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Darius Milhaud Society

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At last in La Création du monde, I had the opportunity I had been waiting for to use those elements of jazz to which I had devoted so much study. I adopted the same orchestra as used in Harlem, seventeen solo instruments, and I made wholesale use of the jazz style to convey a purely classical feeling.....Léger's contribution helped to make it an unforgettable spectacle. The critics decreed that my music was frivolous and more suitable for a restaurant or a dance-hall than for the concert-hall. Ten years later the self-same critics were discussing the philosophy of jazz and learnedly demonstrating that La Création was the best of my works.....
LA CREATION DU MONDE: FERNAND LÉGER ET L’ART AFRICAINE

In Europe, one of the exciting events of year 2000 was the Fernand Léger exhibit in Geneva, Switzerland. In the brochure announcing the exhibition, the description of its purpose included the following comments, translated from the French:

".....This ballet was produced .....under the direction of Rolf de Mare (founder of the Swedish Ballet) with the collaboration of the poet and writer Blaise Cendrars for the scenario, Darius Milhaud for the music and Fernand Léger for the decor and costumes - a spectacle that, with its blend of bright colours and new sounds, recalled the customs and myths of Africa.

"This [Fernand Léger] exhibition, which has been assembled in collaboration with the Musée Barbier-Mueller, evokes the discovery of primitive arts by Europeans from the middle of the 19th century onwards. These discoveries led to an interest in new forms by French artists in the early 20th century. With the aid of works from the Josef Muller collection, which has been enlarged upon by Monique and Jean Paul Barbier-Mueller, his daughter and son-in-law, the exhibition will shed light on the influence of these so-called primitive forms upon artists such as Rouault, Braque, Matisse and Picasso.

"The intention is to revive the memory of The Creation of the World by assembling maquettes of the original décor, photographs and projects that arose from this collaboration of celebrated artists. The music composed for the ballet ..... was inspired by jazz. The ballet, choreographed by Jean Borlin, derives its momentum literally from [the] theme of the creation of Heaven and Earth, the appearance of life and man, and the meeting of a couple.

"[Léger's] constant passion for modern life and the mechanical world was not to be diminished by other interests. Furthermore, the drawings, gouaches and the large oil paintings enable the viewer to situate the work of Fernand Léger in a larger creative context."

The exhibition featured a nook with information about Milhaud’s music along with pictures, the first page of the score to La Création du monde and recordings for listening within the room. The ballet was performed in the museum in December and the music was to be repeated during January in a different venue. (See a separate article concerning performances of Milhaud’s music in connection with the exhibits.)
Several students of Micheline Mitranî visited the exhibition at the Museum of Art and History in Geneva during December 2000. Note the standing designs by Fernand Léger for the original ballet La Création du monde, which premiered in 1923 with Milhaud's music.

**MILHAUD'S MUSIC PERFORMED AT EXHIBITION**

As part of the Léger exhibition, an entire concert of Milhaud's music featured a revival of the ballet *La Création du monde* performed at the Museum of Art and History in Geneva on December 15, 16 and 17, 2000. The four performances took place on December 15th and 16th at 8:30 p.m. and on the 16th also at 6:00 p.m.; and on December 17th at 3:00 p.m.

Choreography based on Jean Börlin's original concept for the work was created by Millicent Hodson with Kenneth Archer, who designed the costumes after those of Fernand Léger. The scenario was based on Blaise Cendrars' original. The music was performed by Ensemble Contrechants under the direction of Olivier Cuendet, and the dancers were members of the Ballet of the Grand Theater of Geneva.

The December program was divided into two parts. The first half consisted of *Caramel mou* (1920) for jazz orchestra, *Trois Chansons de négresse*, op. 148b, for voice and piano (1936-37) to poems by Jules Supervielle, and *L'Homme et son désir*, op. 48 (1918), Milhaud's first ballet, on a text by Paul Claudel, in concert performance by Ensemble Contrechants, led by Olivier Cuendet, with Gyslaine Waelchli, soprano, Marie-Laure Chabloz, mezzo-soprano, Jean Klug, tenor and Philip Nielsen, bass. Ensemble Contrechants also performed *Caramel mou* and *Ms. Chabloz* with Bahar Dördüncü, piano, presented *Trois Chansons de négresse*. After the intermission, *La Création du monde* provided the spectacle for the second half of the program.

Musicians performing *La Création du monde* were: Verena Bosshart and Polina Peskina, flutes; Sylvain Lombard, oboe; René Meyer and Guillaume Le Corre, clarinets; Alberto Guerra and Alberto Biano, bassoons; Laurent Estoppey, saxophone; Jean-Charles Masurier, horn; Alain Bertholet and Gérard Métrailler, trumpets; Jean-Marc Daviét, trombone; Sébastien Risler, piano; Hans Egidi and Nicolas Jacquier, violins; Frédéric Kirch, viola; Pascal Michel, cello; Jonathan Haskell, contrabass; Chantal Mathieu, harp; Nicolas Curti, Thierry Debons, Raúl Esmerade, Didier Métrailler, Stéphane Péchoux, and François Volpé, percussion.

Dancers were: Sékouré, Aska Swift, and Mbongwé, Karyn Benquet (human beings); Nsissim, Grant Aris, and Gnuil, Heather Telford (messengers of the gods); the Nguils (the magicians): Héléne Bourbillon and Alma Munteanu, priestesses of the tree of life; Céline Cassone and Alma Munteanu, priestesses of the machete; Sun Xia-Ojun and Yanni Yin, genies of water; Gregory Batardon and Fernanda Barbosa, egg-shaped magicians; Claire Pascal, sorceress of the marimba; Asier Uriagereko, sorcerer of the xylophone; the Fetishists of FAM: Nicolas Robillard, wire mesh man; Elia Coppens, cube-shaped man; Bruno Roy, bird man, Giuseppe Bucci, circle man; the Animals: Christina Johnson, bird with orange wings; Elizabeth Laurent, bird with blue wings; Vanessa Le Mat, bird with gold wings; Migena Alite, bird with green wings; Ilias Ziragachi, the red monkey; Anil van der Zee, the yellow monkey; Christopher Lam, the striped insect; Yukari Kami, the speckled insect.

Other participants were: builders of sets, John Campbell Scenic Studio; construction of costumes and masks, Phil Reynolds and Robert Allsopp under the direction of Diane Williams; lighting, Manuel Bernard; artistic counselor and coordinator, Cynthia Odier, assisted by Lina Rodriguez; General Director of the Grand Theater of Geneva, Renée Auphan; Ballet directors, François Passard and Giorgio Mancini; mistress of the ballet, Isabella Padovani. In charge of the exposition for the Museum of Art and History was César Menz, assisted by Danièle Fischer Huelin and Ursula Ramseier.

The Ensemble Contrechants, under the direction of Olivier Cuendet is scheduled to give a concert performance of Milhaud's *La Création du monde* on January 23, 2001 at BFM in the Theodore Turrettini auditorium as part of a program including *Les Trêtaux de maître Pierre* by De Falla and *Le Petit Mahagonny* of Kurt Weill.

Also as part of the exposition but outside the Museum, Milhaud's music for films *Madame Bovary* directed by Jean Renoir and *L'Espoir* by André Malraux are to be shown at CAC Voltaire from January 17 to 31, 2001, as part of a series chosen to reflect the creative effervescence of Fernand Léger and of the School of Paris. The film series is to include Léger addressing such subjects as the music of Milhaud, dance, jazz, mechanics and even the circus. Films were chosen to illustrate the same subjects Léger discussed.
WHAT HAPPENS IN LA CREATION DU MONDE VERSION 2000?

The article below was printed in the program for performances of Milhaud's La Création du monde on December 15, 16, and 17, 2000 at the Museum of Art and History in Geneva, Switzerland. Millicent Hodson and Kenneth Archer reconstructed the choreography of Jean Börlin and costumes and scenery of Fernand Léger for the performances. They described their intentions as follows: (Translated from the French)

"The scenario for La Création du monde version 2000 is based on La légende des origines, the first African myth that appears in the Anthologie nègre of Blaise Cendrars. To reconstruct the choreography, we have used the two known versions of the scenario, one dating from 1923 and the other from 1924. We have also taken into account the annotations in the musical score of Darius Milhaud as well as the indications given by Fernand Léger for the costumes.

"In considering the sources from 1923, we discovered that the scenario published in the booklet distributed at the time of the performances of La Création du monde does not correspond with reviews of the spectacle that appeared in the press. When the ballet was again presented in 1924 in Paris, Rolf de Maré published a new scenario. We have used this version to reconstruct the spectacle that we put forward for you here. The essential difference between the choreographic version of the original (1923) and the second (1924) rests upon the relationship between the ensemble of characters and the duo danced by the first man and the first woman. The second scenario suggests a more ritualistic atmosphere. The magic characters circle about at the center of the scenes to observe the danced rounds of the creation.

"In order to make the corps de ballet, composed of twenty-four soloists, more homogeneous - thus capturing Milhaud’s compositional idea of jazz soloists - we have given each character a name, inspired also by indications that Léger had made apropos the costumes. It is thus that names have arisen such as the egg-shaped magician and the genies of water, the sorcerers of the marimba and the sorcerer of the saxophone. The Malakas, messengers of the gods described in the version of 1923, open the ballet on stilts, like the dancers Dogon. Adopting the terminology of Blaise Cendrars, they are called Nsissim, countenance of the human soul, and Gnoul, face of the corporal envelope. They are the masters of ceremony. We have placed them at first behind the stage curtain in such a way that they can appear in silhouette and execute a dance that prefigures the one following in the ballet. As soon as the curtain is opened, they become witnesses of the manifestation of the other categories of creation."

THE AFRICAN ADVENTURE OF FERNAND LÉGER

The following article by Guitele Maldonado appeared in the October 2000 issue of L'Oeil. (Translated from the French)

"The meeting of modern artists with African art was truly engaged and quasi-mythic in 1905-1906, with the first acquisitions of masks and statuettes by Vlaminck, Braque and Matisse. Starting with this date, a dialogue was instituted, rich and fertile in formal discoveries and in supple innovations, those of cubism and expressionism. In the midst of this shared enthusiasm, Fernand Léger, in spite of his narrow association with the history of the cubist movement, was an exception and was neither a discoverer nor an admirer of African art. On one occasion however, he sacrificed to.....the 'Negro crisis' deplored by Cocteau, the 'Nérophilia' described by Apollinaire, to conceive sets and costumes for La Création du monde, a spectacle first presented on October 25, 1923 by the Swedish Ballet at the Theater of the Champs-Elysées.

"Until 1914, artists and collectors amassed objects of 'Negro art', chosen with clear esthetic criteria, in a joyous amalgam between African art and the oceanic revelation of their profound misunderstanding of the context of its creation and the function of the works. Following World War I, due to external circumstances (the presence of African troops in France, the discovery of black American jazz), interest in 'Negro art' developed.....although ethnographic knowledge rested on esthetic pleasure..... For the moment, it was enough to recognize the artistic quality of the works and to integrate them into the history of art. [In 1920 there began a debate over the value of African art.] But the 20s saw above all the spread of an African imagery that impregnated all sectors of creativity, from the poetry of Tzara and Cendrars to spectacles, the success of Negro balls, and culmination in 1925 with the founding of the Negro Review by Rolf de Maré with the sulphurous star Josephine Baker.

"In such a context, along with the frenzy of spectacles after the war, the idea of a Negro ballet was not lacking; it crystallized ..... and found its interpreter in the avant-guardist troupe of the Swedish Ballet. ..... Jean Börlin, phenomenal dancer and choreographer of the troupe had dreamed of presenting a solo in which he would transform himself into a 'Negro sculpture'.....In 1921 Blaise Cendrars published a Negro Anthology, a compilation of African legends gleaned from French and Swiss libraries..... In spite of little interest in 'Negro art', Fernand Léger..... [who had worked with Cendrars twice before], triggered La Création du monde which focused on the stage the fascination with a milieu.....and more extensively with an epoch. Drawing on his readings of African myths, Cendrars wrote a new account of the genesis.....Actually the ballet situates itself with the very beginning: the curtain rises on the 'confusion preceding the creation', before three divinities appear - Nzame, Medere and N'Kva - who give form to the chaos of creating in the incessant turbulence plants, animals and finally humans, Sekoumé and Mbongwé, Man and Woman. Then, around these two principals and their union,
the rhythm abates and at the dawn of history the universe seems to find its course and its equilibrium: 'The clouds disappear. The sky is clear. The dance begins gently, very calmly. The couple isolate themselves in a kiss which carries like a wave. The moon and the stars shine. It is the springtime of human life.' The cosmogony imagined by Cendrars reflects the desire for regeneration which will tug at the post-war society, for whom the vital energy of art and the African narratives offer a fascinating response. The music of Darius Milhaud, on rhythms inspired by American jazz, exalts the impression of power which is free in an atmosphere that Léger wanted to evoke of an enigmatic world ruled by primitive and disturbing forces. Thus he imagined a stylised natural decor (the curtain at the back represented the sky and clouds) from which the three sacred and somber deities emerge, marionnettes fifteen feet high, composed of flat geometric forms. Before them the dancers evolve, surge and disappear, metamorphosed into imaginary creatures in simplified forms. The aim of these three artists and of the choreography is lofty: this ballet in fact 'will become the only possible Negro ballet in the entire world and will be the one which remains as the model of the style'. But there is no question here of observation of or faithfulness to the reality of Africa, and all is deliberately 'transposed': the scenario like the music is only distantly African and if Léger envisaged going to the British Museum in London or the Museum of the Trocadero in order to soak up 'Negro art', he will do nothing of the kind. He derives his ideas from photographic documentation of works by Marius de Zayas or Carl Einstein from which he chooses his preparatory designs, recopying then simplifying to the maximum the fluid structures of statues and masks, preferring formal objects at the same time the most massive (then the most precise and the most independent) and the most dynamic: Léger's interest actually lies in the constitution of an entirety departing from autonomous elements and that on the level of the costumes acts like a spectacle ensemble. The relaying of the photograph (which frames, isolates on neutral ground, grows from fragments and flattens volumes) excludes the real object from Léger's research and favors an inverse integration of the formal language of African art in its own cubo-futuristic vocabulary, made from surfaces covered with flat tones, from geometric elements and from contrasting forms.

The coming of the Modern Stage

"If Léger respects the dominant colors (black, white and ochre) wanted by Cendrars in conformity with the statues and the masks, and if he works to create an atmosphere more or less African, his interest is elsewhere, and below the surface he designs another universe: 'There is another thing than man, animals and plants, there are objects; one must deal with them, they are fixed or animated.' African art and the legend imagined by Cendrars are put at the service of a radically new vision of the spectacle; conceived in a limited space with a minimum of depth, the action happens in a succession of planes and seeing, independently of the drama, to express the dynamism of the modern world. The strongly contrasted lighting and the snips of rhythm in short sequences, the gigantic marionnettes incarnating the instructing gods, the fluidity of movements constrained by rigid costumes, all underline the relationship with the universe of the machine, where Léger illustrated the same year the power of his fascination, in the sets for the film of Marcel L'Héberier..... In order to create a totally new spectacle, Léger seeks to integrate the human element into the rest of the scenic picture and works on another scale than that of man, from which [comes] the height of the divinities and the masking of the bodies. Thus the routine spectacles and their too easy identification with characters is broken: 'Nothing on the stage which resembles a room. A complete transposition, a new extravaganza is created, a whole new and unexpected world evolves before them.' In this perspective, African iconography participates actively in the effect of strangeness and surprise aroused by the spectacle and which brought him outraged reactions from some of the critics: 'What an aberration to engage living dancers to imitate by contortions the forms of exotic sculptures', one could read in Comoedia. Precisely there lies the radical novelty of the spectacle of Cendrars, Milhaud, Börlin and Léger, which, in the renewal of choreography and the language of body movement invents, in a narrow association between primitivism and modernity, a spectacle unifying poetry, music, dance and painting in a total work of art in which Léger affirms himself as the 'primitive of an epoch to come'."
In 1923, when Darius Milhaud wrote his score to *La Création du monde*, he had returned only recently from a tour of conferences and concerts in the United States where there had been the opportunity again to hear New York jazz, which he had discovered in London in 1920. Greatly impressed by this music, he published in *Le Courrier musical* a rather long article, 'L'évolution du jazz-band et la musique des Nègres en Amérique du Nord' (The Evolution of the Jazz Band and Negro Music in North America), in which he asserted that *St. Louis Blues* and *Aunt Hogard Children's Blues* express ‘the same tenderness, the same sadness, the same faith that animate the slaves who, in their songs, are comparable in their way to the Jewish captives in Egypt, calling with all their soul to Moses to save them.....’. But, in this musician who is a resolute innovator, there is as much poignant nostalgia that expresses songs of servitude as there is extraordinary instrumental audacity and the seductive rhythms of jazz.

*La Création du monde* then is the product of a strange interaction between a fundamental myth very freely interpreted by the scenario of Blaise Cendrars and the reminiscences of the black music of exile. There is no influence of ethnic African music - which we know only a little - that later nourished the researches in repetitive music. Thus, if jazz took some time to become accepted by a public whose ears were accustomed to more harmony and less syncopation, the paradox of a ballet drawing on two distinct cultural sources in spite of their common origin, has not shocked anyone. African and Afro-American culture are reunited here in the very evocation of a ‘mythic primitivism’ all borrowed from imagination. *La Création du monde* is a kind of animated fresco, a fluid poem in which the polytonality of Darius Milhaud opens dreamlike spaces at every moment ....

“A prolific composer, Darius Milhaud uses possibilities for writing music like the eclectic being and player he is, taking his references not in history but in space. Indefatigable traveler, in France, in Europe, in America (‘Aix is the capital of an ideal Provence which goes from Jerusalem to Rio de Janeiro’, he said). Milhaud has multiple connections with mythology, literature, poetry, the plastic arts, folklore, in a way that nourishes his imagination for working so that he appropriates everything in respecting one principle: ‘It is necessary to use these borrowed themes so that one makes music that is new and personal.’

Anti-conformist, Milhaud could not help but be close to Erik Satie - a master - and [other] musicians in quest of a renewal of musical language, Francis Poulenc, Arthur Honegger, Georges Auric, Louis Durey and Germaine Tailleferre, with whom he found himself associated in the famous ‘group of Six’, thus named by Henri Collet. But also intensely necessary were his relationships with the poets, the immortals among his contemporaries, Paul Claudel, André Gide, Jean Cocteau or Blaise Cendrars. An artist, Milhaud knew that a true poet has a desire, a need to escape from the word [as an end in itself] and to use it to attain a shimmer of feeling, by which poetry approaches becoming music. Thus, in the vast work of Darius Milhaud, *La Création du monde* is only one example in the productive meeting of the arts from which he drew creative energy all his life.”

MILHAUD AND JAZZ

These program notes by Phillipe Albéra were printed in the program for the ballet performances of *La Création du monde* in Geneva on December 15, 16 and 17, 2000. (Translated from the French)

“In the years following World War I Darius Milhaud wrote his most inventive scores. His attachment to provençale music, linked to his ancestry, then the precocious discovery of Brazilian music, inscribes him among the composers who, in the 20th century, applied themselves to oral traditions to renew musical language. One is not astonished that he welcomed jazz with enthusiasm, when American orchestras, just after the war, made their appearance on the Parisian scene (the composer had just heard them in New York). Milhaud will speak of the ‘shock, the sudden awakening, this school of rhythms which rescues us, these sonorous elements until then never grouped together and abruptly at our disposition’, as well as ‘the importance of syncopation in the rhythms and melodies, placed over a bass of a muffled regularity as essential as blood circulation, heart beats and the pulse’. He will note again the ‘focus on percussion....becoming a complex solo instrument’, ‘the new instrumental technique, the piano having the dryness and the precision of a drum or a banjo, the resurrection of the saxophone, the trombone with its glissandos....’ One can read beneath the surface in this enthusiastic description of jazz bands certain elements which appear in the two great ballets that Milhaud composed at that moment: *L'Homme et son désir* and *La Création du monde*. Interest in jazz fits in with the concern to integrate music called trivial by the intellectuals (Cocteau borrowed at that era from the music hall and the circus) and to stand against pre-War esthetics: symbolism, impressionism, postromantism, expressionism, etc. It coincides with the concern for new music which was to be sober, without emphasis, almost objective in its expression and which, in its wish to wipe out romantic influence, would choose classical models. Thus Milhaud will speak of the ‘stripped down
melody, sustained by the very precise and frugal rhythmic basis' of jazz music. He will also underline its 'primitive' character, producing 'this formidable rhythmic power as well as melodies so expressive as to attain 'tragic' [status] and sometimes 'a disconcerting complexity'.

"If the brief piece of jazz titled Caramel mou - in the spirit of those numerous pieces inspired directly by the jazz of the time - and the Trois Chansons de nègresse, which come later, are minor works, although very pleasant and full of invention, the two ballets mounted by the Swedish Ballet, L'Homme et son désir and La Création du monde are incontestably the master works of a young composer who created scandal and who appears as one of the dominant figures of post-War modernity....."

".....Milhaud was greatly inspired by jazz, which he used in certain ways in his score [of La Création du monde.] For example, he borrowed the idea of the instrumental combination from a jazz operetta staged in Paris, Lizia, in which the saxophone replaced the viola in a string quintet (which one finds in the orchestra of Milhaud); the piano, like the percussion plays an essential role, but jazz is tied into a 'symphonic' construction: syncopations and melodies inspired by the blues co-exist with the fugue and polytonal harmony. This music, which incorporates a 'savage' dimension from African art but through jazz, is not psychologizing. The recourse to primitivism in jazz and in the music hall is linked with a wish to break with the conventional expressive formulae and with all representational individualisation.

"Fernand Léger, who provided the scenery for the ballet, expressed it in an abrupt fashion. 'The actual event is the personality of objects, coming more and more into the forward plane; man passes behind and must get along with their coming'. He [Léger] spoke of making 'the individual disappear in order to use the human material' and of 'creating a stage of invention' which opens up a 'new dreamland'. La Création du monde offered him the chance to create living tableaux, to wrench painting from its frame and in its place, in order to put it in motion: 'the individual disappears, he becomes mobile scenery'."

A NEW MUSICAL THEATER II

Kurt Norregaard's comments below, in the booklet, Music of a Century, describe the plans for concert version performance on January 23, 2001 in Geneva of Milhaud's La Création du monde by Ensemble Contrecants, led by Olivier Cuendet. (Translated from the French.)

"The years of the 20s were rich in multiple experiences in the domain of musical theater, and several attempts were made to renew the genre: the marionnette theatres imagined by de Falla based on an episode from Don Quixotte by Cervantes (de Falla had worked with the marionnette theater of Garcia Lorca), or the epic theater of Kurt Weill in collaboration with Bertolt Brecht are two quite different examples. It was a matter in these two cases of reinventing dramaturgy, the rapport between the theater and music, between the play and the spectator. In applying themselves to very different popular elements, de Falla and Weill attempted an anti-illusionist theater in which, the theater within the theater interrogates itself.

"The modernistic form of the ballet appeared also as a means of renewal. In La Création du monde, Darius Milhaud took his subject from Blaise Cendrars, who had just published an Anthologie nègre, with the idea of writing an 'African' ballet that returned to primitive sources; it turned again to a kind of pagan mythology of the universe, for which Fernand Léger made the scenery for the creation. What an astonishing constellation these three first class artists make!....."
WE NEED YOUR SUPPORT!

The only way for us to know that you received the mailing of this Newsletter is to respond. Be sure to send us any change of address. If you have not contributed to the Darius Milhaud Society in 2000, you are urged to renew your support as soon as possible to be sure of receiving the year 2001 Darius Milhaud Society Newsletter and the Darius Milhaud Performance Calendar updates. Please use the space below to indicate which activities of the Society particularly interest you. 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. My gift of $............. is enclosed in order to receive the Newsletter and the Performance Calendar for one year.

I am interested in the following:

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Darius Milhaud Society Activities

The Darius Milhaud Society is deeply grateful to those who support efforts to make Milhaud’s music better known. The Society’s activities include the encouragement of performances, with involvement in eighteen festivals in metropolitan Cleveland and presentation of at least 120 Cleveland premieres of Milhaud’s music. The Society provides advisory assistance for many other performances nationwide.

The Darius Milhaud Society Newsletter has been published since 1985 and the Darius Milhaud Performance Calendar since 1986.

Starting also in 1986, the Darius Milhaud Award has been granted during the annual commencement exercises at The Cleveland Institute of Music to an exceptionally sensitive, accomplished and diversely talented student enrolled in the Conservatory.

Darius Milhaud Performance Prizes have been awarded annually at The Cleveland Institute of Music since 1994, for the best performances of Milhaud’s music by students in the Conservatory. Recipients are chosen by a professional jury following a public audition concert.

In 1995 the Darius Milhaud Performance Endowment was established at Mills College in Oakland, California, by alumnae of the Class of 1945. In September of 1996, the Endowment at Mills College was augmented by the Darius Milhaud Performance Endowment Supplement, which specifies that income from the Supplement be used exclusively for Milhaud performance no less often than every five years, in special celebratory concerts of Milhaud’s music that feature large-scale works.

In December of 1996, the Darius Milhaud Endowment was established in Cleveland for perpetuation of the Darius Milhaud Award, the Darius Milhaud Performance Prizes and for support of an annual Darius Milhaud Scholarship, the requirements of which are similar to those for the Darius Milhaud Award, i.e., support for a student who shows unusual and varied talents, sensitivity, accomplishment, and the potential for an eminently successful career in music.

On the next page are the names of those who sent gifts to the Darius Milhaud Society between January 1 and December 31, 2000. If your gift was received after the latter date, it will be listed in the next Newsletter. If you did not send a gift in 2000, please send your support as soon as possible to be assured of receiving the year 2001 Newsletter, which will be delivered by first-class mail to those who contribute $40.00 or more.
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SECOND PRINCETON MILHAUD REUNION

The second annual reunion of former Milhaud students and friends in Princeton, New Jersey, took place on May 11, 2000. Olga Gorelli hosted the Milhaud program in her studio, and afterward the group had lunch together at the Princeton Institute of Advanced Studies, arranged by Helen Starobin White.

The program began with the showing of the video produced by the late Ralph Swickard, "A Visit with Darius Milhaud", filmed at Mills, in Aspen, at Music Academy of the West in Santa Barbara, and in Paris. After the video, performances were: Chanson créole, the first movement of Le Bal Martiniquais for two pianos, played by Jean Cootes and Helen Starobin White; Les bonbons and Les fleurs from L'Enfant aime for solo piano and dedicated to children of Milhaud friends, played by Laura Lee McClure; La Création du monde for four hands, played on two pianos by Olga Gorelli and Helen Starobin White; Trois Rag caprices, for solo piano, played by Mary Ausplund Tooze; and Sonatine for flute and piano, played by Barbara Williams, flute, and Marianne Loeffler, piano.

Some of those who had studied with one or both of the Milhauds wrote letters to be delivered to Madame Milhaud in Paris (see p. 11). Some comments sent to the Darius Milhaud Society are in the opposite column:


JEAN COOTES (not a Milhaud student, but an acquaintance of Madeleine Milhaud and Daniel when she and her late husband, Merritt Cootes, were in Italy during his service as Consul there). Mrs. Cootes was instrumental in planning both Princeton reunions and served as hostess for the first Milhaud reunion there in 1999. "The Milhaud weekend went off wonderfully happily....The luncheon organized by Helen White at the Institute for Advanced Studies was an added gala.....by coincidence the regular morning piano club was meeting at my house the next day, so we had more Milhaud music and conversation about him."

LAURA LEE McCLURE (a former student of both the Milhauds at Mills College) translated and read the description of La Création du monde by Blaise Cendrars as written in the introduction to the piano arrangement for four hands. She said, "It was a satisfaction to honor again the genius of a composer who was also an admirable and kindly teacher. In addition, none of us will ever know a more devoted couple. Madeleine was able to collaborate artistically while also giving support in all practical aspects of family and professional activity. They have both left lasting impressions on those fortunate enough to have known them."

HELEN STAROBIN WHITE (earned a master's at Mills and copied parts to his opera Bolivar for Milhaud while a student there). "A wonderful film of Milhaud's life [was shown first]. Olga was in the film, young and beautiful, asking a question when Milhaud's 'Mills Boys' were playing a jazz piece for him. [Dave Brubeck and Bill Smith were two of the 'Mills Boys' in the film with him. ..... ]"
REUNIONEES WRITE TO MADELEINE MILHAUD

The friends of Milhaud’s music who gathered in Princeton, New Jersey on May 11, 2000 first viewed the film, “A Visit with Darius Milhaud”, produced by the late Ralph Swickard, then performed a live program of Milhaud’s music. They also wrote individual letters to Madeleine Milhaud, delivered to her at the end of May. Some of their comments are quoted below:

JEAN COOTES wrote, “Once again the Maestro’s spirit seemed to be with us here at our second annual Milhaud reunion! Though I am not a Milhaud-Mills alumna I had the pleasure of meeting you in Florence Italy at your son’s house for luncheon; it was in the ’60s when my late husband was U. S. Consul General there. I have also had news of you through my friend Geraldine de Tarr who was in Florence at that time and now lives in Paris.

“Though not an alumna it was I who started the group here because my friend Mary Tooze (née Ausplund) was coming to stay with me last year and I mentioned that I knew several Milhaud students of the 40s here, as she was, and maybe it would be fun to get them together for music and lunch. This was such a success they said ‘let’s do this every spring’.”

OLGA GORELLI said, “I wish I could be there ..... to see you and to see the Darius Milhaud exhibition. I’ve been thinking of you a great deal, especially when we heard (and practiced) so much of Mr. Milhaud’s music while preparing for our Darius Milhaud day.....do you remember when you came to New York for the celebration of Mr. Milhaud’s [hundredth birth] anniversary? After the movie and the round table discussion in which you participated, we went upstairs to see the exhibit of many things that Mr. Milhaud had said or written. One of them was his description of what music is. That was so fantastically beautiful that I had to copy it and put it in my purse to treasure it for the rest of my life.....”

LAURA LEE THOMPSON McCLURE felt that “This seems a golden opportunity to tell you how grateful I am for your kindness to me during my undergraduate years of studying music and French literature at Mills. ..... a few Milhaud devotees found each other in Princeton two years ago, and we have now had our second annual gathering to play Milhaud’s music for each other. We plan to continue.....Next year, I would like to play pieces from La Muse ménagère with personal memories to match.....All of your students appreciated the unflagging combination of honesty, courtesy and humor of both Darius and Madeleine Milhaud.....Remembering your early career as an actress in France, it seems that no role at the Comédie Française could have equaled the heroic role that you played in your new life in America. Performing single-handedly daily household tasks for your family, you also served Milhaud as colleague, secretary, hostess and chauffeur without losing your identity as an artist.

In a time of chaos in Europe, you created a world of order and harmony in your house at Mills, felt by all Milhaud students, while keeping alive your brilliant spirit.....”

HELEN STAROBIN WHITE wrote that “a handful of us, all approaching 80 years young, look up to you as a model of how to continue to thrive, to give of yourself, and to show tremendous energy in still helping younger generations know more about Milhaud’s life and music. Indeed when we play and celebrate Milhaud and his music, we inevitably celebrate as well your own important part in his life and his music ..... We [now meet].....to play Milhaud’s music, and to dedicate the occasion to expressing our gratitude for having studied with him, and for having known both him and yourself.....Now it is our turn - your former students, and Milhaud’s students - to enjoy and give thanks to you, and to celebrate your inspiration as well as his!”

Luncheon in the Princeton Institute of Advanced Studies dining room. Note the archeological mosaic behind. Beside Helen White, left, were, I to r, Jean Cootes, Olga Gorelli, Laura Lee McClure, Mary Tooze, and Naomi Chandler, private piano teacher.

CORRECTION

In the article on p. 13 of the 1999 Newsletter that notified readers about the recent publication of Milhaud’s work for band, March for Armament Bonds, op. 212, the address of Whirlwind Music Publications was incorrect. The address should be 13249 Osterport Drive, Silver Spring, Maryland 20906.

Milhaud’s Marche op. 212, written in 1940, is scored for three trumpets, two trombones, tuba and percussion (snare drum, bass drum and crash cymbal). It is available on order from Whirlwind. Phone (301)946-1498, FAX (301)946-1397 or e mail Garofalo@his.com.
Recipient of the year 2000 Darius Milhaud Award was announced at The Cleveland Institute of Music commencement exercises held on Saturday, May 12, 2000. Violinist Gabriel Bolkosky received the Award, presented annually to an unusually versatile, sensitive, accomplished student in the Conservatory. Mr. Bolkosky also received his Master’s degree in Professional Studies. On March 29, 2000, he had performed the Beethoven violin concerto with the CIM orchestra as winner of the CIM concerto competition and had used, to everyone’s great surprise, the cadenza for the first movement written by Alfred Schnittke for Gidon Kremer.

Mr. Bolkosky was born and raised in Detroit, Michigan, where he began violin study at age three. He earned Bachelor of Music (1995) and Master of Music (1996) degrees as a violin student of Paul Kantor at the University of Michigan, with an almost straight A record. He has spent much of the past decade working in contemporary and experimental music, jazz, and improvisation.

A founding member of the new-music sextet Non sequitur, Gabe, as he prefers to be called, has given workshops in improvisation and musicianship to thousands of young people, including nearly five thousand children in the Aspen, Colorado valley. He was recently appointed assistant director of Strings Attached, a program for young people in the Hough area of Cleveland, sponsored by the Twenty-First-Century Learning Project. During the 1999-2000 season he was assistant to Institute faculty violinist Donald Weilerstein and also taught at the Cleveland School of the Arts, a magnet school in the Cleveland public school system. A year ago, he was appointed concertmaster and director of the Phoenix Ensemble, an orchestra and experimental group based in Ann Arbor, Michigan.

Having developed an appetite for new music by age ten, Mr. Bolkosky on his own and as a member of his group Non sequitur, has performed hundreds of contemporary works, many of them premieres, including works by Thomas Ades, Michael Torke and a midwest premiere of Dan Welcher’s violin concerto. Gabe and a fellow CIM student, Robert Esler, performed two works by Alejandro Vinao and Astor Piazzola for the Vienna prize. He has collaborated with William Bolcom, George Tsontakis, Thomas Ades, Derek Bermel, Michael Torke, William Albright, Michael Daugherty, John Harbison and Bernard Rands.

As a composer, Gabe Bolkosky has received many performances and much critical acclaim for his Michael, the portrait of a Holocaust survivor, a work for voice, piano and percussion with himself as vocalist. With his group Non sequitur, he is able to pursue his interest in theater. In the group’s multimedia pieces, he is often able to improvise stories while the group improvises music.

Over several years, Gabe has spent increasing time in the jazz and improvisational world. He performed as jazz soloist at the Montreux Jazz Festival in Detroit and at the Knitting Factory in New York. Having begun jazz studies at the University of Michigan with Ed Sarath and Ellen Rowe, he intends to continue them in the fall of 2000.

The Darius Milhaud Society thanks Gabriel Bolkosky, recipient of the Darius Milhaud Award for the year 2000 for providing the snapshot portrait seen to the right.

STILL MODERN

The California Palace of the Legion of Honor in San Francisco held an exhibition, Paris Modern: The Swedish Ballet 1920-1925, which ran from June 19-September 29, 1996. An article by Allan Ulrich in the San Francisco Examiner Magazine on Sunday, June 9, 1996, pp. 24-34, announced the exhibition and featured numerous photographs and drawings that were to be on display. Among these was Fernand Léger’s costume design for a human figure in La Création du monde (1923), Audrey Parr’s costume design for the Cymbals in L’Homme et son désir (1921) and Jean Hugo’s costume design for a female dancer in blue in Les Mariés de la Tour Eiffel, (1921). These ballets, each with Milhaud’s music (plus in Les Mariés de la Tour Eiffel the collaboration of the rest of Les Six except Durey), and choreography by chief dancer Jean Börlin, were premiered by the Swedish Ballet at the Théâtre des Champs Elysées. After he remarked that the choreography had not lasted into the 1990s, Mr. Ulrich said, “What have endured are the magnificent designs commissioned by founder Rolf de Maré.....The artists who worked for the Swedish Ballet formed an incredibly distinguished lot.....”

“Nancy van Norman Baer, curator of the Fine Arts Museums’ Theater and Dance Collection, organized the show in collaboration with Eric Näslund, director of the Dansmuseet in Stockholm, where most of the 242 artifacts of the show are held. They ranged from maquettes to programs, photographs, sketches, sculptures and backdrops. Mr. Ulrich commented, “If the life-size reproduction of Léger’s “Création du monde” backdrop is displayed as dramatically here as it was in New York last fall, it should take a visitor’s breath away.”
"...the Swedish Ballet, during its brief existence, presented a total of 2,766 performances in 57 cities in Europe and America. Börlin choreographed all 23 productions and danced in many of them.....

"Where the Swedish Ballet differed from the Ballet Russes was in the avant-garde nature of its presentations. De Maré had decided that his native Sweden was just too conservative for Börlin's experimental vision. Enconced at the Théâtre des Champs Elysées, the troupe alternately shocked and delighted le tout Paris.

"Börlin was something of a multiculturalist. He brought Swedish folkloric subjects to the Parisian stage.....Milhaud's sojourn in Brazil as ambassador Paul Claudel's amanuensis led to 'L'Homme et son désir'. And in 'La Création du monde', Börlin attempted to transplant African genesis myths to the contemporary theater, drawing his inspiration from de Maré's documentary films of African dances.....

"By 1925, de Maré had lost too much money on the project to continue underwriting the Swedish Ballet and he had found another lover. After dancing in 900 performances (sometimes in three ballets an evening) during a five-year period, Börlin was exhausted. He found comfort in alcohol and drugs and died in 1930 at [the age of] 37.

"De Maré, however, lived on in Paris until 1964, having established in 1930 the Archives Internationales de la Danse, the first institution of its type; much of his collection found its way back to the Dansemusée in Stockholm's Royal Opera.

"We will probably never know how the Swedish Ballet really moved, but thanks to de Maré's zeal for preservation and to "Paris Modern", we surely know how it looked. And, based on the evidence in Van Baer's [sic] exhibition, it looked fascinating."

In his description of discography, Mr. Ulrich said, "Although Börlin used many existing scores.....for his Swedish Ballet choreography, it is the music commissionned by patron Rolf de Maré that best provides an auroral portrait of the company.....Surely, the most popular work spawned by the troupe is Darius Milhaud's 'La Création du monde'. The conductor [sic] [composer] recorded it in 1932 with 19 members of the Orchestre du Théâtre des Champs-Elysées.....You can find it on two releases - on a Milhaud Conducts Milhaud compact disc from EMI Classics (CDC 54604), or on a wonderful three-CD set from the Classical Collector 150 122, which includes many of Milhaud's early recordings of his own music.....Both Leonard Bernstein.....(on Sony Classical) and Kent Nagano.....(on Erato) have made excellent modern recordings of 'La Création du monde'. Maurice Abravanel delivers a modern reading of 'L'Homme et son désir' on Vanguard Classics. The delightful 'Les Mariés de la Tour Eiffel'.....was taped by Harmonia Mundi in a live performance in France in 1993, complete with Jean Cocteau's Dadaist narration. Jean-Claude Casadesus conducts....."

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IN MEMORIAM

With great sadness, the Darius Milhaud Society announces the loss of Frederick A. Biehle, long-time Board member and staunch financial supporter of the Society. Mr. Biehle died on January 19, 2000 of congestive heart failure. He was the husband of Helen Chaffee Biehle, also a Board member and supporter, who designed many of the Society's festival brochures.

A native of Cleveland, Mr. Biehle was the son of the talented and versatile painter, August F. Biehle (1885-1979). Frederick Biehle was also an artist, and was a teacher and fine-arts coordinator for the Lyndhurst schools from 1954 to 1979. He taught studio art at Brush High School and a course in the humanities. He was designated a Martha Holden Jennings Scholar in 1964 for his work with the school system. He exhibited in May Shows at the Cleveland Museum of Art and in New York City. He also taught classes at the Cleveland Museum of Art. Founder of the Hillcrest Art Guild, he worked mostly by commission after 1960.

During World War II, he experienced combat while serving with the Army in the Philippines and was in Army Intelligence in Korea. After the War, Mr. Biehle studied at the Cleveland School of Art, now the Cleveland Institute of Art. He earned a degree at Adelbert College of Western Reserve University and received a master of fine arts degree from Cranbrook Academy of Art in Michigan.

After he retired, Mr. Biehle devoted much time and attention to his father's work, including making a catalogue of it. He was also an advisor to the Cleveland Artists Foundation. With the help of family members, Mr. Biehle worked for six summers to restore a western Pennsylvania house built in 1914 that he transformed into a gallery to show the work of Pennsylvania and Ohio artists.

![Fred and Helen Biehle](image_url)
Every year since 1994, a concert of Milhaud’s music has been performed by conservatory students at The Cleveland Institute of Music for a jury of professional musicians, to determine winners of the Darius Milhaud Performance Prizes. The calibre of the performances each year has been consistently high, and Institute President David Cerone has expressed his pleasure that some of the best students at The Institute apply. The concert on Saturday, April 1, 2000 was no exception.

The jury included Dr. Paul Cherry, clarinetist, musicologist, and Professor of Music at the University of South Dakota, Vermillion; Noriko Fujii, soprano soloist and frequent chamber music participant, especially of 20th century music, and faculty member at Cleveland State University and the Cleveland Music School Settlement; Marian Lott, Emerita Professor of Piano at the University of Akron; and Dolores White, composer, pianist, and member of the faculty at Cuyahoga Community College.

The concert featured a variety of Milhaud works that included, in program order:

**Suite**, op. 157b for violin, clarinet and piano, played by Diana Cohen, Soo-Youn Hong and Shane Schag, respectively.

**Sonatine**, op. 76 for flute and piano, played by Heather Iler and Roberta May.

**Quatre poèmes de Paul Claudel** Op. 26, for baritone and piano, performed by Andrew White and Edith Ruiz.

**Sonate**, Op. 257 for violin and harpsichord, performed by Austin Hartman and Eriko Izumida.

**Danses de Jacarémirim**, Op. 256 for violin and piano, played by Min-Tze Wu and Zaiba Sheikh.

**Sonatine**, Op. 337 for oboe and piano, performed by Carey Shinbaum and Marcelo Amaral.


**Sonate** Op. 47, for flute, oboe, clarinet and piano, played by Gregory Pattillo, Eun-Young Han, Soo-Youn Hong and Ji-Young Kim.

The jury awarded First Place ($500 each) to Carey Shinbaum and Marcelo Amaral for **Sonatine** for oboe and piano. Second Prize had two sets of winners: Gregory Pattillo, Eun-Young Han, Soo-Youn Hong and Ji-Young Kim ($300 each) for **Sonate** for flute, oboe, clarinet and piano; and Second Prize also to Andrew White and Edith Ruiz ($300 each) for **Quatre poèmes de Paul Claudel**. Winners of Third Prize were Renée London and Elizabeth Eggleston ($200 each) for **Duo** for two violins.

Assisting at the reception following the concert were Darius Milhaud Society Board members Helen Biehle, Donna Gerber, Ursula Korneitchouk, Herbert and Martha Schlosser and Dolores White.
Shown above are Marcelo Amaral, pianist and Carey Shinbaum, oboist, who received First Prize in the year 2000 audition concert of Milhaud's music held at The Cleveland Institute of Music on Saturday, April 1st.

Gregory Pattillo, flute, Eun-Young Han, oboe, Soo-Youn Hong, clarinet, and Ji-Young Kim, piano, were winners of Second Place in the Darius Milhaud Performance Prize audition concert.

Also second prize winners on April 1, 2000 were Andrew White, baritone, and Edith Ruiz, piano.

Violinists Renée London and Elizabeth Eggleston won Third Prizes in the Darius Milhaud Performance Prize audition concert in 2000.

MUSIC AT MILLS COLLEGE FEATURES MILHAUD

The concert at Mills College on Friday evening, September 22, 2000 included music by Milhaud, Debussy, Ravel and Oliveros. Presented as the annual program supported by the Class of 1945 Darius Milhaud Performance Endowment, the concert was scheduled during Alumnae Reunion weekend.

Milhaud works on the program before intermission were three sets of songs, *Recréation*, Op. 195, *Trois chansons de troubadour* Op. 152b, and *Adieu*, Op. 410. *Recréation* and *Trois chansons de troubadour* were performed by Sara Ganz, soprano with Belle Bullwinkle, piano. *Adieu*, for voice, flute, viola and harp was written to poems by Rimbaud; performers were Sara Ganz, soprano; Michelle Caimotto, flute; Ellen Ruth Rose, viola; and Wendy Tamis, harp.

After intermission the Ives Quartet (formerly the Stanford Quartet in residence at Stanford University) performed Milhaud's *String Quartet No. 9*, Op. 140. Performers were Roy Malan and Susan Freier, violins; Scott Woolweaver, viola; and Stephen Harrison, cello.

In addition to Milhaud's music, the program included Debussy's *Sonate* for flute, viola and harp, performed by Michelle Caimotto, flute, Ellen Ruth Rose, viola, and Wendy Tamis, harp, and Ravel's *Tzigane* choreographed and danced as *Alchemilla* by Mary Cochran, new member of the Mills College dance faculty. The music of *Tzigane* was performed by Jennifer Curtis, violin, with Aurie Hsu, piano. Ms. Curtis performed Milhaud's *Sonate* for two violins and piano on the 1998 concert with Ms. Hsu piano and Cybéle D'Ambroso as the other violinist.

Opening the program was *Continuing Variations* for accordion solo, written and performed by Pauline Oliveros, former Mills faculty member, who shares the Darius Milhaud Endowed Chair with composer Alvin Curran.
MILLS ALUMNAE ATTEND 55TH REUNION

Members of the Mills College Class of 1945 attended their 55th reunion on the campus from September 21-24, 2000. There have been mini-reunions of the Class every year since 1995, when the Darius Milhaud Performance Endowment was established as part of the Class’s 50th Reunion gift to the College. It has become an annual tradition for members of the Class to sit together at the dinner that precedes the Milhaud concert. The year 2000 was no exception.

Every five years, Mills alumnae from classes with that year’s ending number (or plus five) are invited to the campus for the annual alumnae reunion. After their 50th reunion, alumnae are welcome to attend every year if they wish to do so. Members of the Class of ‘45 have greatly enjoyed renewing friendships among their own Class as well as making new contacts with alumnae whom they had not known so well earlier. The photo below shows those who were on the Mills campus on Saturday, September 23, 2000, when all the reuniting classes were photographed.

Shown above are some of the members of the Class of ’45 who attended their 55th reunion at Mills College in September 2000. They are, left to right, first row: Alice Marshall Treseder, Rocella Bordeaux Kellogg, Marion McCormick Wilkie and Martha Tway Mills; second row: Katharine Mulky Warne, Mary Hopkins Sellers, Emilie Reese Green and Margery Foote Meyer; third row: Jean Roy Shell, Patricia Campbell Campbell, and Isabelle Hagopian Arabian.

The Darius Milhaud Society warmly thanks the following people for information included in this Newsletter: Madame Madeleine Milhaud, Francine Bloch Danoëns, Isabelle Hagopian Arabian, Robert Baustian, Frederick Biehle, Frank Caputo, Jean Cootes, Richard Feliciano, Robert Carufalo, Olga Gorelli, Kenneth Martinson, Laura Lee McClure, Toni Miller, Micheline Mitrani, Eda Regan, Marilyn Meany Shook, Jean Roy Shell, Mary Ausplund Tooze, Mary Hoch Walsh, Helen S. White, and other

MILHAUD RECORDING WINS AWARD

In the April 2000 list of new releases, CPO Classical announced that the complete symphonies of Darius Milhaud are available on 5 CDs, 999656-2 SRP, for a budget price of $44.99. Playing time, 291’34”. Radio Sinfonieorchester Basel, Alun Francis, conductor. This set of recordings won the Cannes Classical Award 2000 for “Best Orchestral CD Premiere”. The review of the set stated, “This edition not only represents an invaluable addition to the catalogue but also offers top quality interpretations of Milhaud’s moving and profound symphonic music.” FonoForum wrote: "Everything sounds finely honed, lush, precise, and splendid! Francis once again proves to be a conductor of supreme competence, of special feeling, and delightfully unrelenting in details.”

QUOTABLE QUOTES

Two articles in a booklet with the title, America is Promises were put on display at the Magnes Museum in Berkeley, California. On facing pages were pictures of Darius Milhaud and Ernest Bloch, both of whom were important to music in the Bay area, Milhaud from 1940 for thirty years as Professor of Music at Mills College, Bloch in 1925 as the first internationally renowned director of the San Francisco Conservatory of Music. Dr. C. Easton Rothwell, who was President of Mills at the time of the publication said, “It is like having Einstein on your staff.”

The display shown above was contained in the case in the living room of Mills Hall during the fall of 2000. The tiny book, so small it needs magnification to be read, was a gift by the Milhauds to the College. The card above the book, which is in the center, reads: “The world’s smallest book” The Lord’s Prayer in French, German, Dutch, English, Spanish and Swedish. Gift of Darius Milhaud”. The notice below the book says: “Presented to Mills by Darius Milhaud who received it as “the smallest Bible in the world” from the Fromm Foundation. Nov. 1938.” (Photos this page by Clinton Warne)
**NEWS OF MILHAUD’S STUDENTS**

**LOIS BRANDWYNNE** Below are paraphrased excerpts from an article in the *Mills College Quarterly*, Fall 2000, p. 26, written by Nancy Franz Langert, Class of ‘57. An accomplished pianist when she entered Mills, Lois Brandwynne, ‘58, held the Hellman Music Scholarship awarded by national competition on the basis of high scholastic achievement and outstanding musical talent. A student of Egon Petri and later of Alexander Liberman at Mills, She was soloist in Mozart’s B flat Major piano concerto, K.450, performed in the Mills Concert Hall with Darius Milhaud conducting members of the San Francisco Symphony. In 1956 she performed as one of four solo pianists in Stravinsky’s *Les Noces*, along with Content Mott-Smith Sablinsky, ‘56, Patricia Taylor Lee, ‘57, and Mimi Chow Tung, ‘59, conducted by Leon Kirchner.

Long a member of the music faculty at the University of California, Davis, Ms. Brandwynne frequently performs as a solo recitalist and also as a chamber player, frequently in the Bay area. A review by Emil Kuderna for the *San Francisco Classical Voice* of her program in April 2000 with cellist Emil Miland stated: “In her hands pieces sound both carefully wrought and improvised, with no trace of posturing…..” Mrs. Langert said of Ms. Brandwynne’s performance in a solo recital in Berkeley on May 7th, “She played with power, great clarity and wit, and brought out many details that I had never noticed before…..The great march in the second movement [of Schumann’s *Phantasie in C*, op. 17] known by pianists to be full of risks and treacherous leaps, in Lois’ hands was crisp, vital, brave, and sure…..” She has also been described by the *San Francisco Chronicle* as “a four-star musician with blazing technique, uncanny agility, musical intelligence, and sensitivity.”

A Rosalba Recording C D made in 1998 includes Ms. Brandwynne’s performances of Chopin, Mozart, Liszt and Schubert.

**RICHARD FELCIANO** Congratulations! When Professor. Felciano sent his annual contribution to the Darius Milhaud Society, we learned that this member of the Honorary Committee, who studied with Darius Milhaud at Mills, Paris and Aspen, has received a Koussevitzky commission from the Library of Congress. With his greetings, Dr Felciano, emeritus music professor of the University of California, Berkeley, said, “This comes, as always, with best wishes and thanks,” to the Darius Milhaud Society.

**JEAN ROY SHELL** “Being a piano teacher in the small town of Petaluma, California, for 55 years does not sound very exciting, or interesting! However, because I went to Mills and studied composition with Darius Milhaud, I have a different approach to teaching than most teachers I know. I encourage my students to compose as well as perform. Studying composition with Milhaud gave me insight into the structure of music. Composing is creative, yes, but it also causes one to appreciate what the composer is doing. When I enrolled in Milhaud’s class, composing was an unexplored endeavor for me. Not only had I never created a composition, I had never experimented with improvisation. I was not a natural talent as a composition student. But with Milhaud’s encouragement I did compose. My attitude became, ‘if I could do it, anyone can do it’ - and the benefits are valuable for students.

“I have been very active with the Music Teachers’ Association of California, particularly with the Certificate of Merit and Composers Today programs. I have served on the State Board; I have been Sonoma County Branch President, and for years its Composers Today chair. For several years I was on the State Advisory Council for Composers Today. Three years ago I was chair for the California Teachers’ State Competition; cash prizes are awarded for outstanding compositions that are performed at convention. At present I have the position of ‘Regional Chair North’ for the California Teachers’ Evaluations program, which is a non-competitive program that encourages students and teachers to submit compositions to be reviewed by two evaluators, who write comments and give suggestions to improve their composing skills. Eleven of my fifteen school age students submitted compositions. Most of these students are elementary or early intermediate level. The pieces are charming - and musically as good as so-called ‘teaching pieces’.

“I do have at least two former students who are active composers today. One of them won first prize at the 1993 Kennedy Center Friedheim Competition. Another former student, while living in New York City in the 1980s, was a recipient of the New York Council on the Arts/Meet the Composer grant for his Variations for Flute and Piano. His latest work will be performed on May 11, 2001 at the Brooklyn Conservatory of Music.”

**OLGA GORELLI** studied with Darius Milhaud at Tanglewood, Aspen, and Mills College. She was born in Italy and began her early musical studies in Bologna. In addition to working with Milhaud, she studied with Gian Carlo Menotti at Curtis and Paul Hindemith at Yale. She has taught at Hollins College and The College of New Jersey. Long a resident of Princeton, New Jersey, she has written music for a wide variety of genres. She has often collaborated with Frederick Olessi and wrote the music for his play Guvalade: a Roman in the Mud, produced for the tercentennial of Lawrenceville Township in 1997. (continued)
The Princeton University Chapel was the site of *A Service of Reconciliation Christians and Jews: a Personal Dialogue in Word and Song*, held on Sunday, February 20, 2000. The service presented texts by Jewish Leon Klenicki and Christian Frederick Olessi, with music by Olga Gorelli (Christian) and Arno Safran (Jew). Mrs. Gorelli wrote the organ prelude that opened the service. When Helen S. White asked her about the piece, Mrs. Gorelli told her that she had combined three Hebrew melodies, all in a minor key, with three Christian melodies, all in a major key. Mrs. White commented that the texture was beautiful, and she enclosed a copy of the music, which appeared with the text of the entire service.

The *Service of Reconciliation Christians and Jews* was written for the Christian Millennial year 2000 with the hope that the spirit of reconciliation between Christians and Jews will be a hallmark of the coming millennium. The proceedings are meticulously balanced to include symmetrical parts for Christians and for Jews. The text was written by Olessi, a lifelong Lawrenceville resident, and New Yorker Klenicki, both of whom participated in the service. The event was sponsored by the Julius and Dorothy Koppelman Holocaust/Genocide Resource Center of Rider University in conjunction with the Princeton University Dean of the Chapel and the American Defamation League.

The Darius Milhaud Society is very grateful to Helen S. White for sending the news article, the program and Olga Gorelli’s music for the Service of Reconciliation Christians and Jews.

**HISTORIC CONCERT REVIEW**

In an undated review of a concert presented by the San Francisco Symphony, Alfred Frankenstein discusses Milhaud’s orchestral version of *Protee*, conducted by Pierre Monteux. The concert had begun with the playing of the slow movement of Beethoven’s *Eroica* symphony with the audience still standing after the Star Spangled Banner. Because the following article in this Newsletter concerns the four-hand version of *Protee*, it seems appropriate to quote Mr. Frankenstein’s review here:

“The novelty, the suite from “Protee”, by Darius Milhaud, was perhaps the most delightful of the entire season.

“This is an old work of Milhaud’s. Parts of it go back as far as 1913.....It is a very original work. Neither Milhaud nor anyone else has ever written a more convincing exposition of the pleasure-principle in the arts.

“This is music for sheer delectation. It revels in all manner of musical enjoyments - cool, shapely, pastoral tunes, subtle, complicated rhythms, and endless little felicities of coloristic imagination. This music has humor and almost overwhelming gusto; it has force and exhilaration and zest. And it also has style. Milhaud is blessed with the French capacity of knowing just what is right and what is not right, how far to go and when to stop, and what consorts with what. The performance was one of the season’s greatest, and it is part of the best news of the season that Monteux will record it.”

**MILHAUD SCORE DISCOVERED**

Dr. Willem de Vries, has located several scores of music by Milhaud and others by his friends which were inscribed to him. Many of Milhaud’s scores that he had to leave behind when the Milhauds fled to the United States after the Nazis overran France, were taken and from time to time have turned up in recent years, in libraries or private collections. Dr. de Vries has succeeded on several occasions in facilitating return of some of the stolen materials to Madame Madeleine Milhaud. (See the Darius Milhaud Society Newsletter for 1996, p. 9.) Dr. de Vries sent the following letter to Madame Milhaud on April 3, 2000. (Translated from the French).

“I have the pleasure of offering you a copy of the manuscript of ‘Protee’, a satirical drama in two acts, in the reduction for piano, four hands, by Darius Milhaud. This version is not represented in your publication ‘Catalogue des Oeuvres de Darius Milhaud’.

“As I have already communicated to you, after my visit at Varsovie in October 1999, the original of this manuscript was found in the Narodowa Library, without identification, catalogued as MUS 6485. It is not clear how the Library acquired the manuscript in 1996; I am convinced that it comes from the possessions of Milhaud in Aix-en-Provence, confiscated by the Nazis in 1944, then transported to the Chateau of Langenau in Silesia (Poland). At the end of the War, the Russians invaded the region and took the cultural goods confiscated in France, Belgium and the Low Countries. However, much was stolen as war booty: perhaps the Polish took this manuscript, protected it and then gave or sold it to the Narodowa Library.

“In addition, two scores were found at Varsovie that without doubt were part of the library of Milhaud. I am sending you copies of the covers and title pages. They include the following:

*Serenade* for flute, violin, viola, cello and harp, opus 80, by Albert Roussel with dedication ‘à Darius Milhaud bien amicalement’, signed Albert Roussel

*Trio* for flute, viola and cello, opus 40, by Albert Roussel with dedication ‘à Darius Milhaud bien amicalement’, signed Albert Roussel

“I suppose that this material is also part of the possessions from Aix. It is not clear how these two books (sic) were acquired by the Narodowa Library.”
The picture above shows the giant puppets used in the production of La Création du monde in St. Louis, Missouri on March 19, 2000.

THE CREATION

In the Ambassador magazine of TWA Airlines for March 2000 appeared the photo above and the following description of Milhaud’s La Création du monde. The ballet “retells the Yoruban Creation mythology of Nigeria. The work features giant shadow puppets and mirror puppets on two 15-foot-diameter screens, a narrator (Wes Sanders), dancing, drumming and chanting. The Underground Railway Theater, based in Boston, produces “The Creation of the World.” The St. Louis Symphony Orchestra supplies the music as part of its Family Concert Series.....” Performance was at 2 p.m., March 19, 2000 at Powell Symphony Hall in St. Louis, Missouri.

ANOTHER CREATION

Milhaud’s La Création du monde was presented by the Alexandria, Virginia Symphony Orchestra to school children on Monday morning, April 19, 2000. First, Second and Third Grade children from Grace Episcopal School traveled in private vehicles to Blessed Sacrament Catholic School to hear the performance.

The Darius Milhaud Society expresses warm gratitude to Dr. Paul E. Nelson and Anne Parren, Esq., for sharing this information.

A LISTENER’S COMMENTS

After hearing the Milhaud concert presented by Institute faculty and their guests at The Cleveland Institute of Music on October 31, 1999, in commemoration of the 25th year of Milhaud’s death, Donna Gerber made the following comments: “What a wondrous, beautiful concert we enjoyed last night. I am so grateful to you [the Darius Milhaud Society] for really introducing me to the wonders of Milhaud. He constantly surprises the listener, and the quality of playing last night was the best.....”

GEORGIA ROWE in The Times, Montclair, California, Monday, March 27, 2000:

“In 10 years as music director of the Oakland East Bay Symphony, Michael Morgan has gained a well-deserved reputation for smart programming. Last Friday evening at the Paramount Theatre, Morgan presented an appealing program featuring an orchestral favorite, two new works and a piece that was undoubtedly new to many.....

“The evening’s most delightful surprise was Milhaud’s 1934 concertino. The French composer has been scandalously overlooked on Bay Area concert stages, especially considering his local connection (Milhaud taught at Mills College in Oakland for 30 years), and Morgan is one of the few conductors in the area to include his music in a subscription program in recent years.

“The first of four pieces Milhaud wrote for the seasons, the concertino is only 10 minutes long. But it’s a gem, with the composer’s facility for melodic invention in evidence throughout. Concertmaster Nathan Rubin was an eloquent soloist.....”

LE CANDÉLABRE A SEPT BRANCHES ON C D

Ellis Schuman has been kind enough to send his C D recording released in August 2000 for the archives of the Darius Milhaud Society. The recording is a transfer to C D from a cassette tape made on November 9, 1986 at the Vorpal Gallery of the first San Francisco performance by Mr. Schuman of Milhaud’s Le Candelabre a sept branches. Donna McKay-Randolzzi, soprano, with Mr. Schuman, performed Milhaud’s Trois Poèmes de Jean Cocteau, op. 59 on the same program. (not on the C D)

The C D does contain Mr. Schuman’s performance of his own Sonatine written in 1961. His In Memoriam for Strings (1993) is scheduled for four performances in the Bay area by the New Century Chamber Orchestra of San Francisco during January 2001.
**RECORD REVIEWS**

**String Quartets, nos. 3, 4, 9, and 12**
Parisii Quartet
Auvidis Valois V 4782 C D

MARK STRYKER wrote a review of the Parisii Quartet recording of Milhaud’s string quartets nos. 3, 4, 9, and 12 for the *Detroit Free Press* on October 5, 1997. Recorded by Auvidis Valois V 4782 C D, the reviewer awarded four stars.

Mr. Stryker said, “Milhaud’s cycle of 18 string quartets has largely been ignored by both performers and record companies, which is one reason this excellent survey deserves your attention. The neglect is inexplicable; the level of craft and inspiration in these works should convince anyone of their value. Try the polytonal Fourth Quartet (1919), in which the piquant harmonies add guts to the lyricism and drama to the dance rhythms, or the heartfelt Ninth (1935), with its unembarrassed melodic tenderness. The young Quatuor Parisii’s silken tone captures the music’s effervescence without sacrificing virility.”

**Two piano music:** Scaramouche, Le Boeuf sur le toit, Kentuckiana, Le Bal Martiniquais, Les Songs, Carnaval à la nouvelle-orléans, La Libertadora
Stephen Coombs and Artur Pizarro, two pianos
Hyperion CDA 67014

ROBERT MAYCOCK wrote a review for the September 1998 BBC Music Magazine, p. 69, that gave five stars for performance and four stars for sound. Mr. Maycock said, “Milhaud still gets a bad press from lazy critics who can’t take profusion. Here is a feast of non-stop energy and melodic ardour, and a dazzling variety of one- and two-piano textures. All of it is rooted in a wide range of popular music, pushier than his more abstract chamber pieces but just as resourcefully written.

“Scaramouche’s fusion of Latin rhythm and Parisian verve is famously invigorating, but the piquant cultural mix of Carnaval à la nouvelle-orléans is its match and the tiny brilliant sparks of vivacity that make up La Libertadora create an appetite for the opera about Simón Bolivar that Milhaud raided for it. Kentuckiana bouncily interweaves its tunes, 20 of them in seven minutes, with a dash of harmonic souring: a fresh slant on the familiar compilation tactics of Le Boeuf sur le toit.

“This is played with outstanding panache and tenderness, so persuasively that you go with the pianists even when your head tells you they are too fast for the rhythm. All in all it’s a fine pairing of two thoughtful musicians who enjoy a huge variety of tone and touch. The sound is mostly bright and forthright though its resonance blurs a few inner details.”

**NEW OR REISSUED RECORDS**

Compositions for chamber orchestra are the contents of a CD issued by De Plein Vent DPV CD 9005 PV/36. Included are: *Six petites symphonies, Concertino d’été* and *Concertino d’automne*, performed by the Chamber Orchestra of Austria, Jean-Philippe Rouchon, conductor, with Kurt Hintermayer, viola soloist in *Concertino d’automne* and duo piano soloists Sibylla Joedicke and Werner Schrockmayr in *Concertino d’été*.

Winner of the Green Prize from FNAC is a duo piano recording performed by the twin sisters Isabelle and Florence Lafitte, for the label Alphée 9911011 DDD. They play Milhaud’s duo piano suites *Scaramouche*, and *La Libertadora*, and in addition *Carnaval d’Aix*, (originally the ballet *Salade*) and *Fantasie Pastorale*, written for piano and orchestra, performed here with piano reduction of the orchestra part. This is the first recording of the transcription for two pianos. The recording also includes Tristan-Patrice Chalullau’s *Aziyadé, hommage à Darius Milhaud*. The record booklet, in French and English, features on its cover a carnival poster from 1932 (see below) and inside the cover a photograph of Darius Milhaud made at L’enclos in 1930.

Record booklet commentary includes the following:

**Fantaisie pastorale:** “The opening theme is calm and lyric, the other, rustic, with a more incisive rhythm of provençal style, then more dark and romantic, with polytonal inflexion.”

**Carnaval d’Aix:** “The characters, the personnages from the Commedia del Arte (Tartaglia, Isabelle, Rosetta, Coviello, Cartuccia, Polichinelle) pass by to lively music, with “Souvenir de Rio”, a tango, providing an unexpectedly exotic note at the end.”

See the next Newsletter for more record information.

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This picture is the reproduction of the carnival poster of 1932 displayed on the cover of the record booklet of the Alphée recording described above.
Th1s picture of Darius Milhaud appeared on the cover of the program performed at Mills College on September 14, 2000.

MARTINSON RECORDING

Milhaud's Quatre visages, Sonate no. 1, and Sonate No. 2, for viola and piano, with Sonatine for violin and viola, and Elégie pour Pierre for viola and percussion, were recorded at the New England Conservatory of Music, Boston, in November 1998, January 1999 and January 2000 by Kenneth Martinson, violist, with Christopher Taylor, piano, Nicholas Kitchen, violin, and Frank Epstein, Craig McNutt and Robert Schulz, percussion, for release by Centaur CRC 2479.

MILHAUD VIOLA WORKS

On January 8, 1998, Kenneth Martinson, Assistant Professor of Music at the State University of New York in Potsdam, met with Madame Madeleine Milhaud in Paris to discuss the history of Milhaud's viola works. The interview began with discussion of Milhaud's three works for viola and piano written in 1944 and dedicated to Germain Prévost, who was founding violist of the Pro Arte Quartet, the world's longest standing quartet, founded in 1919 and in residence at the University of Wisconsin-Madison for over fifty years. This is particularly meaningful to Prof. Martinson, who grew up in Madison and first studied viola there.

Excerpts from the interview were published in the Journal of the American Viola Society, Vol. 15 No. 1, 1999, pp. 27-33, with inclusion of a catalogue of Milhaud's viola works (p. 32), listing opus, title, genre, composition date and location, publisher, premiere performance information and dedication. Prof. Martinson has invited the Darius Milhaud Society to re-publish the article for readers to enjoy in the Newsletter. Below are paraphrased and edited excerpts from the interview with Madame Milhaud.

When asked how Milhaud and Germain Prévost had met, Madame Milhaud replied that in 1919 or 1920, Milhaud was invited for some concerts in Brussels by a very good musician and musicologist, Paul Collaer, who later became the director of the Belgian Radio and was also a professor of chemistry. Milhaud and Collaer became good friends, so Milhaud went to Brussels often. He met there the players who became the Pro Arte Quartet. They were penniless at first, but very quickly established themselves as an outstanding quartet for classical music. Milhaud was fond of them and arranged their debut performance in Paris. The Pro Arte were supported during their first year in the United States by Elizabeth Sprague Coolidge. As long as the original four members were alive Mrs. Coolidge continued to lend her support.

When Alphonse Onnou, the first violinist, died, Germain Prévost commissioned the Milhaud viola works, which were premiered at the University of Wisconsin, to celebrate the memory of Onnou. For a certain period of time the Pro Arte were able to play with someone else as first violinist, then Germain Prévost played for the movies. As a gentleman he was extremely fond of women, which is one reason why Milhaud used the title, Quatre visages (Four Faces or Four Female Characters, one from Brussels, one from Paris, one from Wisconsin...and one from California)

When Prof. Martinson asked if the women were known by Milhaud, Madame Milhaud replied, "Oh, they are pure imagination, not like Mr. Clinton - musicians are more discreet."

Prof. Martinson asked if Germain Prévost had made any requests of Milhaud as far as the style of the pieces was concerned, and Madame Milhaud responded that the styles were completely Milhaud's ideas. He had studied as a violinist and violist from childhood and had become a member of his teacher's quartet when he was eleven or twelve years old. Milhaud studied and sight-read all the classical quartets and played the Debussy quartet with them when it was brand new. The Debussy was a revelation [as was Debussy's opera Pelleas et Melisande.] Madame Milhaud said, "Playing in the quartet had a great influence on Milhaud and was one of the reasons why he wrote so much chamber music."

When he was not sure [of the technique of a player] he would inquire as to how difficult he could afford to make the work. He would ask for assistance if needed, as he did when he wrote the concerto for harmonica. He spoke with Larry Adler.

Madame Milhaud thought that she had missed the premieres of the viola works written for Germain Prévost, but she commented, "...I must say I was rather astonished when he wrote the 14th and 15th quartets, which can be played either as quartets or together as an octet. [Ed.'s note: Milhaud wrote all this to fit exactly into a little 18th century manuscript book of only 8 lines per page, that had been presented to him as a gift.]

"...There is another example that demonstrates the importance Milhaud felt for the quartet: his good
friend Jean Cocteau, who was not particularly interested in chamber music, nevertheless published Milhaud’s statement, ‘I shall write 18 quartets.’ Of course people thought ‘Aah-aah-aah...to have one more than Beethoven’. But it was not true. It was just to show how much the quartets meant to him.....The dedications of the quartets are made for a reason, and all are evidence of his admiration for a person or a friendship or a date. The first [quartet] is to celebrate the memory of Paul Cézanne, and the last is in memory of his parents. The thirteenth quartet is dedicated to me because thirteen has always been a lucky number for us. Then there is one for the twenty-fifth anniversary of our marriage, and there is one in memory of Fauré.”

Prof. Martinson inquired about the “anonymous” tunes used in the first viola sonata. Madame Milhaud said that she thought Milhaud had found them in the Méjanes library in Aix-en-Provence and stated that she preferred the second viola sonata. She said she did not know whether Germain Prévost played or promoted the first sonata more than the second. Prof. Martinson stated that he likes them both and that violists tend to prefer the first one, although the second is a little more unusual. Madame Milhaud replied that the second is “more Milhaud-like”. Prof. Martinson felt that the tunes used in the first sonata sound very “Milhaud-like” and wondered if she thought he often used borrowed tunes in his other music. Madame Milhaud said, “Milhaud was not against.....using a folk tune, or old tunes, as long as one keeps one’s freedom and one’s personality. Of course, that’s what Stravinsky did, and how many other composers did it in the past? So he considered that he was absolutely free to do whatever he liked with those tunes, and sometimes he made a sort of ‘salad’ with 18 or 20 tunes.....In the Bruxelloise movement of Quatre visages there are a few notes of the national anthem of Belgium.....” [Ed.’s note: Milhaud takes a phrase from the anthem and changes the meter from 4/4 to 3/4, lowers the third scale degree in the upward skip and changes the rhythm considerably.]

Prof. Martinson said, “The Milhaud catalogue does not name who commissioned the Sonatine for violin and viola, but the score indicates dedication to Laurent and Germain Prévost. Was this piece a gift?” Madame Milhaud answered, “Well, certainly. It’s the same thing, all of those pieces were written in memory of Onnou. The Sonatine for violin and viola, written for Laurent and Germain Prévost was written to please Germain in his sentimental devotion to a friend.”

Prof. Martinson asked what insights Madame Milhaud could share about the Sonatine for viola and cello, dedicated to Murray Adaskin and Jim Bolle, and whether she remembered the premiere. Her reply was that “it was at that university with the strange, strange name - Saskatoon. Adaskin was a teacher in Canada, a rather good violinist, and he studied in Santa Barbara with Darius. Bolle was also a composer and a Milhaud student there.”

[Ed.’s note: the Sonatine for viola and cello was composed for the inauguration of the Music Department at the University of Saskatoon. Murray Adaskin had organized the Department and headed it for a number of years. James Bolle was also a member of the music staff.]

Next, Prof. Martinson and Madame Milhaud discussed Milhaud’s viola concertos. She remarked, “The first concerto was written for Hindemith. He played it with Monteux in Amsterdam. After Hindemith played it, he asked Darius to re-orchestrate it for a smaller orchestra....Of course it was a present from Milhaud to Hindemith.” Prof. Martinson averred, “I know that Hindemith’s Konzertmusik for viola and large chamber orchestra was dedicated to you and Darius.” Madame Milhaud responded, “Yes, we knew him rather well....You know, Hindemith didn’t work so diligently (as a violinist); he played as a composer. In fact after the rehearsal in Amsterdam, Monteux said to Hindemith, ‘Now go in your room and study’. He did, really!”

Prof. Martinson asked if William Primrose often performed the 2nd viola concerto, which Milhaud wrote for him. Madame Milhaud said, “I don’t think so. Milhaud wrote the concerto, which is more difficult than the first, but because Primrose was a very good player. In fact it’s certain that for Darius, it had an influence if the person was a good player. Why not ask him to do the difficult things.....As long as you are a virtuoso, you are supposed to play that way.”

Asked if Primrose had commissioned the second viola concerto, Madame Milhaud replied, “Yes, he did. We met him when he was teaching in Aspen. We were there twenty years, I think he began in 1950 until about 1970.” Prof. Martinson wondered how friendly Milhaud and Primrose were as colleagues, and Madame Milhaud responded, “They were cordial, but I think nothing else. It depends on the disposition of the composer. Milhaud was a realistic man, not serious, did his job, in fact as a craftsman, not as a man who has lowered his standards.”

When asked if Milhaud wrote the viola works with the viola in hand, Madame Milhaud said, “Certainly not. Milhaud wrote extremely fast, but it was usually after he meditated and thought about the work for weeks, and sometimes years, but he was lucky enough when it was ripe, to be able to write it the right way the first time. And as he had an extraordinary technique, he never avoided difficult things. He wrote it because it was a sort of ‘game’. Like the 14th and 15th quartets, who’d imagine doing a thing like that. “And how many times did he write a fugue because he wanted to write a complicated fugue? In fact, it was his life and he enjoyed it.....”
<table>
<thead>
<tr>
<th>Opus &amp; Date</th>
<th>Title</th>
<th>Dedication</th>
<th>1st Performance</th>
<th>Publisher</th>
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<tbody>
<tr>
<td>226 (May 6-8,</td>
<td><em>Sonatine</em> for</td>
<td>Laurent Halleux and Germain</td>
<td>U. of Wisconsin, January 1944. G. Prévost, viola; Grant Johannesen, piano</td>
<td>Mercury-Presser</td>
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<tr>
<td>1941)</td>
<td>violin and viola</td>
<td>Prévost</td>
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<td>240 (1944)</td>
<td><em>Sonate no. 1</em> for</td>
<td>Germain Prévost</td>
<td>U. of Wisconsin, April 1944. G. Prévost, viola; Grant Johannesen, piano</td>
<td>Heugel</td>
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<td></td>
<td>viola and piano</td>
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<tr>
<td>244 (1944)</td>
<td>*Sonate no. 2, for</td>
<td>comm. G. Prévost, in memory of</td>
<td>Dominican Sisters, Edgewood College, Madison, Wisconsin, August 1944. G. Prévost, viola; Nadia Boulanger, piano</td>
<td>Heugel</td>
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<td></td>
<td>viola and piano</td>
<td>Alphonse Onnou</td>
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<td>311 (1951)</td>
<td><em>Concertino d'été</em></td>
<td>10th anniversary, Charleston</td>
<td>Charleston Chamber Players with R. Courte, November 19, 1951</td>
<td>Heugel</td>
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<td></td>
<td>for viola and 9</td>
<td>Chamber Music Society</td>
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<td>340 (December 2,</td>
<td><em>Deuxième Concerto</em></td>
<td>William Primrose</td>
<td>Cologne West German Radio Orchestra; William Primrose, viola; Hans Rosbaud,</td>
<td>Heugel</td>
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<tr>
<td>1954, January 30,</td>
<td>for viola and orchestra</td>
<td></td>
<td>conductor</td>
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<td>1955)</td>
<td></td>
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<td>378 (April 15-24,</td>
<td><em>Sonatine</em> for</td>
<td>comm. University of Saskatchewan,</td>
<td>University of Saskatchewan, Saskatoon, Alberta Canada, June 9, 1959</td>
<td>Heugel</td>
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<tr>
<td>1959)</td>
<td>viola and cello</td>
<td>ded. Murray Adaskin and James Bolle</td>
<td></td>
<td></td>
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<tr>
<td>416 (1965)</td>
<td><em>Elégie pour Pierre</em></td>
<td>Pierre Monteux</td>
<td></td>
<td>Unpublished</td>
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* The listing above comprises all of Milhaud’s solo viola works. Prof. Martinson did not report on the *Concertino d’été*, perhaps because it is not included in his recording. For complete details on all these works, see Mme. Milhaud’s *Catalogue* Slatkine 1982, or Jane Galante’s revised *Catalogue* in her translation of *Milhaud* by Paul Collaer, San Francisco Press, 1988.
In the 1999 Newsletter, readers were invited to order the book, *Portrait(s) de Darius Milhaud*, published in French by the Bibliothèque Nationale de France and available in the United States upon order from the Darius Milhaud Society. It is still possible to obtain a copy of this beautiful book, published in commemoration of the 25th anniversary of Milhaud’s death. The book contains a variety of information, much of it not previously published, as well as numerous photographs and drawings, some in color, three articles by Milhaud scholars - Pierre Cortot, Jeremy Drake and Jean Roy, discussing different aspects of his work, previously unpublished letters, gathered and annotated by Frank Langlois, a listing of works discussed, description of events in Milhaud’s life and much more.

A limited number of copies of *Portrait(s) de Darius Milhaud* are still available for the special price to Newsletter readers of $25.00 plus $3.00 for handling and mailing. Please use the coupon below to place your order and send it along with your check. The book will be sent as soon as possible when your request arrives.

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for Darius Milhaud Society Newsletter readers

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