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## The Darius Milhaud Society Newsletter, Vol. 11, Fall 1995

Darius Milhaud Society

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# THE DARIUS MILHAUD SOCIETY NEWSLETTER

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Cleveland, Ohio

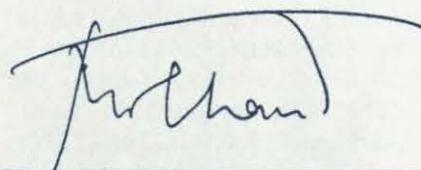
Fall 1995

Vol. 16, No. 3

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*I have hardly any requirements [in order to be able to work]. I have not, in particular, any need for silence nor for solitude, which is very convenient for the family.....Noise does not bother me, whether it happens to be the radio of a neighbor or the fair on the Boulevard de Clichy under my windows. I can work no matter where. Silence does not bother me either! Nor solitude! However, I adore the feeling of family life around me. . . . . A journey does not prevent me from working, but on the contrary, allows me to do it. I work*

*marvelously well on a train. As for boats, number of my works have been composed on oceans, the Atlantic or the Pacific. . . . . My 4th Symphony was entirely written during the voyage from San Francisco to Le Havre via the Panama Canal, a journey lasting more than a month.*



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## MILHAUD'S MY HAPPY LIFE NOW AVAILABLE IN ENGLISH

It was not until 1995 that the English translation of Darius Milhaud's complete memoirs became available. This recent translation was completed by Christopher Palmer, who added a valuable introduction. The book was published by Marion Boyars in London and New York under the title *My Happy Life*.

Mrs. Boyars has kindly agreed to give a substantial discount to **Newsletter** readers who wish to order this invaluable source of information about Milhaud's life and works. Please use the enclosed separate page that accompanies this **Newsletter**, and your order will be filled promptly.

The first edition of Milhaud's autobiography through 1949 was originally published in French by Julliard in Paris as *Notes sans musique*. In 1952 Knopf published *Notes Without Music* after Milhaud had added a new chapter. This edition was translated by Donald Evans and edited by Rollo H. Meyers. Belfond (Paris) published Milhaud's completed memoirs in French in 1974 under the title *Ma Vie Heureuse* and reissued the book in paperback in 1987. The later chapters detailing information about works and events for the last twenty years of Milhaud's life are now available in English for the first time.



The picture above shows Milhaud at his desk in 1910 when he was writing his first opera, *La Brebis égarée*. The picture is shown on the cover as well as inside of the recently published version of Milhaud's complete memoirs in English printed under the title *My Happy Life*. See the article on this page and the insert page, enclosed for **Newsletter** readers who wish to order the book at a discount.

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## MADAME MILHAUD MAKES PRIZE-WINNING RECORDING

Madame Madeleine Milhaud chose texts from Flaubert's novel, *Madame Bovary*, for performance with Darius Milhaud's piano music, *L'Album de Madame Bovary*. She recorded the work in 1995 at Temple Saint Marcel in Paris with Alexandre Tharaud, pianist. The CD Naxos 8.553443 subsequently was awarded the Grand Prix de l'Académie de la Nouvelle Académie du Disque. The CD, which also includes performances by Mr. Tharaud of *La Muse ménagère* and *Saudades do Brasil* is available in the U. S. from Naxos of America as well as from other American distributors. Phone Naxos at 1-800-756-2967 and ask for Laurence Vittes. The FAX number is (818) 769-5048.

## NATIONAL HONORARY COMMITTEE

Madeleine Milhaud, Chair	David Cerone	Lou Harrison	Jean-Louis Le Roux	Lawrence Schoenberg
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Dave Brubeck	Jane H. Galante	Leon Kirchner	Ned Rorem	Odette V. Wurzbarger
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### MILLS COLLEGE ALUMNAE CLASS OF 1945 ESTABLISHES MILHAUD PERFORMANCE ENDOWMENT

The annual Mills College alumnae reunion for 1995 was held on the Mills campus from October 5th through 8th and had the largest attendance on record, with 395 registrants. The 50th reunion year Class of 1945 gathered in Alderwood Hall on October 5th for a buffet dinner, after which class members met to discuss the allocation of their gift to the College. After considering all of the options presented by the Reunion Planning Committee, the Class voted to designate part of the gift, in the amount of \$100,000, to the establishment of the *Darius Milhaud Performance Endowment*.

The purpose of the *Milhaud Performance Endowment* is to help facilitate annual public presentations of the composer's music that are significant and that are premieres in the Bay area whenever feasible. The Music Department of Mills College will continue to be in charge of planning and organizing the annual Milhaud concert, and a committee of alumnae chosen by members of the Class of 1945 will serve in an advisory capacity for *Endowment* presentations.

As part of the Mills College reunion of 1995, the Music Department presented a concert of music by Milhaud and Stravinsky on Friday evening, October 6th. (See the separate article on this concert, p. 3.)

On Saturday, October 7th, the Class of 1945 held a memorial service to commemorate deceased classmates. The Mills College Chaplain, Dr. Linda Moody, was in charge of the service. Following the Invocation and Responsive Reading of text by Ralph Waldo Emerson and Dr. Moody's reading of Anne Noland Winslow's "They are with us still", two Class members - Jane McVeigh Raney and Martha Tway Mills - read the names of those to be commemorated. A period of reminiscence with impromptu statements by Class members and their guests was followed by a prayer and a musical program.

Featured were *Legend*, Op. 59, No. 10 in b flat minor for piano four hands by Dvorak, performed by Christine Oertel Sjögren and Jean Roy Holm Shell; *Enfantines* (from three poems by Jean Cocteau) arranged by Milhaud for piano four hands, played by Leone LaDuke Evans and Jean Roy Holm Shell; *Gay Rondo* written for two pianos by Katharine Mulky Warne, performed by Mary Ausplund Tooze, '44, and Robaline Jenne Meacham, '43; *Whispers* for piano by Katharine Mulky Warne, with Robaline Jenne Meacham as soloist; and

*Scaramouche*, one of Milhaud's most familiar works for two pianos, performed by Leone LaDuke Evans and Mary Ausplund Tooze. The performance of *Scaramouche* had been especially requested by Emilie Reese Greene, who also was responsible for the idea of the memorial service. Some of those present commented that the service was one of the most meaningful activities of the reunion.



Shown above are three members of the Class of 1945 Mills College Reunion Planning Committee. Left to right are Jean Roy Holm Shell, who made a notebook of Class news and information from College days; Emilie Reese Greene, Class Agent, who was in charge of general planning and fund raising; and Margery Foote Meyer, who was in charge of the Fund Raising Committee. Photo by Clinton Warne

### TROIS RAG-CAPRICES FOR BAND

Milhaud's *Trois Rag-Caprices*, originally for piano, is now available for band, arranged by Dutch composer Johann de Meij. The work, published in Amsterdam by Amstel, can be purchased from Hal Leonard in the United States. Contact Paul Lavender. Mr. de Meij conducted the Arnhem Symphonic Winds in a CD recording, *Ratatouille*, which includes the band version of *Trois rag-caprices*, along with other works arranged by him for band. The record title refers to a work by Satie, entitled *Ratatouille satirique*.

## MADELEINE MILHAUD PERFORMS AT MILLS

The Mills College Alumnae 50th Reunion Committee invited four emerita faculty members and one emeritus faculty member to join the Class in celebration of the 1995 reunion held at the College from October 5th through 8th. Although former Dean of Faculty David French was unable to be present, the four invited women came for the Class dinner on Saturday, October 7th. Attending were Ruth Gillard, (former Sociology faculty member and Head Resident of Orchard Meadow Hall), Madeleine Milhaud (French literature and diction faculty member), Marie Nogues (Head and member of the faculty of Physical Education), and Enid Shoor (Dean of Students and faculty member in French).

Madame Milhaud participated in other activities during the Reunion week. On Wednesday, October 4th, she gave a lecture in the Ensemble Room of the Music Building; she conducted a Master Class on Milhaud's songs on October 5th; and on October 6th she performed the *récitante* part of *Suite de quatrains*, written by Milhaud for her. See the article below for further details.

## MILLS MILHAUD CONCERT FEATURES STRAVINSKY TOO

On Friday, October 6, 1995, the annual Milhaud concert at Mills College featured works by Milhaud and his friend and colleague Igor Stravinsky. A highlight of the concert was the opportunity to hear Madeleine Milhaud perform *Suite de quatrains*.

In 1919 and 1920 soon after his return from two years in Brazil in the French Embassy with Paul Claudel, Milhaud wrote two works with unusual texts that call for the same instruments - voice, flute, clarinet, bassoon, violin, viola, cello and contrabass. *Catalogue de fleurs* was performed by Elizabeth Eshleman, soprano, and *Machines agricoles* by Miriam Abramowitsch, mezzo-soprano. *Suite de quatrains* for *récitante*, flute, clarinet, cello, contrabass and harp, was performed by Madeleine Milhaud, *récitante*. The three works were conducted by Jonathan Khuner. Performers for all three were Angela Koregelos, flute; Ben Goldberg, clarinet; Jennifer Culp, cello; and Joe Preussnes, contrabass. Other performers for *Catalogue de fleurs* and *Machines agricoles* were Greg Barber, bassoon; Bevin Kelley, violin; and Carla Picchi, viola; for *Suite de quatrains*: George Brooks, E flat alto saxophone, and Anne Adams, harp. *Vocalise* was performed by Shannon Callahan, soprano, and Belle Bullwinkle, piano. *La Libertadora* for two pianos was performed by Mary Ausplund Tooze and Leone LaDuke Evans. *Three Songs from Shakespeare* by Stravinsky, for voice, flute, clarinet and viola, was performed by Miriam Abramovitsch, Angela Koregelos, Ben Goldberg, and Carla Picchi. David Abel, violin, and Julie Steinberg, piano, played Stravinsky's *Suite Italienne*.



The snap shot above was taken in the courtyard outside the Ensemble Room of the Music Building at Mills College, at the conclusion of the memorial service which honored deceased members of the Mills College Class of 1945. With Madame Madeleine Milhaud are Mary Ausplund Tooze, seated, and Robaline Jenne Meacham. Photo by Clinton Warne

## COLLAER - GALANTE BOOK STILL AVAILABLE

Jane Hohfield Galante's graceful translation into English of Paul Collaer's *Darius Milhaud* may still be ordered. Only a few copies remain, so Newsletter readers are advised to send requests as soon as possible. A discount is available for this book if you use the form on the separate insert page.

Included in the book is the complete catalogue of Milhaud's works compiled by Madame Madeleine Milhaud, as revised and reformatted by Jane Galante. The catalogue is an incomparable reference source for any one seriously interested in Milhaud's music.

*Darius Milhaud* includes a valuable introduction by Mrs. Galante that discusses Milhaud's years in the United States. Paul Collaer comments on many of the composer's works, with detailed analyses of certain of them. The chapters are organized by genre, such as string quartets, operas, ballets, orchestral and choral works, those with religious texts, various kinds of chamber music, solo music and vocal music with piano and/or instrumental accompaniment.

Collaer updated his original text for the 1982 French edition (Slatkine [Geneva and Paris]) when Madame Milhaud's comprehensive catalogue was included for the first time. The English translation by Mrs. Galante became available in 1988, and will be out of print when the remaining few copies are taken. For reviews, see the Vol. 4, No. 2, Summer 1988 Newsletter, p. 10, and Vol. 6, Nos. 1-2, Spring/Summer 1990, p. 12.

## CONTRIBUTORS

The Darius Milhaud Society is very grateful to those who have supported our efforts to make Milhaud's music better known. These activities include the encouragement of performances, with initiation of more than a dozen festivals in Cleveland that have offered well over 100 local Milhaud premieres, activities as a liaison with publishers, publication of the **Darius Milhaud Society Newsletter** and of the Darius Milhaud Performance Calendar, establishment of the Darius Milhaud Award, and organization of the annual auditions for the Darius Milhaud Performance Prizes.

Listed below are the names of those who sent gifts in 1995 after publication of the Spring/Summer 1995 **Newsletter**. Donors from May 26 through December 31, 1995 are listed below. Those who have given during 1996 will be named in the next **Newsletter**. If you have not yet contributed in 1996, please send your gift as soon as possible to be assured of receiving the Spring/Summer 1996 **Newsletter**, which is now in preparation. The 1996 issues will be sent by first-class mail to those who contribute \$30.00 or more.

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## WE NEED YOUR SUPPORT!

If you have not yet sent a contribution to the Darius Milhaud Society in 1996, or if your latest gift was made before May 26, 1995, you are urged to renew your support before August 1st in order to be sure of receiving the 1996 **Newsletter** and the Darius Milhaud Performance Calendar for 1995-1996. Please use the space below to indicate the areas of the Society's activities in which you are particularly interested. We look forward to hearing from you.

Yes! I would like to help the Darius Milhaud Society continue to encourage performances of Milhaud's music all over the world. My gift of \$..... is enclosed to help support the Society's efforts and to receive the **Newsletter** and the *Performance Calendar* for one year.

I am interested in the following :

- ☐ scores
- ☐ recordings
- ☐ performances
- ☐ publications
- ☐ Milhaud repertoire list (please specify category)
- ☐ **Newsletter** and *Performance Calendar*

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## NEWS THROUGH REVIEWS: RECORDINGS

The CD recording, *Unicorn-Kanchana* DKP 9155 [DDD], with performance by Boaz Sharon, pianist, of Milhaud's *L'Album de Madame Bovary*, *Les Charmes de la vie*, *Four Sketches*, *Polka from L'Eventail de Jeanne*, *Saudades do Brasil*, *Tango des Fratellini*, *Trois rag-caprices*, *Trois Valses de Madame Bovary* and *Cinq grimaces* (by Satie, edited by Milhaud in 1925 after Satie's death), was recently reviewed by Elliott Hurwitt for *Opus Schwann*. We are very grateful to Mr. Hurwitt for sharing the information with *Newsletter* readers. (See information p. 8, about availability of some of these scores at Presser.)

"The voluminous catalog of Darius Milhaud includes music for all sorts of instruments in all sorts of combinations, but only a relatively small number of major works for solo piano..... Milhaud's own recordings of a few of his solo piano works were the best available in their day..... In more recent years, there have been quite a few Milhaud piano discs, but only one great one, recorded for Nonesuch by William Bolcom in 1975. Now there is a second superb offering, by the Israeli pianist Boaz Sharon.

"The music on this disc falls into three general categories. In the first are ..... [Satie's] *Cinq grimaces*..... [and Milhaud's] *Tango des Fratellini* ..... and *Polka* ..... written in his lightest style. His *Trois rag-caprices* are more considerable works in a vernacular vein..... the *Trois valses* taken from the 1934 Jean Renoir film of *Madame Bovary* are slight ventures in waltz style.

"In Milhaud's exotic mode [the 2nd category] are the justly popular *Saudades do Brasil*..... Their infectious and sultry rhythms set Milhaud on a course that he would return to again and again throughout his career, drawing on the music of Brazil, Mexico, Martinique, and other Latin and Afro-Caribbean cultures.

"The third stylistic category represented here is the least known, and in many ways the most striking. This is a deep, autumnal side of Milhaud. The *Four Sketches* (*Esquisses*) (1941) are the most frequently played pieces in this lyrical mode on the present disc. Even more impressive is *L'Album de Madame Bovary* ..... and the late (1957) *Les charmes de la vie*, inspired by the paintings of Watteau.

"Similarly, the playing on this disc can be divided into three parts. Sharon is pretty good at bringing out the inherent playfulness of the lighter pieces [but]..... in the case of the *Trois rag-caprices*, ..... William Bolcom's interpretations [are] preferable..... [As for *Saudades do Brasil*] this is really the only good one aside from Bolcom's and the four selections that Milhaud himself recorded way back in 1928 and 1930. .... [O]f course Milhaud's own recordings are inimitable, full of rubato and rhythmic freedom and the rippling, arpeggiated chords we associate with the lost art of Romantic-era pianism.

"Sharon really comes into his own in the least known

pieces, the brief elegiac and melancholic works. In the *Four Sketches*, Sharon's interpretations are preferable to the others known to me ..... In *L'Album de Madame Bovary* Sharon is without competition .....

"This, then, is something very rare, a recording that brings before the public some great and neglected music in performances of tremendous musicality and intelligence. The sound is excellent and the liner notes generally good..... I give it my very highest recommendation."

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LASER DISC GAZETTE: Review of VoxBox CD 2 VXB 5109, reprinted in H & B catalogue, July 1995

The CD contains *Petites symphonies Nos. 1-6*; *Piano Concerto No. 2*; *Suite Cisalpine*, *Le Boeuf sur le toit*; *Concerto for Percussion and Small Orchestra*; *Viola Concerto No. 1*; *La Muse ménagère*; and *Le Carnaval d'Aix*. Darius Milhaud and Louis de Froment, conductors; Radio Luxembourg Orchestra, various soloists.

"These recordings were made when Milhaud was alive and he himself conducts the symphonies, the viola and percussion concertos, and the saucy *Carnaval d'Aix*....a work that should be recorded much more often. The music is witty, pithy, and buoyant...His symphonies...are but three and four minutes long...Enjoy this [set], which contains so many 'only' performances."

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### LEON SOULE

The Darius Milhaud Society was greatly saddened to learn of the death of Professor Leon Soulé on December 13, 1994, after a brief illness. Dr. Soulé, an emeritus professor of history and former acting chair of the history, anthropology and art departments at Cleveland State University, was for several years an active member of the Darius Milhaud Society's Board. He helped plan and implement festivals and gave strong financial support to the Society along with his widow, pianist Lucile Soulé, also a Board member. Professor Soulé, a native of New Orleans, earned all his academic degrees at Tulane University and had been on the faculty there. He taught at Ohio State University before going to Cleveland State. He was faculty representative to the CSU trustees and served twice as president of the American Association of University Professors. Dr. Soulé was an aficionado of Gilbert and Sullivan and directed *The Mikado* and *Trial by Jury* at the East Cleveland Theater.

## NEWS THROUGH REVIEWS, BOOKS: MY HAPPY LIFE

The Darius Milhaud Society is very grateful to Mrs. Marion Boyars for making available the European reviews from which the following summaries are excerpted for readers of the Newsletter.

ANDREW THOMPSON, *The Musical Times*, date unknown:

"At long last, Darius Milhaud's ..... [Notes] *without music*, has been reissued in a brand new extended edition renamed *My happy life*. Eight new chapters bring the story from 1947 up to 1972, two years before his death; there are other welcome improvements in the form of photographs, catalogue of works, and a good introduction by Christopher Palmer. The original book was written in fits and starts while convalescing in San Francisco in 1944, yet it is remarkably coherent - a fast narrative pace takes us briskly through the crowded events of his hyperactive life, and without a whiff of self-indulgence. Certainly, he reveals himself as extremely well informed, with a voracious appetite for life; little seemed to escape his attention. I much enjoyed re-reading the accounts of his childhood in Provence, the scandals of 1920s Paris, the death of Satie, fruitful contact with Schoenberg in Vienna, the 1937 International Exhibition, and the historic Berlin performances of *Christophe Colomb* in 1930. Setbacks are recalled without rancour - how unlike a composer! - for whereas Honegger quickly became established as a serious heavyweight, Milhaud was unjustly typecast in his native France as a joker, *Les Choéphores* pushed into the background by *Le Boeuf sur le toit*. And even though Stravinsky maliciously put Diaghilev against him, he regarded his Russian rival as the greatest musician of the century.

"Milhaud's serene, laid-back philosophy saw him through the terrible 1930s, when, as a prominent Jewish figure, the rise of Nazism appeared particularly threatening. Bound to a wheelchair by chronic arthritis, he nevertheless continued his hectic schedule in America during the war years, composing prolifically and teaching at Mills College. With his incomparable willingness to 'fit in' and oblige his hosts, he adapted his methods to a very different style of curriculum; how refreshing he found the self-confidence of his students, who didn't think of composition as 'reserved for exceptional beings, but something to be done with greater or less success, and always with ease and gusto'. Indeed, the New World, both north and south, did much to develop his pluralistic, accepting outlook. During his brief spell in Brazil (1917-19) as secretary to the poet and diplomat Paul Claudel, he had surrendered to the overwhelmingly grandiose landscapes and luxuriant vegetation in their full sensuous immediacy. This surely inspired the monstrous prolixity of his own *oeuvre* which paralleled that of Claudel, his literary collaborator, similarly 'carried away by the interior flood of lyricism that swept him along like a kind of force of nature'. No sybarite, Milhaud thrived on raw

experience: he would travel second class with warm-hearted Spanish peasants, explore the street-life of Naples, and sit in the cheap seats at the theatre with the *hoi-polloi*. And wherever he travelled, he enjoyed the music of the people, which frequently found its way into his own. Autobiographies tend naturally to peter out, and Milhaud's final chapters are not very illuminating. His last years consist of a veritable triumphal procession, a whirlwind of commissions and performances, of which the most important was the opera *David*, a tribute to the new State of Israel. A [sic] ecumenical gesture inspired *Pacem in terris*, setting of Pope John XXIII's encyclical. Confidently taking the events of 1968 in his stride, he interested himself in the efforts of the avant-garde, especially Berio, and even attempted a piece of *musique concrète*. As a Professor of Composition at the Paris Conservatoire, he saw his role as liberating his students from the inhibitions of their (necessary) academic training. Interestingly, Christopher Palmer, in his introduction, suggests that Milhaud's ill health may even have stimulated his work - one also thinks of the invalid Proust labouring over the interminable *A la recherche...* No complaints from the composer: 'In spite of my miserable physical state, I have had a marvellous life'."

JAMES HARDING, *BBC Music Magazine*, August 1995:

"When he died in 1974 ..... the vastly prolific composer had written ..... in practically every genre ..... He was also an excellent pianist, violinist and conductor, often premiering his own and others' music. .... He had an unquenchable appetite for life, and the sparkle of his generous personality irradiates this elegant translation of his autobiography ..... It is proof of his good nature that, a devout Jew, Milhaud collaborated happily with the militantly Catholic Claudel, and that he was one of the very few with whom the prickly Erik Satie never quarrelled ..... "

B. F., *The Irish Times*, June 17, 1995:

"..... Milhaud belonged to the ..... generation of the 1920s which reacted against Wagner and stressed light, clear textures, tunefulness, brio and rhythm. There is a memorable portrait of Satie, one of the saints of art for Milhaud's set, and much about Paul Claudel who wrote the libretto for his magnificent opera *Christophe Colomb*. The second World War sent Milhaud, his wife and son into exile in America, where at Mills College in California he taught an entire emerging generation of American musicians..... As the title indicates, he genuinely enjoyed his life..... The geniality and inherent goodness of the man, which can be felt in his sun-warmed music, come through richly ..... "

"In a century in which Jews have been a dominant force across the musical spectrum, the temptation by the Jewish public to perceive the composer, the conductor and the virtuoso as cultural icons is perhaps understandable.

"Not all those held to the collective bosom have relished the notion that their faith and calling are intertwined. Darius Milhaud, the French composer, was one, however, for whom religion, profession and nationality were not uncomfortable bedfellows.

"Indeed, this delightful autobiography begins with the words: 'I am a Frenchman from Provence, and, by religion, a Jew,' two absolutes which throughout his life were undoubted sources of pride and inspiration.

"Milhaud - one of the group of 'Six', dubbed ..... as the exponents of a new musical doctrine ..... was unquestionably a giant of 20th century music, though his public acceptance never equalled that of his close friends Poulenc or Honegger.

"Maybe it was the sheer scale of his output ..... that made music-lovers shy away from exploring a remarkable repertoire.

"Milhaud's musical tastes were well-nigh universal; from avant-garde and jazz to the pulsating rhythms of the street music of Brazil and the solemnity of the synagogue.....

"It is a measure of the quality of the translation (by Donald Evans, George Hall and Christopher Palmer) that the essence of Milhaud is not obscured ..... Though personalities, events and developments move in abundance at alarming speed through his narrative, this never descends into mere name-dropping.

"Milhaud spent most of his adult life at the centre of 20th-century French music, art and literature and his enthusiasm for the new and his admiration for the achievements of fellow musicians and his students on both sides of the Atlantic is generous but never excessive....."

ELIZABETH ELLIS HURWITT, *Opus Schwann*, Spring 1996:

The following review appeared in the American publication *Opus Schwann*, and the Darius Milhaud Society is pleased to be able to include excerpts from the article in this Newsletter.

"I am a Frenchman from Provence and, by religion, a Jew.' With the first line of his memoirs, Darius Milhaud makes plain his own strong sense of who he is and where he comes from. Milhaud's sturdy identity withstood a lifelong struggle with crippling arthritis. He delighted in his wife and son, and the company of friends and students. Despite the wheelchair, he managed to indulge his passion for travel. But his main preoccupation was always with completing his next piece..... He entitled his life story simply, *My Happy Life*.

"Milhaud expanded his original 1949 manuscript, *Notes sans musique*, for the Knopf American edition in 1952. He later amplified it for Belfond to include virtually his entire life. (The last chapter is dated June 1972. Milhaud died in June 1974 at the age of 81.) The 1995 edition published by Marion Boyars at last makes these final chapters available in English, translated and newly prefaced by British music writer Christopher Palmer. Though this edition has its flaws, it is the only English version of Milhaud's full account, not just of his life, but of the cultural life of a century.

"Milhaud's moral poise contrasts oddly with the riot of enthusiasms ..... we associate with the 1920s. Yet he enjoyed a *succès de scandale* throughout *les années folles*. The press identified Milhaud as the ringleader of the scandalous 'Six,' and derided his work as superficial. Venerated elders such as Saint-Saëns lamented the 'aberrations' of polytonality Milhaud employed; audiences became violent at the premieres of

his *Deuxième suite symphonique*, *Protée*, and his first opera, *La Brebis égarée*. Today, Milhaud's music sounds much as he himself described it in his interviews with Claude Rostand. 'I always have the impression of continuing, following out what came before me, logically, in a spirit of renewal and normal evolution, but not absolute revolution.'

"Editing this book must have been no easy task. *My Happy Life* shifts back and forth in time with casual regularity. Such lyrical digressions permit Milhaud to sketch scenes of his many travels, link recurring themes among his friendships and collaborations, and note his encounters with practically every important modern figure you can name. His outpourings of composition are discussed, as it were, en route.

"Palmer's introductory essay is sensitive and insightful. He rightly identifies the beauty of Milhaud's work as emanating from his humanity, which fills the memoir. The body of this edition, however, is riddled with typographical errors ..... the mangling of names and dates is a real problem.....

"Palmer's impulse to understand Milhaud more intimately points up one of the paradoxes of *My Happy Life*: the more Milhaud tells about himself, the more we want to know. This book is chock full of history, brimming with personality, but remains psychologically elusive. Perhaps Palmer left his real work undone. He could undoubtedly have written a fine new biography of Milhaud. Someone should take up this task where Palmer left off."

## MILHAUD SCORES AVAILABLE AT PRESSER

From time to time, publisher Theodore Presser, Inc. issues educational memos. Scores of music by Darius Milhaud originally published in France have recently become available for purchase from Presser.

Two piano works mentioned by Presser sell at quite reasonable prices. They are *Saudades do Brasil* and *Polka*. The *Saudades*, a collection consisting of twelve pieces in two books of six each, have titles named for different areas of Rio de Janeiro, Brazil, where Milhaud spent two years during World War I as secretary to Paul Claudel in the French Embassy. The *Saudades do Brasil* were actually written in 1920 after Milhaud's return to Paris. Although Milhaud uses many South American rhythms that fascinated him from the moment he arrived in Rio during Carnival, there are no quotes from Brazilian melodies. Milhaud invented his own melodies that simulate Brazilian song, and the writing is often bitonal, which adds the composer's own inimitable color to the whole.

*Polka* is a piano piece that is part of a collection, *L'Eventail de Jeanne*, written by eight composers who designed it as a surprise in honor of Jeanne Dubost, who hosted numerous *soirées* of music by Parisian composers during the 1920s. Besides Milhaud, two members of Les Six were included - Poulenc and Auric;

the other composers of *L'Eventail de Jeanne* were Ravel, Ibert, Roland-Manuel, Marcel Delannoy and Roussel. For details about the music itself, See James Harding's book, *The Ox on the Roof*, 1972 edition, available from Da Capo Press, New York.

Several study scores of works previously accessible only on rental (even for perusal), are now available for purchase from Presser. They are:

*Musique pour San Francisco*, Op. 436, for orchestra

*Ode pour Jerusalem*, Op. 440, for orchestra

*Stanford Serenade*, for oboe solo and 11 instruments

*Suite in G*, for string orchestra

All of these works are originally published by Eschig, and the study scores, available from Presser, were reprinted to honor Milhaud's centennial birth anniversary. Performance materials are available on rental, also from Presser.

*Suite de sonnets*, published by Eschig, may now be purchased from Presser, performing materials included. *Suite de sonnets*, written in memory of Francis Poulenc, uses 16th century texts for four solo voices (soprano, alto, tenor, bass), with flute, oboe, bassoon, trombone, viola and piano.

## RECORDING OF ANI MAAMIN WINS PRIZE

On March 6, 1995, Madame Madeleine Milhaud was sent a letter by Silvio Saragossi, Secretary General of the Académie du Disque Lyrique to notify her that the CD recording of Milhaud's *Ani Mammin, un chant perdu et retrouvé*, written to a text by Elie Wiesel, had been selected to receive the Prize of S.A.C.D, Orpheus, for the best recording of an opera, comic opera or secular oratorio by a French composer. The announcement of the winner and the award of the Golden Orpheus took place on Monday, March 20th in the Ampitheater of the Opera-Bastille.

The CD recording of *Ani Maamin* was made under the direction of Paul Méfano, with soloists Sharon Cooper, Anna Parus, Michel Londsdales, Bernard Freyd, Michel Hermon, Jean Négroni, the Madrigal of Bordeaux and Ensemble 2 E 2 M. The record is available for purchase in both Europe and the United States under the Arion label - 1 CD Arion.

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## ECOLE DE MUSIQUE DARIUS MILHAUD

While many celebrations of Milhaud's centennial birth anniversary were taking place, Madame Madeleine Milhaud agreed in July 1992 to become Honorary President of the newly founded Darius Milhaud Music School in Gif-sur-Yvette, a small town near Paris where Fernand Léger lived and died. (Léger was the set and costume designer for Milhaud's ballet *La Création du monde*.)

As its inaugural undertaking, the school sponsored a concert in December 1992 that included a film on Milhaud's life, followed by performance of several of his works, directed by one of his former students, Roger Calmel. (Mr. Calmel arranged Milhaud's incidental music for Anouilh's play, *Le Bal des voleurs* as a suite for clarinet and piano.)

In the beginning of 1993 the School began publication of a little journal which was given the title *Caramel mou*, (named after a Milhaud piece written in 1921 for performance in a Cocteau play and scored for clarinet, saxophone, trumpet, trombone and percussion. (The work is also published by Eschig as a piano solo.)

In the October 1993 issue of the journal *Caramel mou*, Brigitte Bianchi ended her article on Milhaud by saying, "His dynamic energy, his gentle tenderness with children, the irony and power of his writing, are traits of his character expressed with force and passion and to which our school naturally dedicates its own pedagogical ambition."

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