The Darius Milhaud Society Newsletter, Vol. 7, Summer/Fall 1991

Darius Milhaud Society

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The search for poetic expression of a text does not consist only of giving a musical synonym to the verbal music of this text or to the weight of each of its syllables. It consists especially of lighting up the sense, of giving sonorous and material prolongation — physical as a consequence — of what it expresses; to materialize the idea that is in the text, and also to give the dramatic movement that it implies.

MADELEINE MILHAUD SPEAKS

On May 19, 1991, Madame Madeleine Milhaud was in Cleveland to address the audience at The Cleveland Institute of Music attending Centennial Prelude: Choral Music by Darius Milhaud. A paraphrase of her talk follows:

Darius Milhaud’s love of nature was nurtured by flowers, fragrances, sounds and the landscape surrounding Aix-en-Provence, his childhood home. Until World War II he spent his summers at L’Enclos, his grandparents’ residence on the edge of Aix, where he reveled in the garden, and often took pen and paper outdoors to work on his newest composition. Titles of Milhaud’s compositions such as Printemps, L’Automne, concertinos for the four seasons, pastorales, often express his love of nature. Inspired by the birth and growth of the grand river that bisects France, Milhaud dedicated his Eighth Symphony to the Rhône. His work Quatrains valaisans, dedicated to George Haenni and “La chanson valaisanne”, was stimulated by a picnic with Haenni that the Milhauds enjoyed in Switzerland not far from Rilke’s grave.

When Milhaud traveled to Brazil with Paul Claudel as an envoy of the French Embassy, he was intrigued by the many new and exotic sounds of the Brazilian forest. During his two-year stay there, he collaborated with Claudel (who wrote the scenario) and Audrey Parr (who designed the costumes) to write his first ballet, L’homme et son désir. Although he worked with many other writers over the years, Claudel and a friend from Milhaud’s boyhood, Armand Lunel, were his favorite collaborators.

Paul Claudel was always ready and willing to contribute his writing whenever needed. For the centennial of Aristide Briand in 1937, at Milhaud’s request Claudel created the text for Cantate de la paix. Milhaud set it for an amateur children’s choir, which had been organized by l’Abbé Maillot to keep the youngsters off the street. Milhaud wrote Les deux cités for the same group. It was astonishing how well the children sang those works. In July 1937, Milhaud was requested by Charles Vildrac to write a work for performance at the convention of the International League Against Anti-Semitism. Milhaud used Vildrac’s poem Main tendue à tous that encourages the ideals of the brotherhood of man. Unfortunately this text is as relevant today as when it was written. The Cantate de la guerre, dedicated to l’Abbé Maitllet, with a text by Claudel, was set by Milhaud in February 1940. The Milhauds were forced to flee France for the U.S. in June of that year when the Nazis overran their nation, and as a result, the premiere performances of this work took place at the University of Oregon, in 1947.

After becoming established at Mills College in Oakland, California, Milhaud’s thoughts turned constantly to his invaded country, which he hoped would soon be liberated. The desire for French liberation inspired him to choose Bolivar as the subject for an opera. Bolivar liberated his compatriots from slavery and all of South America from Spanish domination. In Milhaud’s mind the benevolent human qualities of both leaders and people were of the greatest importance. La tragédie humaine, his work for chorus and orchestra, was written to a text by Agrippe d’Aubigne protesting the 16th-century wars between the Protestants and the Catholics. La mort d’un tyran, a protest against dictatorship, and Château du feu, a work written in memory of the Holocaust, also manifested his preoccupation with the human condition. In 1963, he wrote Murder of a Great Chief of State in memory of John F. Kennedy at the invitation of Gerhard Samuel, conductor of the Oakland Symphony, three days after the President’s assassination. The work was performed by that orchestra one week later.

Milhaud was deeply devoted to his own Jewish faith while at the same time respecting and tolerating the faiths of others. His family came from the Comtat Venaissin in the south of France and had lived there for centuries. When the papacy was seated in Avignon, the Jews of the Comtat enjoyed a much more amicable situation under papal rule than did the Jews in the Kingdom of France.
Milhaud’s first work inspired by his Jewish tradition was his setting of Psalm 121 for men’s choir, translated by Paul Claudel. In addition to settings of liturgical texts such as Borechu, Kaddish and Shema Yisroel, Milhaud wrote many songs and cantatas which were inspired by the religious music of the Comtat Venaissin.

In 1958 Milhaud accepted a commission to write Three Psalms of David for the Benedictine monastery of Mt. Angel in Oregon, whose choir is famous for their knowledge of Gregorian chant. He had initially refused to write a mass because he was not a Catholic. In these three Psalm settings, Milhaud alternates plainchant with polyphonic choral sections.

Milhaud’s writing of the Sacred Service was undertaken with a great sense of responsibility. He felt the same seriousness when he wrote Pacem in Terris, with its text drawn from the Encyclical of Pope John XXIII. Milhaud found the Pope’s ideas, especially the expression of freedom of thought, protection of the oppressed and abolition of discrimination, very attractive. As Paul Claudel wrote, Milhaud set forth the professed virtues of Christianity as well as those derived from the Old Testament.

CENTENNIAL PRELUDE As a prelude to the two-season celebration of the centennial of Darius Milhaud’s birth, the Darius Milhaud Society, in cooperation with The Cleveland Institute of Music, presented a festival of Cleveland premieres of the composer’s choral music on May 19, 1991. Madame Madeleine Milhaud traveled from Paris to address an appreciative audience. During the course of her speech she presented a poetry reading of texts from Les amours de Ronsard and Main tendue à tous and discussed selections of Milhaud’s choral works.

Participating choral groups included the Cleveland Choral Artists, Paul McGahie, director; the Epworth-Euclid Chancel Choir, Margaret Siehler Anderson, director; the Old Stone Singers, Warren Scharf, director; and the Robert Page Singers, Robert Page, director. The Old Stone Singers opened the program with a performance of three a cappella works: Main tendue à tous, Cantate de la guerre and Cantate de la paix. The Main tendue à tous text is by Charles Vildrac, and both cantatas have texts by Paul Claudel. The Robert Page Singers followed with three more a cappella works: Les deux cités, Naissance de Vénus and Quatrains valaisans, composed by Milhaud to texts by Paul Claudel, Jules Supervielle and Rainer Maria Rilke, respectively.

Following the intermission, the audience heard three brief works in Hebrew with organ accompaniment: the liturgical texts of Borechu, Kaddish and Shema Yisroel. The three works were sung by the Epworth-Euclid Chancel Choir, with organ accompaniment by Betty Meyers. Andrew White, baritone, recipient of the Darius Milhaud Award in 1989 at The Cleveland Institute of Music, sang the solo part in the Kaddish. Steven Green, tenor, performed the solos for Borechu and Shema Yisroel.

The Cleveland Choral Artists closed the program with performances of Trois Psalms de David for a cappella choir and

Les Amours de Ronsard, Milhaud’s setting of four poems by the 16th-century poet Pierre Ronsard, for chorus and eight instruments (flute, clarinet, bassoon, horn, violin, viola, cello and contrabass).

Following the program, dinner to honor Madame Milhaud and the choral directors was served in Le Pavillon. Vice-President Gilbert M. Brooks of The Cleveland Institute of Music served as master of ceremonies and David Cerone, President of The Institute, presented Madame Milhaud with a certificate of appreciation for her superb artistry, her devotion to her husband’s music and her valuable assistance to the Darius Milhaud Society.

Out-of-town guests introduced to the assemblage included Dr. Paul Cherry, Professor of Music at the University of South Dakota, Dr. Anne Patterson of the University of Central Arkansas, Conway, Dr. Ralph Swickard of Los Angeles and Ms. Martha Arnold of Michigan, Director of the Strosacker Foundation.

For more information about the music featured on the program, see the article on Madame Milhaud’s talk on page 1 and the quoted publication written for Salabert by editor Jeremy Drake.

Performance and record reviews as well as information about activities of former Milhaud students have been postponed until the next issue in order to update the Darius Milhaud Performance Calendar.
MILHAUD'S ACCOMPANIED VOCAL QUARTETS
Editions Salabert has published approximately sixty Milhaud works. Among them are four for vocal quartet accompanied by small instrumental ensemble, described by editor Jeremy Drake in *Salabert-Actuel, No. 13,* the issue for April, May, June 1990. Mr. Drake, who wrote his Oxford doctoral dissertation on Milhaud's operas, hopes to present information from time to time about little-known Milhaud works published by Salabert that will alert enterprising performers to options beyond the well-known choices. The four works discussed below date from 1932 to 1937 and require similar instrumental ensembles. They last between ten and twenty minutes and are marked by clarity of line, rhythmic vigor, straightforward melodies and transparent textures. Mr. Drake says:

ADAGES (1932) for vocal quartet, flute, clarinet, bassoon, violin, horn, viola, cello and contrabass: The poetry of André de Richaud used by Milhaud for *Adages* recalls the didactic humor of *Machines agricoles* (1919) and *Catalogue de fleurs* (1920). Once again it is this serious naïveté which shows enthusiasm for the precision of prosaic details: "Moon liquor is made of alcohol and flowers found only in the mountains. One obtains it only through an exceptionally complicated alchemy. It is so unstable that it decomposes at the light of day." This didactic vein is employed regularly by Milhaud and must be handled as here with humor, albeit with just as much evidence of seriousness as in *Hommage à Comenius* or *Pacem in Terris.* Milhaud weaves around each of these sixteen "adages" exquisite miniatures where the simplicity of expressed feelings is reflected in melodies that make one think of nursery rhymes, exploited with a touch of polytonality in the harmony and with a sparkling transparency in the orchestration.

PAN ET LA SYRINX (1934) for soprano, baritone, vocal quartet, flute, oboe/English horn, saxophone, percussion and piano: In *Pan et Syrinx* one notices two other constants in Milhaud's work: Greek mythology and a pastoral or bucolic world. Each of the three movements with voice is preceded by a peaceful nocturne for instruments alone. In the first, the baritone tells cheerfully the ancient story of Pan trying to seduce the dryad, Syrinx. The 18th-century poet, de Piis, stages a buffoonery in verse, playing constantly with the sound "pan" (gallo pant, frap­ pant, pimpant, paon, rampant, serpent ...). One can easily imagine that Milhaud found it greatly amusing to set this text to music.

In "The invention of the scale," on a text by Claudel, the soprano takes the role of Syrinx who intends to give Pan his just deserts. The style is lighter, more fleeting, more mocking, with some very lyrical passages (including one beautiful phrase, "I am the thought painted on the fabric of a dream"). For the finale, Pan summons everyone to the dance, the chorus finally entering with a vigorous round and the two soloists responding with "Mountains, shake hands!" Milhaud wrote few works more cheerful or more enjoyable.

LES AMOURS DE RONSARD (1934) for vocal quartet, flute, clarinet, bassoon, horn, violin, viola, cello and contrabass: This work is a double homage— to one of the composer's favorite poets of course, but more explicitly still, as is noted in the score: "To the memory of Claude Debussy." Don't expect any whole-tone scales or impressionist fireworks; only some seventh chords and parallel fourths in the first movement might make you think of the great master. Actually, Milhaud had already condemned the impressionistic styles of the successors and imitators of Debussy with "the useless complications, the search for exotic sonorities to the detriment of melodic purity and the scattering of orchestral forces." Milhaud always had profound admiration for Debussy, but knew that his own music had other roots. For Milhaud the phrase is clear and clean, the textures are robust and forthright. In *Les Amours de Ronsard* the melodic and rhythmic curve is long and sinuous in the first and third movements, short and incisive in the second, where one finds characteristic syncopations in the motif of the refrain.

CANTATE DE L'HOMME (1937) for vocal quartet, récitante, flute, oboe, bassoon, saxophone, percussion and piano: The original title of the work explains the circumstances of its composition: *Cantata for the opening of the Museum of Man,* which sounds like a title decided by committee. The work had its premiere on the esplanade of the Trocadéro, with Madeleine Milhaud as récitante. Robert Desnos' text in the form of a narrative alternating speaker and chorus, deals with the creation of man and his discovery of life, the earth and his surroundings. Milhaud the musician and Milhaud the instrumentalist have become one to create this striking work, greatly extending beyond its original framework. We are far from the humor of *Adages* or the bucolicism of *Pan et Syrinx.* There is primeval power in this work, a dramatic breadth underlined at times by the rhythmic recitation of the chorus, a technique the composer invented in *Les Chœphores* of 1915. Notice the important use of percussion and of the low register of the piano, as well as large distances between the contrapuntal voices, the motorized rhythms, powerful unisons, very angular melodic fragments, contributing to the creation of a strong and irreducible work.

MILHAUD CENTENNIAL CELEBRATION The tempo is quickening for plans to feature the music of Darius Milhaud world-wide in recognition of his hundredth birthday, which occurs on September 4, 1992. Numerous concerts and festivals will be presented during the 1991-92 and 1992-93 seasons in the United States, Europe and Asia. See the next Newsletter for details.

Centennial festivities in Cleveland, home of the Darius Milhaud Society, will begin on Sunday, November 24, 1991. Six string quartet ensembles will perform eight of Milhaud's eighteen quartets and the Octet (Quartets 14 and 15 played together). Dr. Paul Cherry of the University of South Dakota will present a brief overview of the quartets and discuss what to listen for in the Octet. The Darius Milhaud Society will co-host the festival with The Cleveland Institute of Music and the Cavani Quartet. This quartet, in residence at The Institute, will join the Bowling Green University String Quartet, the Daedalus Quartet of the University of Akron, the Canton Symphony Quartet, the Tremont Quartet, and the Artemis Quartet, who will play the Octet with the Cavani Quartet. More details will be available in the next Newsletter. Music lovers are invited to attend these Centennial performances. For information, please call the Darius Milhaud Society at (216) 921-4548, or write to the Society at 15715 Chadbourne Road, Cleveland, Ohio 44120.
ABRANVANEL RECEIVES MEDAL  Maurice Abravanel, Director Emeritus of the Utah Symphony, long-time colleague and friend of Darius Milhaud, member of the Honorary Committee and supporter of the Darius Milhaud Society, was awarded a National Medal of the Arts in a ceremony held at the White House in Washington, D.C. on Tuesday, July 9, 1991. Mr. Abravanel was one of twelve recipients of the Medal, awarded for exceptional contributions to the cultural life of the nation.

Mr. Abravanel conducted at the Théâtre des Champs-Elysées in Paris on June 7, 1933, the premiere of Milhaud’s ballet Les Songes, choreographed by Balanchine. He later recorded the work with the Utah Symphony. Mr. Abravanel also made recordings of other important Milhaud works, including L’homme et son désir, Symphonic Suite No. 2, and Pacem in Terris, the last with the participation of the Mormon Tabernacle Choir.

Mr. Abravanel accepted an honorary doctorate and delivered the commencement address at The Cleveland Institute of Music in May 1982.

DARIUS MILHAUD AWARD  Composer Jonathan McNair, student of Donald Erb, was the recipient of the annual Darius Milhaud Award during commencement ceremonies on May 18, 1991, at The Cleveland Institute of Music, where he also received his Doctor of Musical Arts degree in composition. In a letter of thanks sent to the Darius Milhaud Society, Dr. McNair said: “I consider it a tremendous honor, which brought added dimension to the sense of accomplishment felt in conferral of the degree... Receiving the Darius Milhaud Award, having learned about Maestro Milhaud’s commitment to creative excellence and his tireless efforts, is an event of great encouragement to me. I hope that my own efforts will enrich our community.”

Dr. McNair holds a Master of Music degree from Southern Methodist University and a Bachelor of Music from Appalachian State University. He received an individual fellowship from the Ohio Arts Council for 1991-92 and has filled many commissions for musical works. He is president of EPICYCLE: an ensemble for new music and participates in grant-writing, repertoire selection and concert production for the group. He is Lecturer in Music at Cuyahoga Community College, adjunct instructor at Ursuline College, and Lecturer in Symphonic Literature at Case Western Reserve University.

CONCERT IN AIX  Michel Camatte, Director of the Darius Milhaud Conservatory in Aix-en-Provence, France, conducted performances of two Milhaud works as part of the Conservatory program presented on December 9, 1990. Heard were La cueillette des citrons and Le boeuf sur le toit. The first is music for a ballet presented at the 1950 Lemon Festival in Menton, Monaco. Le boeuf sur le toit is a ballet with scenario by Jean Cocteau in which Milhaud uses Brazilian dance rhythms. It was first performed in Paris in 1919.

Madame Madeleine Milhaud was in attendance for the program, and she will assist Mr. Camatte and the Minister of Culture in planning the major centennial presentations in 1992 to celebrate Milhaud’s hundredth birthday in Aix, where the composer not only spent his boyhood but continued to return during the summers until the beginning of World War II.

CENTENNIAL CATALOGUE PUBLISHED  Gabriel Vialle, music critic of the newspaper “La Marseillaise”, contributed an article about Darius Milhaud and a catalogue listing of his works, published in a booklet honoring Milhaud’s centennial birthday, as well as those of his colleagues in Les Six, Arthur Honegger and Germaine Tailleferre. The Darius Milhaud Society thanks Mr. Vialle and also Mr. Bernard Maarek, who was in charge of the publication, for sending copies to the Darius Milhaud Society. Mr. Maarek is a functionary of the Agence Régionale pour la Coordination des Activités Musicales (ARCAM). The organization is located in the building which was the home of Darius Milhaud in Aix-en-Provence.

LEROUX LEAVES BAY AREA  After living in the Bay area for 31 years, Jean-Louis LeRoux and his wife Marta have left San Francisco to take up residence in Uruguay. Mr. LeRoux was conductor for the San Francisco Ballet and is founder of the San Francisco Contemporary Players and the Chamber Symphony of San Francisco. For eleven years he conducted the Performance Group at Mills College during the period of Darius Milhaud’s tenure there. He also served for four years as conductor of the Modesto Symphony. He was oboist in the San Francisco Symphony from 1960 to 1980 and for four years in the San Francisco Opera.

In May 1989, Mr. LeRoux came to Cleveland to prepare and conduct Milhaud’s opera Médée (Medea) in its new English translation, produced by the Darius Milhaud Society at The Cleveland Institute of Music. He has agreed to return to San Francisco during the 1992-93 season to participate in the Centennial Celebration of Darius Milhaud.

We are deeply grateful to those named below for sending contributions to this issue: Nancy Arnold, Michael Blume, William Bolcom, Margaretta Bourgeois, Alison Brewster, Paul Cherry, Jean Cootes, Francine Bloch Danóen, Jerry Davidson, Leon Evans, Jane Galante, Ann Gresham, Marshall Griffeth, Annette Johannson, Dorothy Johnston, Louis and Annette Kaufman, Ruth Lamm, Ursula Korneitchouk, Bernard Maarek, Jonathan McNair, Robaline Meacham, Madeleine Milhaud, Stephen Miller, Margaret and Paul Nelson, Anne Patterson, Clinton Phillips, Jerry Rosen, Content Sabininsky, Donald Spieth, Gloria Swisher, Gabriel Vialle, Mary Walsh, Burton Weber, Scott Wilkinson, Roger Zahab.
CONTRIBUTORS

The Darius Milhaud Society extends warmest thanks to those who have made contributions since publication of the last Newsletter. Gifts of $100.00 or more are marked by an asterisk. If your gift has arrived after press time for this issue, your name will be included in the next issue of the Newsletter.

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The Darius Milhaud Society is a non-profit organization founded in 1984 to encourage and expedite performances of Milhaud's music. The Society as of May 1991 has initiated, organized and helped sponsor nine festivals of Milhaud's music in Cleveland and has assisted other Milhaud Festivals nationwide. The Society has also published a Newsletter two or three times annually since 1985. In that same year the Darius Milhaud award was established to be given annually to an unusually gifted, versatile and accomplished student at URC Cleveland Institute of Music. The Society is in touch with music departments and independent music leaders throughout North America to encourage performances of Milhaud's music.

The Darius Milhaud Society is not affiliated with any other institution or organization and depends for funding on the gifts of those who care about Milhaud's music. If you have not yet made a contribution to the Society for 1991, please send your tax-deductible gift at your early convenience.

RECORD UPDATE

The Darius Milhaud Society is always very grateful for information about new or reissued recordings. We thank Mesdames Madeleine Milhaud and Francine Bloch Danoën for their assistance. Numerous new recordings have been made in the past few months. As soon as the Darius Milhaud Society receives precise information, it will be listed in the Newsletter.

La cheminée du Roi René : Athena Ensemble, reissue of CD Chandos 6536. Also includes Divertissement, Pastorale, Suite d'après Corrette and Two Sketches.

La cheminée du Roi René : Prague Wind Quintet, Supraphon SPR 110372

La création du monde, Les songs, Concertino de printemps, Concerto No. 1 pour piano et orchestre : Darius Milhaud, conductor. Pearl PRL 9459


Scaramouche: in Music for Two Pianos. John Ogdon and Brenda Lucas, pianos. IMP 11

Sonatine for flute and piano: Loie Poulain, flute, Daria Hovora, piano. ADDA CD 581176

The September 1991 issue of the Haverstick and Ballyk catalogue lists on p. 2 the recording of Le boeuf sur le toit by the Czech Philharmonic, Vladimir Valek, conductor, as one of the ten top-rated recordings by CD Review in their August 1991 issue. The recording received top rating of 10 for performance and 10 for record quality. The recording is available from H & B on Supraphon SPR 1519, for $13.97.

To order, call 1-800-222-6872.
DARIUS MILHAUD PERFORMANCE CALENDAR, 1990-1991

These are the performances made known to the Darius Milhaud Society. If you know of other performances of Milhaud works, please send the information for inclusion in the next Calendar listing.

NORTH AMERICA

CANADA
November
29 QUEBEC, Montreal, McGill University. *Concertino de printemps*: Contemporary Music Ensemble, Blaise Magrièvre, violin; Bruce Mather, conductor.

May

UNITED STATES

September
4 WASHINGTON, D.C., Radio Station WETA. *Suite provençale* (recording): Conservatory Society Orchestra, S. Baudo, conductor.
14 CALIFORNIA, Oakland, Coffee Mill Gallery. Unnamed work for clarinet and piano: Rudy Tapiero, clarinet.

October
5 & 6 MASSACHUSETTS. *L'album de Madame Bovary*: William Bolcom, piano.
25 CALIFORNIA, University of California, Davis. *Concerto for Clarinet*, with piano reduction, and *Suite* for violin, clarinet and piano: Jerome Rosen, clarinet; Robert Samson Bloch, violin; Diane Phaff, piano.

November
2, 3 NEW YORK, Marymount Manhattan Theatre. *Le pauvre matelot* (see above)
7 WASHINGTON, D.C., McDonald Recital Hall, The American University. *Trois rag caprices, Saudades do Brasil, Chanson sur des airs créoles (Trois ans de souffrances), Chansons de Négresse (Sans feu ni lieu), Vocalise, La création du monde* (piano, four hands): Ann Gresham, soprano; Jerome Barry, baritone; Mark Jaster, mime; Alan Mandel, piano; Alfred Clark, piano.

December
4 NEW YORK. *Concerto for Percussion and Small Orchestra*: New York Chamber Symphony, Gerard Schwarz, conductor.
9 ARIZONA, Tucson. *Concerto for Percussion and Small Orchestra*.
12 NEW YORK, Queen's College, Flushing. *Concerto for Percussion and Small Orchestra*.

January
11, 12 PENNSYLVANIA, Lehigh Valley, Muhlenberg College Center for the Arts. *Symphonie concertante*: The Lehigh Valley Chamber Orchestra, Donald Spieth, Music Director.
12 WASHINGTON, D.C., Hirshhorn Museum. *Machines agricoles*: 20th Century Consort, with William Sharp, baritone, Sara Stern, flute, Loren Kitt, clarinet, Truman Harris, bassoon, Elisabeth Adkins, violin, Roberto Diaz, viola, David Hardy, cello, Robert Oppel, contrabass; Christopher Kendall, conductor.
14 NEW YORK, Alice Tully Hall. *Cello Concerto*: Richard Hirschi, cello; Jupiter Symphony Orchestra, Jens Nyaard, conductor.

February
1 CALIFORNIA, Oakland, Mills College Concert Hall. Unnamed work for cello and piano: Paul Hale, cello; Belle Bullwinkle, piano.
25 NEW YORK, The Juilliard School, Focus! '91, Juilliard Theatre. *Symphonie No. 4*.

March
2 SOUTH DAKOTA, Rapid City. *Suite française*, *Concerto No. 1 for Cello and Orchestra*: Black Hills Symphony, with Elizabeth Bensusis, cello; Jack Knowles, conductor.
2 OHIO, Dublin. *Naissance de Vénus*: Kenyon College Chamber Singers, Benjamin Locke, conductor.
KENTUCKY, Lexington. *Naissance de Vénus*: see March 2.


GEORGIA, Atlanta. *Naissance de Vénus*: See March 2.

TENNESSEE, Nashville. *Naissance de Vénus*: See March 2.


VIRGINIA, Charlottesville, University of Virginia, Old Cabell Hall. *Scaramouche*: Yvaine Dusit and Content Sablinsky, duo-pianists.

NEW YORK, New York Festival of Song, Weiler Hall. *Chansons du carnaval de Londres, Chansons de Nègresse, Poèmes juifs*: Joan Morris, soprano; William Bolcom, piano; and others.

NEW YORK, Alice Tully Hall. *Suite* from John Gay’s “Beggar’s Opera” in setting by William Bolcom and Darius Milhaud: NYAL. See also March 24, New York Festival of Song.

CALIFORNIA, Grass Valley, St. Joseph's Hall, Music in the Mountains. *Quatre visages et Le printemps*: Accord Chamber Music Society; Dean Franke, violin; Susan Chan, viola; Jennifer Culp, cello; Marc Shapiro, piano.

CALIFORNIA, San Jose, First Unitarian Church. *Piano Quartet*: Ensemble Accord Piano Quartet.

FLORIDA, Jacksonville University. *Concerto for Percussion and Small Orchestra*.


INDIANA, Lafayette, Purdue University. *Concerto for Percussion and Small Orchestra*.

PENNSYLVANIA, Edinboro State University. *Cinq petites symphonies*.

CALIFORNIA, Oakland, Mills College, F. W. Olin Library. *Sonata No. 4 in A major* from an anonymous manuscript, and *Sonata No. 1 for viola and piano*: Nathan Rubin, viola; Belle Bulwinkle, piano; also speakers, Associate Professor of Music, Michelle Filion, Music Department Chair; and Assistant Professor David Bernstein.

OHIO, Cleveland Institute of Music, Milhaud Choral Festival. *Main tendue à tous, Cantate de la guerre, Cantate de la paix*: Old Stone Singers, Warren Scharf, conductor; *Les deux cités, Naissance de Vénus, Quatrains valaisans*: Robert Page Singers, Robert Page, director; *Borechu, Mourners' Kaddish, Shema Yisroël*: Epworth-Euilid Chancel Choir, Margaret Sihler Anderson, director, Stephen Smith, tenor; Andrew White, baritone; Betty Meyers, organ; *Trois psaumes de David, Les amours de Ronsard*: Cleveland Choral Artists, Paul McGahie, director; assisted by Mary Kay Ferguson, flue; Jerome Simas, clarinet; Mark de mio, bassoon; Jay Matthews, horn; Laura Russell, violin; Heather Walker, viola; Anitza Dreyfuss, cello; Christine Haff, contrabass.

NEW YORK, Weill Recital Hall. Unnamed work, performed by the Atlantic Sinfonietta.

NEW YORK, St. Peter’s Church. Unnamed work, performed by Sylvan Winds.

OHIO, Cleveland Institute of Music, Milhaud Choral Festival. *Saudades do Brasil (Tipta)*: Christopher O’Riley, piano.

WASHINGTON, Seattle, Santa Fe Chamber Music Festival in Seattle. *Saudades do Brasil (Tipta)*: Christopher O’Riley, piano.
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<td>CALIFORNIA, Oakland, Mills College. <em>The Solo Songs of Darius Milhaud</em>, Dr. Anne Patterson, guest lecturer.</td>
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<tr>
<td>May 1</td>
<td>CALIFORNIA, Oakland, Mills College. Discussion of the 18th century manuscript, source of melodies for Milhaud's <em>Sonate No. 1 for viola and piano</em>; led by Dr. Michelle Fillion, Music Department Chair and Associate Professor of Music, and Dr. David Bernstein, Assistant Professor of Music.</td>
</tr>
</tbody>
</table>

**INTERNATIONAL**

<table>
<thead>
<tr>
<th>Month</th>
<th>Event Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>December 9</td>
<td>FRANCE, Aix-en-Provence, Conservatoire Darius Milhaud. <em>La cueillette des citrons</em> and <em>Le boeuf sur le toit</em>: Conservatory Orchestra, Michel Camatte, Director of the Conservatory, conductor.</td>
</tr>
<tr>
<td>December 15</td>
<td>FRANCE, Paris, Conservatory of the XXme Arrondissement. <em>Petite Symphonie No. 5 (Dicteur à vents)</em>.</td>
</tr>
<tr>
<td>December 22</td>
<td>GERMANY, Munich, Komtal. <em>Concerto for Percussion and Small Orchestra</em>: Orchester des Musikvereins, students of Community College.</td>
</tr>
<tr>
<td>December 30</td>
<td>PORTUGAL, Porto. <em>Concerto for Percussion and Small Orchestra</em>.</td>
</tr>
<tr>
<td>1990</td>
<td>Performances of <em>Concerto for Marimba and Vibraphone</em> in England, Finland, Germany (2), Luxembourg, Japan (Tokyo, Yogyar Karta), and Switzerland.</td>
</tr>
<tr>
<td>January 23</td>
<td>SWITZERLAND, Zürich. <em>Six petites symphonies</em>.</td>
</tr>
<tr>
<td>March 11</td>
<td>FRANCE, Paris, Concert Rare. <em>Quatuor No. 3</em>, with Florence Katz, voice.</td>
</tr>
<tr>
<td>March 26</td>
<td>BELGIUM, Brussels. <em>Quartet No. 4</em>: Bartok Quartet.</td>
</tr>
<tr>
<td>April 7</td>
<td>FRANCE, Valenciennes. <em>Sextuor</em>: Sextuor à cordes de l'Atelier Instrumental d'Expression Contemporaine.</td>
</tr>
<tr>
<td>May 18</td>
<td>FRANCE, Senlis. <em>Sextuor</em>: Sextuor à cordes, see April 7.</td>
</tr>
<tr>
<td>May 22</td>
<td>NORWAY, Oslo. <em>Concerto for Percussion and Small Orchestra</em>.</td>
</tr>
<tr>
<td>May 27</td>
<td>GELSENKIRCHEN. <em>Concerto for Percussion and Small Orchestra</em>.</td>
</tr>
</tbody>
</table>
May (cont’d)

(date unknown) AUSTRIA, Vienna. L’homme et son désir: Ensemble Kontrapunkte.

June
5, 7, 8, 9 ISRAEL, Tel Aviv. Concertino d’été: Ya’akov Avent, viola; Kibbutz Chamber Orchestra, Zion Shambadal, conductor.

The following performances during 1989 - 1990 have been made known to the Darius Milhaud Society since publication of that Darius Milhaud Performance Calendar:

UNITED STATES

1989
October
15 IOWA, Sioux City, Morningside College. Child Poems: Dr. Harry Moon, tenor; Arne Sorenson, piano.
17 IOWA, Orange City, Northwestern College. Scaramouche: Jennifer and Beth Mitchell, duo pianos.

1990
February
9 HAWAI1I, University of Hawaii at Manoa. Catalogue de fleurs: Annette Johansson, mezzo-soprano; Marion McKay, piano.
11 SOUTH DAKOTA, Vermillion, University of South Dakota. Concerto for Marimba and Vibraphone: Suzanne Satterfield, percussion, with University of South Dakota Symphony Orchestra.

April
22 CALIFORNIA, Inverness. Sonate No. 1 for viola and piano: Anabel Barahal, viola; Dorothy Johnstone, piano.
28 NEW MEXICO, Albuquerque, University of New Mexico. Suite for violin, clarinet, piano: Charlton Lee, violin; Kristin Reda, clarinet; Jennifer Case, piano.

June

July
10 CALIFORNIA, Santa Barbara, Music Academy of the West. Le boeuf sur le toit (Cinéma Fantasie): Zvi Zeitlin, violin; Russell Miller, piano.
15 NEW YORK, Brooklyn, Bargemusic. Saudades do Brasil (TijucA): Christopher O’Riley, piano.

August
8 CALIFORNIA, Quincy, Feather River Camp. Sonatine for flute and piano: Duo Linos: Yaada Weber, flute; Philip Manwell, piano.
25 CALIFORNIA, Healdsburg, Redwoods Festival. La création du monde: Neal Kirkwood Quintet and players from Santa Rosa Symphony.
29 CALIFORNIA, Berkeley, University of California, Hertz Hall. Suite for violin, clarinet, piano: Michelle Dulak, violin; David Schneider, clarinet; Mayo Tsuzuki, piano.

EUROPE

1990
July
29 MONTE CARLO, Palais Princier. Concerto No. 1 for cello and orchestra: Mstislav Rostropovich, cello; Monte Carlo Philharmonic Orchestra, Alain Lombard, conductor.

August
<table>
<thead>
<tr>
<th>Work Title</th>
<th>Opus</th>
<th>Performance Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>L'album de Madame Bovary</td>
<td>Op. 128b (1933)</td>
<td>NA October 5, 6, 1990</td>
</tr>
<tr>
<td>Borechu</td>
<td>Op. 239 (1944)</td>
<td>NA May 19, 1991</td>
</tr>
<tr>
<td>Cantate de la guerre</td>
<td>Op. 213 (1940)</td>
<td>NA May 19, 1991</td>
</tr>
<tr>
<td>Cantate de la paix</td>
<td>Op. 166 (1937)</td>
<td>NA May 19, 1991</td>
</tr>
<tr>
<td>Catalogue de fleurs</td>
<td>Op. 60 (1920)</td>
<td>INT January 17, 1991</td>
</tr>
<tr>
<td>Chanson sur des airs créoles</td>
<td>NA November 7, 1990</td>
<td></td>
</tr>
<tr>
<td>Concertino d'été</td>
<td>Op. 311 (1951)</td>
<td>INT June 5, 7, 8, 9, 1991</td>
</tr>
<tr>
<td>Concertino de printemps</td>
<td>Op. 135 (1934)</td>
<td>NA November 29, 1990</td>
</tr>
<tr>
<td>Concerto pour clarinette</td>
<td>Op. 230 (1941)</td>
<td>NA with piano reduction, October 1990</td>
</tr>
<tr>
<td>Concerto for Marimba and Vibraphone</td>
<td>Op. 278 (1947)</td>
<td>NA February 11, 1990; INT (dates unknown) England, Finland, Germany, Luxembourg, Switzerland, Japan</td>
</tr>
<tr>
<td>Deux poèmes de Cendrars</td>
<td>Op. 113 (1930)</td>
<td>INT January 11, 1991</td>
</tr>
<tr>
<td>L'homme et son désir</td>
<td>Op. 48 (1918)</td>
<td>INT May 1991</td>
</tr>
<tr>
<td>Main tendue à tous</td>
<td>Op. 169 (1937)</td>
<td>NA May 19, 1991</td>
</tr>
<tr>
<td>Naissance de Vénus</td>
<td>Op. 292 (1949)</td>
<td>NA March 2, 3, 4, 5, 6, 7, 8, April 12, May 19, 1991</td>
</tr>
<tr>
<td>Le pauvre matelot</td>
<td>Op. 92 (1926)</td>
<td>NA October 26, 27 and November 2, 3, 1990</td>
</tr>
<tr>
<td>Petite symphonie No. 3 (Dixtuor)</td>
<td>Op. 75 (1922)</td>
<td>INT December 15, 1990</td>
</tr>
<tr>
<td>Cinq petites symphonies</td>
<td>Op. 43, 49, 71, 74, 75 (1917-22)</td>
<td>NA April 22, 1991</td>
</tr>
<tr>
<td>Sept poèmes de Paul Claudel de la connaissance de l'Est</td>
<td>Op. 7 (1912, 1913)</td>
<td>INT January 1991</td>
</tr>
<tr>
<td>Le printemps</td>
<td>Op. 18 (1914)</td>
<td>NA March 30, 1991</td>
</tr>
<tr>
<td></td>
<td>No. 4 Op. 46 (1918)</td>
<td>INT March 26, 1991</td>
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<tr>
<td></td>
<td>No. 6 Op. 77 (1922)</td>
<td>NA August 15, 1991</td>
</tr>
<tr>
<td>Quatrains valaisans</td>
<td>Op. 206 (1933)</td>
<td>NA May 19, 1991</td>
</tr>
<tr>
<td>Sextuor</td>
<td>Op. 368 (1958)</td>
<td>INT April 7 and May 18, 1991</td>
</tr>
<tr>
<td>Shema Yisroël</td>
<td>Op. 239 (1944)</td>
<td>NA May 19, 1991</td>
</tr>
<tr>
<td>Sonata No. 1 for viola and piano</td>
<td>Op. 240 (1944)</td>
<td>NA April 22, 1990 and May 1, 1991</td>
</tr>
<tr>
<td>Sonatina for flute and piano</td>
<td>Op. 76 (1922)</td>
<td>NA August 8, 1990</td>
</tr>
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Vocalise  Op 105 (1928): NA November 7, 1090


Talks: California: November 7, 1990; May 1, 1991; Florida: April 10 and unknown April date, 1991; Ohio: May 19, 1991

INDEX OF PERFORMANCE LOCATIONS

NORTH AMERICA

CANADA: November 29, 1990; May 1991
ARIZONA: December 9, 1990
CALIFORNIA: April 22, August 25, 26, 29, September 14, October 25, 26, 27, 28, 1990; February 1, March 3, 17, 30, 31, May 1, 2, June 8, 29, August 3, 1991
COLORADO: July 22, 1991
DISTRICT OF COLUMBIA: September 4, November 7, 1990; January 12, 1991
FLORIDA: April 6, 1991
GEORGIA: March 5, 1991
HAWAII: February 9, 1990
ILLINOIS: March 7, 1991
INDIANA: March 8, April 14, 1991
IOWA: October 15, 17, 1989
MASSACHUSETTS: October 4, 5, 1990; April 22, 1991
NEW MEXICO: April 28, 1990
NORTH CAROLINA: March 4, 1991
NEW YORK: October 25, 26, 27, November 2, 3, December 4, 12, 1990; January 14, February 25, March 24, 25, May 5, 14, 16, 30, July 13, 1991
OHIO: March 2, 3, April 12, May 19, 1991
PENNSYLVANIA: January 11, 12, February 8, 9, April 21, 1991
SOUTH DAKOTA: February 11, 1990 and March 2, 1991
TENNESSEE: March 6, 1991
VIRGINIA: March 24, 1991
WASHINGTON: July 21, August 21, 1991

INTERNATIONAL

AUSTRIA: May 1991
BELGIUM: March 26, 1991
CZECHOSLOVAKIA: January 1991
FINLAND: date unknown, 1990
FRANCE: November, December 9, 15, 1990; January 11, 14, 17, February 13, March 11, 24, April 7, May 18, 1991
GERMANY: December 22, unknown dates (2), 1990; May 6, 27, 1991
GREAT BRITAIN: August 18 and unknown date, 1990
ISRAEL: June 5, 7, 8, 9, 1991
JAPAN: unknown dates (2) 1990; January 1991
MONTE CARLO: July 29, 1990
NETHERLANDS: January 5, 1991
NORWAY: May 22, 1991
AWARD RECIPIENTS ACTIVE  We have received the following information from earlier recipients of the Darius Milhaud Award:

DAVID WOLFSON, 1986, composer, is based in New York. He is a founding member of the EM/R dance Company, for which he serves as Music Director and Resident Composer. He wrote four works for electronic keyboard and percussion for the September 1990 concert of the Company. Also in 1990, the Bassoon Quartet of the Cleveland Orchestra premiered his *The Muffin Manifesto*, a set of variations on "Do you know the Muffin Man?", and the Holy Cross High School Percussion Ensemble presented *Pandora's Box*. *Heat Lightning* for solo percussion was premiered in May 1991 at the Manhattan School of Music. Equity Actors under the aegis of Maximillion Productions near the 600th performance in January of Mr. Wolfson's children's musical review *Story Salad IV*. *Story Salad V* was being readied for February performance.

MARLA BERG, 1988, soprano, returned to Cleveland to sing in the Cleveland Opera production of *Carousel* in May 1991. In June she sang the role of Eurydice in Lyric Opera Cleveland's production of Offenbach's *Orpheus in the Underworld*. In 1990 Ms. Berg made her debut with Glimmerglass Opera as Miss Wordsworth in *Albert Herring* by Benjamin Britten. She did concert work with the Colorado Children's Chorale in Vail, and in December sang the *Messiah* with the Queens College Choral Society.

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