songs and instrumental music fall more naturally into place with this panorama of Milhaud the stage-composer clearly in mind...[Collaer's] examples are well chosen and varied enough to give considerable insight into Milhaud's style.

The text is followed by a most useful catalogue of works [compiled by the composer's widow and revised] by Jane Galante; infuriatingly, however, there is no index of either names or works...It is curious that the publishers of this otherwise excellently modernized book should have omitted such an essential tool.


If we remember Darius Milhaud, it is probably in vague association with the Parisian 1920s and Les Six: a group of composing friends that had no autonomous exis­tence as a "movement"...while Milhaud was in more than one sense too large a figure to be accommodated within any category...His Brazilian adventure linked the pre­medieval world of his native Aix to new worlds geographical and spiritual, and later provided a transition to a sec­ond life in the New World, to which he was driven by the Nazi occupation. California, for all its rootlessness, proved to have affinities with his ancestral Provence, and although he returned to France in old age, he did not re­ject his Californian home-from-home, where flora and fauna reminded him of his childhood...

[In his work] what vigorously survives is a body of music that...may yet spill over into conceptions of a gran­deur altogether remarkable, if seldom remarked on for the practical reason that the pieces are mostly unheard...

The most rewarding part of the book remains the early chapters, which magically evoke Provence in its Mediter­anean Greco-Roman classicism, and in its medieval Christian legacy within which Hebraic-Moorish intensity was included without exacerbation. Collaer's writing is poetic and moving, and demonstrates how cultural histor­y bears on the composer's musical origins - the qualities that relate him both to Provençal song and dance and to Debussy, Chabrier, Ravel and Satie, while differentiating him from Teutonic tradition, especially Wagner, his bête noire. This also bears on his most famous technical inno­vation: the polyphonic polytonality which he felt "in­vent" but exploited more consistently than Ravel - or Koechlin, the fecund if elusive master whom Milhaud re­vealed alike for his traditionally French contrapuntal skills and for his revolutionary vision.

But if Milhaud was consistent, he wasn't systematic; indeed, abominating systems as inimical to life, he seems to have cultivated polytonality as a tribute to Nature's polymorphous perversity...Le Carnaval d'Aix [in the ripe virility of the tunes and rhythms, in their sharply tingling orchestration, encapsulates Milhaud's "global vil­lage" ethnicity...La Création du Monde is the most con­vincing of all jazz-art fusions because it springs from an identity made possible by creating "out of two" Parisian sophistication (the heady days of Jose­phine Baker) and "dark" African fiesta (as it was when re-created by Picasso, Modigliani and Léger - who de­signed the ballet's costumes).

Although to have animated reproductive sun and earth in the context of industrial technocracy is itself impres­sive, it does not define Milhaud's limits. In the 1920s the "universal" aspects of his Mediterranean culture erupted in a powerful trilogy of ritual-operas on Claudel's transla­tions and (Roman) Christian reinterpretations of Greek tragic myths...Most significant of all, because closest to us, is the Latin American trilogy comprising the immense opera-oratorio Christophe Colomb (1928), the more psychologically probing study of that quintessentially ro­mantic tragic victim, Maximilien of Mexico (1930), and the full-blooded historical opera on the revolutionary Bol­ivar (1943). To assess these monumental works, all dealing with tensions between old worlds and new, is im­possible in the current state of our knowledge; only one of them is recorded, and that but recently. Yet Collaer's im­passioned advocacy suggests that the simultaneous den­sity and lucidity of their many-layered polyharmony and their hybrid status between opera, rite and fiesta may make them heroically pertinent to our divided and dis­tracted world. Milhaud was always a socially if not polit­ically committed composer; the pity is that current atti­tudes and economics tepidly condone his ephemeral while disavowing his major achievements...

Bibliographically the book has much to offer, for its last 150 pages meticulously catalogue the composer's multitudinous works in their many versions. This is per­manently useful information, to balance the insights pro­vided by the early chapters of cultural history. Implicit­ly, moreover, the book asks far-reaching questions about the place of the professional composer in our pluralis­tically fragmented society. If the questions are unan­swered and perhaps unanswerable, that Milhaud should still prompt them testifies to his durable vivacity.

The English translation by Jane Galante of Paul Collaer's Darius Milhaud is still available. To order a copy, write to Charles Susskind, San Francisco Press, Inc., P.O. Box 6800, San Francisco, California 94101-6800.
RECORD UPDATE. The Milhaud Society is always deeply grateful to Madame Madeleine Milhaud and Madame Francine Bloch-Danoen for information about new and re-issued recordings. The following CDs have come to our attention:

**Les Amours de Ronsard**: in Fête de la Musique; vocal quartet including Florence Katz; Bernard Desgraupeus, conductor; private issue, Cybelia CYB 691 (1988)

**Caprice, Duo Concertant, Sonatine**: in Le Groupe des Six; Wenzel Grund, clarinet; Nicolai Popov, piano; CD Gallo 573 DDD

**Catalogue de Fleurs**: Shirai, soprano; Holl, piano; Signum SIG X10-00

**Chants Populaires Hébraïques**: Mira Zakai, contralto; Benjamin Rawitz, piano; René Gailly RGY 87027 DDD

**Chat, Pièce de Circonstance, Trois Poèmes de Cocteau**: Jean-Francois Gardelle, voice; Billy Eidi, piano; CD Adda 581-177 (1989) DDD

**Concertino de Printemps, Concerto No. 2** for violin, **Danses de Jacarémirim**: Louis Kaufman, violin, National Orchestra of Radio France, Darius Milhaud, conductor; (for Danses, Arthur Balsam, piano) Music and Arts LD 620 CD

**La Création du Monde**: Chamber Orchestra of Lausanne, Alberto Zeddi, conductor; CD Virgin Classics 91098-2 PM 518; cassette, Virgin Classics MC 91098-Y FM 419

**La Création du Monde**: Prague Symphony, Neumann, conductor; reissue on CD of Supraphon SPR 111105

**Les Deux Citées**: Michael Brewer Singers; Priory PRY 292

**Duo Concertant**: Blattman, clarinet; Schwarr, piano; Jeklin JLN 272

**Quatuor de Juillet**: Intégrale; Police Band, Claude Pichaureau, conductor CD Corelia 88615 (1989) DDD

**Psaume 121**: Orphe Dranger, Erickson, conductor; CD BIS 388 (1988)

**Saudades do Brasil**: London Festival Players, Bernard Herrmann, conductor; reissue of Decca 421395 2 DC and cassette Decca 421395 4 DC

**Saudades do Brasil (Sumaré and Tijuca)**: in *The Art of Szegi*, Vol. I reissue of Biddulph 2 BID 005

**Scaramouche** (for clarinet and piano), **Suite** (for violin, clarinet and piano): Ensemble Arpeggione, Philippe Culler, clarinet; Jacques Delannoy, piano; CD Adda 581060 (1989) DDD

**Scaramouche** (clarinet and piano): Wolfgang Meyer, clarinet; Genuit, piano; Bayer BYR 100059

**Sonatine** for flute and piano: in *Flute Music by Les Six*; Wilson, flute; O’Riley, piano; Etcetera ETC 1073

**Le Tour de l’Exposition**: Blumenthal, piano; CD René Gailly RGY 87006

**Le Train Bleu**: National Orchestra of the Opera of Monte Carlo, Igor Markevitch, conductor; 2 CDs Adès 14148-2 (1989) AAD

**Trio** (violin, cello, piano): Clementi Trio, Cologne Largo LG 65-32 DDD

CONTRIBUTORS

The Milhaud Society is profoundly grateful to the following for their generous support. The names below are those whose gifts have arrived since the last newsletter was printed. Sustaining contributions of $100.00 or more are indicated by an asterisk. If your contribution arrived after press time, it will be recognized in the next newsletter.

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FORMER MILHAUD STUDENTS ACTIVE

ELINOR ARMER  Pipe Dreams, for flute and piano, received its world premiere on a program sponsored by Composers, Inc., presented in the Green Room of the Veteran's War Memorial in San Francisco last November. The work was performed by Laurel Zucker, flute, Professor at California State University, Sacramento, and Lois Brandwynn, piano, alumna of Mills College, and a member of the faculty at University of California, Davis. Ms. Armer, also a Mills alumna, is Chair of the Composition Department at San Francisco Conservatory. A founding member and Artistic Co-Director of Composers, Inc., she has served on Meet the Composer, Ohio, and on the awards panel of the National Endowment for the Arts. Her credits include fellowships at the MacDowell Colony, the Charles Ives Center for American Music, the Norman Fromm Composition Award, and eleven ASCAP awards. Ms. Armer has filled many commissions and has been invited to write a work for piano, four-hands, to be premiered in 1992 as part of the centenary birth celebration of Darius Milhaud.

Ms. Armer's comments on Pipe Dreams were included in the printed program:

When Laurel Zucker asked me to write a flute piece for her I started making a mental collection of sounds, images, and gestures that I considered especially idiomatic for the instrument. Ultimately, for Pipe Dreams I chose three of these characteristic sound-types to explore - the brilliant and pointillistic (Neon), the sultry and intimate (Smoke), and the warm, supple, and lyrical (Poppies). Each piece proceeds in the manner of dreams, where visual images call up personal association, and there is, for all their extemporaneous and quixotic traits, an emotional logic.

LEONE LA DUKE EVANS has sent the following comments concerning Pipe Dreams:

Elinor Armer was beautifully represented with a world premiere at a concert of Composers, Inc., in San Francisco on November 14. The piece, entitled Pipe Dreams for flute and piano, carried out its title implications in great style: Neon very bright, nearly incandescent, Smoke, personal and introspective, and Poppies, melodic, almost delicate in its portrayal. Their performance served the superbly crafted piece in an excellent manner. A capacity audience received the premiere with well-deserved enthusiasm.

The Milhaud Society is grateful to Mrs. Evans for sending her comments. She earned her B.A. at the University of Oregon and her M.A. at Mills College. Past Director of the Mills Training School (1950-62), Chairman of Summer Session (1955-57) and past President of the Mills College Alumnae Association, Mrs. Evans also is active in many professional music groups in the Bay area. She most recently has served on the task force to examine the future role of graduate studies at Mills.

WILLIAM BOLCOM was featured in Time magazine, January 29, 1990, in an article by Otto Friedrich in which he quoted Mr. Bolcom as saying, "If you mix popular and classical forms, it brings life to both genres. By making them touch, something fresh, new and organic grows. I like the traditional and the newest culture coexisting in the same piece. The classical masters had that possibility - Haydn is full of pop tunes - and I want it too." Mr. Friedrich discussed the Bolcom setting in 1984 of all 46 poems in William Blake's Songs of Innocence and of Experience, a three-hour extravaganza with rock band, concert orchestra, three different choirs and nine soloists. He enumerated Bolcom-composition performances during spring 1990: his cello-and-piano sonata played by Yo-Yo Ma and Emanuel Ax and the premiere of Casino Paradise, an opera that is more or less like a musical. Upcoming will be "prevState's his 'baby opera' about Mozart's librettists, Lorenzo da Ponte, his big opera McTeague commissioned by Chicago's Lyric Opera, a song cycle of poems by American women for Marilyn Horne, and a clarinet concerto for Stanley Drucker and the New York Philharmonic.

DAVE BRUBECK was reviewed by John Rockwell in the New York Times on February 17, 1990, for a concert of his sacred music, performed by Richard Westenberg and Musica Sacra in Avery Fisher Hall. The program included Mass: To Hope (1980) and new Variations on Pange Lingua. Lola Whitlock Brubeck, Mr. Brubeck's wife and also a Mills graduate, adapted the texts in Latin and English for the new work. Mr. Rockwell said, "He writes and plays pleasant music...music that can elicit graceful solos for himself at the piano and his group, particularly the accomplished clarinetist Bill Smith (also a Milhaud-Mills graduate)...There are cheerful choral tunes and earnest, mostly diatonic writing for the chamber orchestra, modest jazz interludes and lots of sweet, high percussion." ...Mr. Brubeck was also featured in a one-page article in the Mills Quarterly for November 1989, which included his picture and a part of his score for Upon This Rock.

In 1989, Mr. Brubeck was made an Officer by the French government for his contributions to the arts in France and throughout the world.

EDWIN LONDON, former Milhaud student at Aspen and currently Professor of Composition at Cleveland State University, was featured in an article by Robert Finn in the Cleveland Plain Dealer on Sunday, March 18, 1990. Mr. London, founder and conductor of the Cleveland Chamber Symphony, now in its tenth season, and the smaller ensemble, New Music Associates, is responsible for an annual concert series that presents a variety of little-known music from Haydn to the most recent avant-garde. Author of a trilogy of operas about bearded people (Santa Claus, Charles Dickens and Abraham Lincoln), Mr. London said, "We've carved out a niche which complements other organizations in town...We do a quite different repertory...We're not competing. We're university-oriented - in a sense we're laboratory-oriented. Our musicians bring new things to the community. We offer an outlet for research and development - a real laboratory situation."... Recently announced is receipt by Mr. London's Cleveland Chamber Symphony of the John S. Edward Award for Creative Orchestral Programming. The most prestigious given by ASCAP, the Award is granted to the American orchestra that demonstrates the most outstanding commitment to American music during the season.

YAADA COTTINGTON WEBER, flute, and Philip Manwell, piano (Duo Linos), played a concert in Geneva on September 27, 1989. (See newsletter, Summer-Fall 1989, p.2.)

"There was distinction and vitality, fluency and expression, wonderful balance between flute and piano, and the feelings given and received that all this was natural!"


Of the same concert, Travis Gering of New York, artistic director of the festival's sponsoring organization, Concerts Atlantique, said, "...the recital was absolutely magnificent!...[Weber's and Manwell's] virtuoso performance...elegance of their sonority and technique...stunningly beautiful interpretations...a superb and exciting contribution to the artistic success of our series."

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DARIUS MILHAUD PERFORMANCE CALENDAR, 1989-1990

UNITED STATES  For other listings, see Darius Milhaud Society newsletters for Spring and Summer/Fall, 1989.

1989

May

June

September
15  CALIFORNIA, San Francisco. Work performed by, NOH Oratorio Society, Hatley Martin Gallery.
19  OHIO, Cleveland. Sonatine, Mary Shea, oboe; Cleveland Music School Settlement.

October
21  WASIUNGTON, D.C., French Embassy. Sonatine à Trois, Sonatine for violin and violoncello: George Marsh, violin; Michael McClelland, viola; Ignacio Alcover, violoncello.
20-22  CALIFORNIA, Berkeley, University of California. Le Carnaval d'Aix: Oakland Ballet Company, Ronn Guidi, choreographer and Artistic Director.
26-29  CALIFORNIA, Chico, California State University at Chico. Les Malheurs d'Orphée, Op. 85 (1924); directed by Gwen Curatilo.

November
10-12  CALIFORNIA, Berkeley, Community Theatre. Le Train Bleu: Oakland Ballet and members of the Oakland East Bay Symphony, Dennis de Coteau, conductor. (see newsletter articles)
15  CALIFORNIA, University of Santa Cruz. Piano work performed by Nonema Fernandez.
17,18  CALIFORNIA, San Francisco, Work performed by Bay Chamber Symphony.

December

1990

January
6,7  OHIO, Columbus. La Création du Monde: Pro Musica Chamber Orchestra, Timothy Russell, Conductor.
19  CALIFORNIA, Palo Alto, Stanford University. Work performed by Stanford Woodwind Quintet.
23  CALIFORNIA, San Francisco. Trois Rag-Caprices: Concordia Chamber Orchestra.
23,28  OHIO, Cleveland, Cleveland Music School Settlement. Quatre Poèmes de Catulle: Christina Price, soprano; Alcestis Perry, violin.
26,28  NORTH CAROLINA, Raleigh. Concerto for Percussion and Small Orchestra: Allen Nelson, percussion; Raleigh Symphony Orchestra

February
15  CALIFORNIA, San Francisco. Sonatine for flute and piano: Gunter Wehinger, flute; Eileen Huang, piano.
25  CALIFORNIA, Burlingame. Work performed by members of the San Francisco Contemporary Music Players.

March
10  NEW YORK, New York State University at Stoneybrook. Le Train Bleu: Oakland Ballet. (see newsletter articles)
11  COLORADO, Arvada. Concerto for Percussion and Small Orchestra: Evergreen Chamber Orchestra.
12  OHIO, Oxford. Concerto for Percussion and Small Orchestra: Miami University Orchestra, Gary Speck, conductor.
14  NEW YORK, Merkin Concert Hall. Work performed by the New York Woodwind Quintet.
23  OHIO, Cleveland Institute of Music. Chansons de Ronsard: Donna Galloway, Soprano; Michael Parker, piano.
30  CALIFORNIA, Santa Rosa. Work performed by the Santa Rosa Junior College Community Orchestra., C. Berrington Hunt, conductor.
31  PENNSYLVANIA, Altoona. Concerto for Percussion and Small Orchestra: Altoona Symphony, Frederick Norden, conductor.
PHILIPPINES
July
La Création du Monde.

ISRAEL
December
Haifa. Concerto for Percussion and Small Orchestra.

EUROPE
January
ENGLAND, London. La Création du Monde.
FRANCE, Antony. La Création du Monde.
FRANCE, Maisons-Lafitte. Le Boeuf sur le Toit.

February
BELGIUM, Binche. La Création du Monde.
BULGARIA, Sofia. Le Boeuf sur le Toit.
FRANCE, Le Fleure. La Création du Monde.
FRANCE, Marmande. La Création du Monde.
LUXEMBOURG. La Création du Monde.

16 BELGIUM, Brussels. Suite for violin, clarinet and piano: players from the Conservatory Orchestra.

March
FRANCE, Clichy. Le Boeuf sur le Toit.
FRANCE, Saint Brieuc. Le Boeuf sur le Toit.
FRANCE, Sous-le-Saunier. Le Boeuf sur le Toit.
SWITZERLAND, Geneva. Le Boeuf sur le Toit.

April
FRANCE, Saintes. La Création du Monde.

May
CZECHOSLOVAKIA, Prague. Le Boeuf sur le Toit.
FRANCE, Lery. La Création du Monde.

June
ICELAND, Reykjavik. Le Boeuf sur le Toit.
SWITZERLAND, Geneva. Le Boeuf sur le Toit.

July
FRANCE, Nanterre. La Création du Monde.
GERMANY, Mainz. Saudades do Brasil (orchestra).
### September
- **24**
  - **SWEDEN**, *Rêves de Jacob*.

### October
- **8**
- **9**
- **17**
  - **FRANCE**, Lille and on tour. *Le Boeuf sur le Toit*: F. Iaco, violin; L’Orchestre de Lille, Jean-Claude Casadesus, conductor.

### November
- **10**
- **16**
  - **FRANCE**, Paris, L’Orchestre de Lille, Jean-Claude Casadesus, conductor.
- **21**

### December
- **10**
- **21**

### January
- **26-29**

### February
- **19**
- **28-30**

### March
- **5,8**
- **12**
- **13**
- **15**
- **16**
- **21**

### April
- **4**
- **12**

### May
- **8**
- **18**
- **26**
  - **FRANCE**, Martigues. *Sonatine* for flute and piano: Daniel Florens, flute; Billy Eidi, piano.
- **27**
We have learned of the following performances during 1989 of Milhaud's instrumental works, published by Eschig and Heugel. Since we have no dates, the listing is alphabetical by title followed by locations of performances.

INDEX OF WORKS PERFORMED


INDEX OF WORKS PERFORMED (continued)

Sonate No. 2 Op. 244 (1944) for viola and piano Europe: February 19, 1990.


INDEX OF LOCATIONS

UNITED STATES

ARIZONIA. June 16, 1990.
COLORADO. March 11, 1990.
 PENNSYLVANIA. March 31, 1990.

ISRAEL. December 4, 6, 1989.


EUROPE

AUSTRIA. March 15, 16, June, 1990.
BELGIUM. February, 1989.
BULGARIA. February, 1989.
CZECHOSLOVAKIA. May, 1989; March 6, 8, 1990.
ICELAND. June, 1989.
ITALY. October 8, 9, 1989.
LUXEMBOURG. February, 1989.

Events listed in this Calendar are those which have been made known to the Darius Milhaud Society. We welcome all information about Milhaud performances world-wide, to give listeners increasing opportunities to hear his music. For inclusion in the next newsletter, please send information about your performance to:

The Darius Milhaud Society
15715 Chadbourne Road
Cleveland, Ohio 44120

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