The Darius Milhaud Society Newsletter, Vol. 18, Spring/Summer/Fall 2002

Darius Milhaud Society

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Cézanne profoundly touched something in me, but it has nothing to do with my music. Cézanne, for me, represents the countryside of Aix, with which he is identified and which is also a part of myself. I discovered Cézanne at a very early age, and I have always retained an intense, consistent, unforgettable impression of him. For me, he personifies Provence and it is especially in that context that I think of him. In so much that is Provençal, I have often thought of Cézanne as a sublime photographer...when I go to my country [Aix-en-Provence], what touches me is finding “Cézannes” at each turn of the road or simply by looking at the blue horizons or the trunks of pines in the shade, for it is only then that the interior color of an object can be transmitted without the stimulation of luminous sunlight. However, as I said earlier, nothing in all that has anything to do with my music.

DARIUS AND MADELEINE MILHAUD CELEBRATED IN 2002

The year 2002 marks two significant occasions: remembrance of the 110th birth anniversary of Darius Milhaud and celebration of the centennial birthday of his wife, companion, collaborator, friend and cousin, Madeleine Milhaud. The Darius Milhaud Society is aware of programs of Milhaud’s music that were presented at The Cleveland Institute of Music, at Mills College in Oakland, California, and in New York, all of which are described elsewhere in this Newsletter. The eagerly awaited intégrale of Milhaud’s string quartets recorded by the Parisii Quartet made its appearance under the Naïve label, V4783, V4784, V4791, V4930 and V4931. The Parisii recording includes the eighteen Milhaud string quartets and also the Octuor, the combination of quartets 14 and 15 played together; also two

Entretiens avec Claude Rostand, a series of interviews with Milhaud conducted in 1952 and published in Paris by Julliard, has been translated by Jane Hohfeld Galante for publication by Mills College's Center for the Book and is available on order from Mills College. This book provides the reader significant insights with regard to the thinking of the composer, who expresses very clearly his ideas on a wide range of topics. See the enclosed separate form for detailed information and ordering convenience.

Portrait(s) of Darius Milhaud first appeared in French as Portrait(s) de Darius Milhaud, published by the Bibliothèque Nationale de France in 2000. The book has been translated into English by Jeremy Drake, with editing and publication in 2002 by the Darius Milhaud Society. With a composite chronology, five insightful articles by Milhaud scholars, many pictures, and a list of recordings of Milhaud's music, the book has wide interest and appeal. See the enclosed separate form for ordering.

CORRECTION

The Darius Milhaud Society wishes to apologize to two of our most loyal supporters for inadvertent omission of their names in the Contributor listing in the 2001 edition of the Darius Milhaud Society Newsletter. We greatly regret that the names of Golden Benefactor Mary Ausplund Tooze and Patron Susann Bowers are both missing from the published list on page seven of the 2001 Newsletter. It is beyond the acumen of your editor to explain how or why this happened. Only the computer knows why. We hope to be forgiven.
IN MEMORIAM

The Darius Milhaud Society was greatly saddened to learn of the death of prominent Canadian composer and Honorary Committee member Murray Adaskin, in Victoria, B.C. on May 6, 2002. Mr. Adaskin was a student of Darius Milhaud at Music Academy of the West in Santa Barbara, California, and he helped encourage performances of the composer’s music all over Canada for Milhaud’s centennial birth celebration in 1992. The following information was included in the obituary written by Susan Down for the “Times Colonist” and “The Canadian Press”:

“Murray Adaskin, an icon of Canadian music who made humour a trademark of his many compositions, died Monday in Victoria at age 96.

“Adaskin, born in Toronto to a musical family on March 26, 1905, had a distinguished and varied career that spanned most of the 20th century. One constant was a passion for Canadian culture.

“He played violin in orchestras for silent films in Toronto, was a member of the first violin section of the Toronto Symphony from 1922 to 1935, and was violinist in the Royal York Hotel Trio from 1938 to 1952.

“In 1952 he moved to Saskatoon to become head of music at the University of Saskatchewan. He was conductor of the Saskatoon Symphony Orchestra from 1956 to 1960, and was composer-in-residence at the university from 1966 to 1972. He came to Victoria in 1973 and continued to compose and teach...

“Adaskin composed about 130 works between the postwar years and his retirement in 2000. Most of his music is instrumental, although there is some vocal work, including his one-act opera Grant Warden of the Plains. His final work, Musica Victoria, was written in 2000...”

The Darius Milhaud Society thanks Mrs. Adaskin for forwarding the picture of Murray Adaskin shown above. See later pages in this Newsletter for more information and quotes from passages written by Mr. Adaskin.
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 did not contribute to the Darius Milhaud Society in 2001, you are urged to renew your support as soon as possible to be sure of receiving the year 2003 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.

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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 presentation and 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 Darius Milhaud Performance Endowment was augmented by the Darius Milhaud Performance Endowment Supplement, which specifies that income from the Supplement be used no less often than every five years, exclusively to support artists performing Milhaud’s music in special celebratory concerts that feature large-scale Milhaud 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, 2002. 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 2002, please send your support as soon as possible to be assured of receiving the year 2003 Newsletter, which will be delivered by first-class mail to those who contribute $40.00 or more.
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Pictured above is Cheryl Stern Seltzer, who organized a concert of Milhaud’s music at Temple Israel in New York on December 12, 2002 in celebration of the composer’s 110th birthday.

MILHAUD CONCERT HEARD IN NEW YORK

Cheryl Stern Seltzer, Mills College alumna and former student of Darius Milhaud there, together with Joel Sachs, co-founder with Ms. Seltzer of their performance ensemble, Continuum, presented a concert of Milhaud’s music in collaboration with Temple Israel of the City of New York on Thursday, December 12, 2002. The concert, the ninth annual Howard H. Bachrach Memorial Concert, included solo and chamber works, and vocal music from the Jewish tradition. In addition to the musical parts of the program, Ms. Seltzer shared her personal recollection of studies with Milhaud at Mills College.

Performers were: Robert P. Abelson, baritone, Cantor of Temple Israel, David Gresham, clarinet, Cheryl Seltzer, piano, Tom Chiu, violin, Airi Yoshioka, violin, Stephanie Griffin, viola, Clarice Jensen, cello.

The program in order of performance included Trois rag-caprices (1922), Sonatine (1927) for clarinet and piano, Liturgie Contadine: Five Songs for Rosh Hashana (1933), Suite (1936) for violin, clarinet and piano, before intermission. After intermission, Ms. Seltzer presented her personal recollections of Milhaud, followed by performance of Chants populaires hébraïques (1925), and Quintet No. 1 (1951) for two violins, viola, cello and piano. Texts for the vocal works were printed in English translation by Michelle Fillion, former faculty member in the Mills College Music Department, published in the Music and Arts CD “Milhaud at Mills: A Celebration in Song”.

CHERYL STERN SELTZER

Mrs. Seltzer came to Mills from Seattle and spent an additional year in graduate piano and composition studies after receiving her bachelor’s degree in 1959. A member of Phi Beta Kappa, she studied piano with Alexander Libermann, composition with Darius Milhaud, Leon Kirchner and Lawrence Moss, chamber music with Nathan Rubin, and Music History with Dr. Margaret Lyon. Her interest in contemporary music began while she was at Mills.

Mrs. Seltzer made her debut with the San Francisco Symphony, was soloist with the San Francisco Little Symphony and gave a debut solo recital in San Francisco. She presented a solo recital at Mills during the 40th Reunion of her class that included music by Milhaud, Kirchner, Moss, and other faculty composers, with one work by Elinor Armer, Mills alumna who was also a student of Milhaud.

After piano studies with Leon Fleisher and Leonard Shure, and while earning graduate degrees in musicology at Columbia University, Mrs. Seltzer co-founded the organization Continuum for which she serves as co-director and pianist. For ten years she directed the Young People’s Division of the Lucy Moses School for Music and Dance in New York and still serves on the faculty there.

She has participated in the Marlboro and Tanglewood Festivals and has recorded for Vox, Desto, Advance, Capstone, Nonesuch, CRI, Musical Heritage Society and Cambria/Troppe Note. She is an officer of the Stefan Wolpe Society, which oversees the restoration, publication and promotion of the composer’s works.

CONTINUUM

Continuum is an internationally known organization, established in 1966, co-founded and co-directed by Cheryl Seltzer and Joel Sachs. The group has been acclaimed for its pioneering retrospectives — over 100 different concerts in New York City focusing on individual masters of the 20th century and major themes. Continuum has received the Siemens international award for distinguished service to music and four ASCAP Chamber Music America Awards for Adventuresome Programming. Continuum has also presented concerts and mini-residencies for many years at colleges and universities, and for music societies throughout the United States and Puerto Rico. The ensemble has toured frequently in Europe and has appeared in the former Soviet Union, South America, Mexico, and Central and Eastern Asia.

The Darius Milhaud Society is deeply grateful to Martha Schlosser, Lucile Soulé and Clinton Warne for their help in proofreading and editing this Newsletter.
DARIUS MILHAUD AT MILLS COLLEGE

The Darius Milhaud Society thanks Anne Gillespie Brown, Mills alumna and Executive Director of the Mills College Alumnae Association, for sending us a copy of the Milhaud program presented in the Concert Hall at Mills on October 20, 2002 at 4 p. m. A program of Milhaud’s music is presented annually at Mills, endowed by a gift from the Class of 1945. The 2002 concert was presented as part of the College’s Sesquicentennial Celebration and was further supported by the Darius Milhaud Performance Endowment Supplement.

The 2002 program included Aspen Serenade (1957), performed by San Francisco Contemporary Music Players Barbara Chaffe, flute, Laura Chrisp, oboe, William Wohlhamer, clarinet, Gregory Barber, bassoon, Charles Metzger, trumpet, Roy Malan, violin, Nancy Ellis, viola, Nina Flyer, cello and Jon Lancelle, contrabass; Quatre poèmes de Catulle (1923), presented by Sara Ganz, soprano, and David Abel, violin; Sonata for Violin and Piano (1911), played by David Abel, violin with Julie Steinberg, piano; and after intermission, Sonatina for Violin and Viola (1941) with performance by Roy Malan, violin and Nancy Ellis, viola; Ségoviana (1957) for guitar, played by Paul Binkley; La Création du monde (1923) conducted by David Milnes, Music Director of the San Francisco Contemporary Music Players, with participation by Barbara Chaffe and Janet Ketchum, flutes, William Wohlhamer and Sheryl Renk, clarinets, Laura Chrisp, oboe, Gregory Barber, bassoon, Dale Wolford, alto saxophone, Lawrence Ragent, horn, Charles Metzger and Jay Rizetto, trumpets, Hall Goff, trombone, Robin Mayforth and Susan Freier, violins, Nancy Ellis, viola, Stephen Harrison, cello, Jon Lancelle, contrabass, Julie Steinberg, piano, William Winant and Scott Bleaken, percussion.

David Bernstein, member of the Mills Music Department faculty wrote the program notes, some of which are included below:

"Tonight’s concert celebrates the contributions of Darius Milhaud (1892-1974) to both Mills College’s rich history and to the colorful life of the San Francisco Bay area. During his more than thirty years as professor of composition (1940-1971), Milhaud was the beloved teacher of several generations of Mills students, many of whom have become prominent composers. It is difficult to capture in words what must have been a truly remarkable period. We would like to offer, however, the following anecdote from composer and former Mills student Morton Subotnick, which provides some insight into Milhaud’s generous spirit and aesthetic personality.

"I was very, very broke, amazingly broke at the time. And I was conducting a concert of Milhaud’s music, and he was at a rehearsal, and he said, “You know my dear, I got you a $500 grant to go to Aspen this summer.” And I was really moved, I said “that’s great, but I have all these doctor’s bills and my debts are outrageous, and I couldn’t afford to go.” I was practically in tears because I couldn’t go. And he said, “How much do you need,” and I said, “Oh I don’t know at least another $500.” The next rehearsal, I came back and asked him “does everything sound okay,” and he said, “My dear, it is just perfect,” and he grabbed my hand and when I pulled it away there was this check for $500.”...

"As a teacher, Milhaud taught his students to utilize the most contemporary tools at their disposal and always urged young composers to ‘find their own voice.’ He also encouraged the performance of new music. Tonight’s program features a broad range of Milhaud’s music, from his early compositions to his late works. We would like to dedicate this concert to the wonderful creative artist, free thinker, and generous human being who contributed so much to the Bay Area musical community."

Below are Professor Bernstein’s comments on the Aspen Serenade

"The Aspen Serenade is a contrapuntal tour de force. Its combination of seemingly disparate heterogeneous melodic strata challenge the listener. The work is scored for wind quintet (with a trumpet substituting for the French horn) and strings (violin, viola, cello, and double bass). In the first movement, the winds articulate an E flat major pitch collection; the strings are in C major. The movement also employs large-scale inversional counterpoint; halfway through the winds play the same music as the strings in the opening, and the strings in turn play the same music as did the winds. The second movement experiments with simultaneity in the rhythmic dimension, utilizing what Milhaud scholar Jeremy Drake calls ‘polytemporality.’ The winds and strings are written in slightly different tempi. The fourth movement employs quasi serial procedures. Materials from the opening are repeated retrograde at the conclusion of the movement. The last movement returns to the polytonal plan of the initial movement, this time with two four-voice fugues. Finally, it is interesting that the first letters of the movement titles form an acrostic for the word ‘Aspen’ (Animé, Souple, Pausible, Enervique, Nerveux). Milhaud obviously took great pleasure in such musical and literary gymnastics, but these were not accomplished without expressive results."

Please see the article by Bruce Mather with an extensive analysis of the Aspen Serenade elsewhere in this Newsletter.

The Darius Milhaud Society thanks Daniel Milhaud for pointing out that the Utrecht festival of Milhaud’s music in 2001 took place in Holland. See the 2001 Newsletter.
The Cleveland Institute of Music held its annual Honors Convocation on Thursday, May 16, 2002, when the Darius Milhaud Award was presented to junior composition major Joseph A. Hallman, candidate for a Bachelor of Music degree.

Born in Philadelphia in 1979, Mr. Hallman started independent music studies at the age of 12 and wrote his first work at the age of 13. He studied bassoon with Shirley Curtiss and Karen Meyer, and participated in master classes with Kathleen Vigilante, Marc Gigliotti and others. He was a member of and toured worldwide with the Philadelphia Young Artists Orchestra and the Philadelphia Youth Orchestra. While a student at Girard College High School, he won numerous alumni awards and recognition for his musical and academic work. Always active as a humanitarian and concerned citizen, he had a Community Service Award named after him when he graduated.

Upon entering the Cleveland Institute of Music, he began formal study in composition with Dr. Margaret Brouwer, head of the composition department at CIM. Mr. Hallman has participated in master classes with such artists as George Crumb, Christopher Rouse, Samuel Adler, Bernard Rands, John Corigliano, Libby Larsen, Paul Schoenfield, Bruce Adolphe, Joan Tower, Stephen Paulus and George Tsontakis. He added the study of audio engineering as a second major and did independent study in electronic music with Alan Bise and Steven Kohn of CIM, and Telarc International's Paul Blakemore.

Mr. Hallman’s collaborations include those with Alisa Weilerstein, cellist, who premiered both of his concertos for cello and chamber orchestra. She played his Sonata in Three Movements with her mother, Vivian Hornik Weilerstein. The Sonata performance was also aired on National Public Radio (NPR). Mr. Hallman’s Tres Peças: Three Haiku for chamber orchestra was performed by the Cleveland Chamber Symphony in April 2002.

He has been the recipient of many scholarships and prizes and has collaborated with many performing groups in Philadelphia as well as in Cleveland.

At the time of receiving the Darius Milhaud Award, Mr. Hallman held a commission from the Cleveland Orchestra Youth Orchestra, sponsored by the Bascom Little Fund, for an orchestral work planned for performance in Severance Hall, Cleveland and in Finney Chapel in Oberlin, Ohio. He also held a commission from Tim Robson, organist at the Euclid Avenue Congregational Church. Other new works in planning during the spring of 2002 included a concerto for Franklin Cohen, principal clarinetist of the Cleveland Orchestra, and a chamber work for the Cavani Quartet with Alisa Weilerstein.

On April 6, 2002, the ninth annual concert of music by Darius Milhaud performed by Institute students was held in Le Pavillon at the Cleveland Institute of Music to determine recipients of prizes for the most outstanding performances.

Judging the competition were:

Dr. Annette Kaufman, concert pianist, who often accompanied her late husband, eminent violinist Louis Kaufman, and who is listed as co-author of his memoirs, “A Fiddler’s Tale”. Holder of an honorary degree from Oberlin College, she also edited Mr. Kaufman’s arrangement of twelve Vivaldi concerti.

Gino Raffaelli, violinist, who joined the Cleveland Orchestra in 1957 and became emeritus in 2001. He performs often as a recitalist and as concertmaster of the Heights Chamber Orchestra. Mr. Raffaelli is a founding member and president of Performers & Artists for Nuclear Disarmament (PAND), organized in 1984.

Rebecca Fischer, who for many years hosted a musical program on radio station WCLV and is a much-sought-after lecturer on music, literature and the arts. Her education and experience include study at Indiana University and the Hochschule für Musik in Munich, Germany. Professionally accomplished in opera direction and production, Ms. Fischer in 2001 directed Mozart’s The Magic Flute for the Baldwin-Wallace Conservatory.

The program on April 6th consisted of three Milhaud works: Sonate for violin and harpsichord, Duo for two violins and Suite for violin, clarinet and piano. By written vote of the judges, it was decided to award two Second...
Rachel Coltvet and Jeffrey Zehngut, violins, performed Milhaud's **Duo** for the ninth annual Milhaud Performance Prize concert.

Diana Cohen, violinist, played Milhaud's **Suite** with Benjamin Fox, clarinetist and Dina Vainshtein, pianist.

Shown above are Edith Hine, left, violin, and Hsuan-Wen Chen, harpsichord, who performed Milhaud’s **Sonate** on April 6, 2002.

Prizes and one Third Prize. Announcement of the judges' decision was made at an audience reception following the concert to honor the performers, all of whom are full-time conservatory students at The Institute.

Playing the **Sonate** were Edith Hines, violin, and Hsuan-Wen Chen, harpsichord. Ms. Hines is a senior in the Bachelor of Music degree program and a student of Donald Weilerstein. Ms. Chen is a second-year Master of Music degree double major in piano and harpsichord. Her major instructors are Daniel Shapiro, piano, and Janina Ceaser, harpsichord. The **Sonate** performance was awarded Third Prize.

Performing the **Duo** for two violins were Rachel Coltvet and Jeffrey Zehngut, violins. Ms. Coltvet is a second year Master of Music degree candidate who studies violin with William Preucil. Mr. Zehngut is a junior and a candidate for a Bachelor of Music degree whose violin instructor is William Preucil. Their performance of the **Duo** won them Second Prize.

The **Suite** for violin, clarinet and piano, which closed the program, was performed by Diana Cohen, violin, Benjamin Fox, clarinet and Dina Vainshtein, piano. Their performance was awarded Second Prize. Ms. Cohen is a first-year Master of Music degree violin student of Donald Weilerstein. Benjamin Fox, clarinet student of Franklin Cohen is a sophomore candidate for a Bachelor of Music degree. Dina Vainshtein is in her second year as a collaborative piano student of Anita Pontremoli.

**KAUFMAN MEMOIRS PUBLISHED**

The memoirs of the eminent late violinist Louis Kaufman (1905-1994), are being published under the title, *A Fiddler’s Tale: How Hollywood and Vivaldi Discovered Me*. Written in collaboration with his wife, Annette, who is listed as co-author, the book is accompanied by a CD that contains thirteen works by composers from Vivaldi to the 20th century, including Milhaud’s **Concertino de printemps**, conducted by the composer. The book contains numerous references to the Milhauds.

Comprising thirty-nine chapters, with a long list of recordings, many illustrations and a few color plates, the story of the musical life and activities of both of the Kaufmans is presented in lively, easily-read prose and touches on the lives and music of many important composers and other musical artists in the United States and Europe. Mr. Kaufman was the violin soloist in hundreds of film scores, a number of them winners of Academy Awards. Having intended to move to Los Angeles to concertize, play chamber music and teach, the Kaufmans soon had to plan their concert schedule for the time when filming was not taking place.

Order the book online from Amazon or from University of Wisconsin Press, 1930 Monroe St., Madison, WI 53711 or www.wisc.edu/wisconsinpress
MILHAUD CONCERT IN CLEVELAND

The Cleveland Institute of Music (CIM) hosted a program of Milhaud's music on Sunday, October 27, 2002 to celebrate the late composer's 110th birthday. Organized by Carolyn Gadiel Warner of the Cleveland Orchestra and member of the chamber music faculty at CIM, the concert was performed by faculty and friends.

The program opened with the *Sonate* no. 1, op. 240 (1944) for viola and piano, based on anonymous unpublished eighteenth century themes and performed by Lisa Boyko, viola and Carolyn Warner, piano.

The *Sonate* was followed by the second performance in Cleveland of Milhaud's *Adieu*, op. 140 (1964), for voice, flute, viola and harp. Performers were Marla Berg, soprano, Kathryn Umble, flute, Lisa Boyko, viola, and Trina Struble, harp.

Next, the Cleveland Duo played Milhaud's *Deuxième Sonate* for violin and piano, op. 40 (1917), with Stephen Warner, violin and Carolyn Warner, piano. This was followed by *Scaramouche*, arranged for saxophone and wind quintet, op. 165c (1937), with James Umble, alto saxophone, Kathryn Umble, flute, Elizabeth Camus, oboe, Benjamin Lulich, clarinet, Barrick Stees, bassoon, and Alan DeMattia, horn.

After the intermission, *Suite d'après Corrette* op. 161b (1937), was heard, played by Elizabeth Camus, oboe, Benjamin Lulich, clarinet, and Barrick Stees, bassoon. Next was *Premier quintette*, op. 312 (1951), performed by Ioana Missits and Sonja Braaten, violins, Eliesha Nelson, viola, Martha Baldwin, cello, and Carolyn Gadiel Warner, piano.

The program ended with performance of *Caramel mou* (*Shimmy*), op. 68b (1920), with Marla Berg, soprano, Benjamin Lulich, clarinet, Shaun Abraham, trumpet, James Albrecht, trombone, Brian Sweigart, percussion, and Carolyn Gadiel Warner, piano.

A post-concert reception to honor the performers was held, to which the audience was invited.

Many of the artists are members of the Cleveland Orchestra, including Martha Baldwin, cello, Lisa Boyko, viola, Sonja Braaten, second violin, Elizabeth Camus, oboe, Alan DeMattia, utility horn, Ioana Missits, second violin, Eliesha G. Nelson, viola, Barrick Stees, assistant principal bassoon, Tina Struble, harp, and Stephen and Carolyn Gadiel Warner, second violins.

Many of the performers hold degrees from The Cleveland Institute of Music, including Marla Berg, soprano, recipient of the Darius Milhaud Award in 1988, Martha Baldwin, cello, winner of a Darius Milhaud Performance Prize, Lisa Boyko, viola, Sonja Braaten, violin, Elizabeth Camus, oboe, Alan DeMattia, utility horn, Ioana Missits, violin, Eliesha G. Nelson, viola, Barrick Stees, assistant principal bassoon, Tina Struble, harp, and Stephen and Carolyn Gadiel Warner, second violins.

Performers who are currently students at The Institute are Shaun Abraham, trumpet, Master's candidate, James Albrecht, trombone, Master's candidate, Benjamin Lulich, clarinet, and Brian Sweigart, timpani and percussion.

Guest artists Kathryn Thomas Umble, flute, and James Umble, saxophone, both serve on the Dana School of Music faculty at Youngstown State University. They both hold degrees from the University of Michigan, and each studied in France. Mrs. Umble attended the Fountainebleau School of Music, where she received the Prix d'Excellence for Outstanding Musicianship, and Mr. Umble won First Prize in Saxophone performance from the National Conservatory in Bordeaux. He studied there with eminent saxophonist Jean-Marie Londeix, who arranged Milhaud's *Scaramouche* for saxophone and wind quintet. Dr. Umble's book, *Jean-Marie Londeix, Master of the Modern Saxophone*, profiling the life and pedagogy of this great musical figure, was published in June 2000 in two languages by Roncorp Music Publishers.
CAVALCADE D’AMOUR

Dr. Paul Cherry, Emeritus Professor of Music at the University of South Dakota in Vermillion published in the Winter 2002-2003 issue of the official journal, National Association of College Wind and Percussion Instructors, (NACWPI) an article titled, Darius Milhaud’s La Cheminée du Roi René and The Cavalcade d’Amour. In 1939, the well-known director, Raymond Bernard produced a French film, Cavalcade d'amour, for which Milhaud wrote one segment of the music. Later, the composer revised the music extensively and created his popular suite for wind quintet, La Cheminée du Roi René.

Dr Cherry quotes the passage from Notes Without Music where Milhaud says: “Désormière, Honegger, and I collaborated in Cavalcade d’amour, which deals with the subject at three different periods (Middle Ages, 1830, and 1930). I chose the first. Later on I used this music in a suite for wind quintet, La Cheminée du Roi René.”

Dr. Cherry describes each movement of the quintet in relation to the music of the film, both in terms of the order in the story, which he relates first, and also in terms of the orchestration, which, for example, was full orchestra for the film music and then used in the quintet for Cotège. La Chasse à Valabre appears third in the film, but sixth in the suite, and the Madrigal-Nocturne, which ends the suite occurs earlier in the film, set for instruments and voices. Dr Cherry mentions that the music for Le Mauisinglade does not appear in the film but may have been lost on the cutting room floor.

He also points out that the title for the quintet has been mistranslated. Although cheminée in French does mean chimney, it does not make sense in the context of the quintet. Dr. Cherry says: “The proper translation comes from the word chemin, which means a path or a road. In the Provençal dialect, a cheminée is a path or walkway.”

There are other fascinating details about both the film and the quintet that make Dr. Cherry’s article eminently worth reading. There are footnotes and an extensive bibliography. The NACWPI Journal is available from University Microfilms International, 300 North Zeeb Road, Ann Arbor, MI 48106.

The Darius Milhaud Society is most grateful for the information sent by many people. They include, among others, Madeleine Milhaud, Daniel Milhaud, Dorothea Larsen Adaskin, Phyllis Bader, David Bernstein, Anne Gillespie Brown, Frank Caputo, Paul Cherry, Annette Kaufman, Bruce Mather, Sheryl Stern Seltzer, Werner Simon, Suzanne Sutton, Mary Ausplund Tooze, Mary Hoch Walsh, Carolyn Gadiel Warner, and for information about single performances of Milhaud’s music, Alice De Benedictus, Lynette Cohen, Ithaca College, Grant Johannesen, Ruth Lamm, Eda Regan, and others. We hope to print reviews and concert reports in the next Newsletter.
MILHAUD BOYHOOD HOME IN AIX-EN-PROVENCE THREATENED

In 2002, the Paris newspaper *Le Figaro* published several articles that related the threat to Milhaud’s boyhood home in Aix-en-Provence, *Le Logis du bras d’or*. At least twice earlier, the building had been threatened with destruction. Once again, the municipal government proposed razing or removing the building to allow for an urban renewal project that the city council deemed a more viable economic option than to continue to allow this seventeenth century building to remain standing in its centuries-old location. It was only when the various cultural organizations joined in protest and asked for support that a petition was signed by more than 2200 people strongly objecting to destruction of this historic site that also holds much sentimental value for the populace because it was the former home of Darius Milhaud and his family.

On Tuesday, April 23, 2002, *Le Figaro* published an article by Anne-Marie Roméro that said in part: “...it is an old Provençal house with gentle and harmonious lines. *Le Logis du bras d’or*, a renowned 17th century inn, which later became the cradle for the early years of Darius Milhaud, is again threatened with destruction...because the mayor Maryse Joissains cannot imagine any other means to cover the deficit for an ambitious urban project, ‘Sextius Mirabeau’, inherited from her predecessor Jean-François Picheral.

“Situated just at the bottom of the Cours Sextius, the route of the Knights Templar, *Le Logis du bras d’or* today houses the police station. The windows have been somewhat modified, the niche has lost its Virgin Saint, but the essential residence remains: a thick-set mass of blond stone two stories high, pierced by seven windows, crowned by a roof of Roman tiles underlined by an elegant corniche.

“But not only should this 17th century domicile not be destroyed, but it should be renovated...It should become a building devoted to music in memory of the composer, child of Aix-en-Provence, who spent his happy youth here.’

“The house belonged to the Milhaud family from 1806 on, and Darius’ father conducted an almond business there. In *Notes Without Music* Milhaud evoked its atmosphere with much emotion: ‘From my window I could see the Cours Sextius up to the Thermal Baths at the far end, could see the carts, the mules, and as in Cezanne’s paintings, the workers in their blue shirts.’ In 1967, in the presence of the composer in his wheel chair, a plaque dedicated to Milhaud was placed on the façade of the building. ‘Who would have thought it’, recalled his cousin, Robert Milhaud, present director of the *Association pour la Restauration et Sauvegarde du Patrimoine du Pays d’ Aix* (ARPA) ‘when Darius had given the building to the municipality in 1973 to assure its protection!’

“But *Le Logis du bras d’or* was first an opulent inn, built in 1670, to the south, beyond the city. In the Museum of Old Aix, it figures in the last panel of a folding screen of the *Fête Dieu*. ‘It is menaced because of its location’, explains Jean-Jacques Gloton, a retired academic who is deeply interested in the history of the city. ‘But it is exactly this situation which confers on it its urban interest. In Aix, the cours are routes with an enclosed perspective. The Cours Sextius is closed by the Thermal Baths and by the inn. Destroy *Le Bras d’or* and the whole countryside is ravaged.’

“The misfortune is that the house is located just beyond the border of the safeguarded area of the old city, on the edge of the new quarter of 23 hectares conceived by the catalan [Spanish] architects Bolugas and Martorell. Sextius Mirabeau, this ‘challenge of the century’, is far from the marvel announced. Massive buildings of colors without a soul, a ‘tower of winds’, very red, where the mistral whistles, a failed allusion in the South.

“Aix-en-Provence, country of Mirabeau, Vauvenargues, Zola, Cézanne and Milhaud, which has already destroyed the palace of good king René, which has not recognized Cézanne, which has just in extremis given the name of Emile Zola to its TGV train station, is it going to show as much disrespect toward Darius Milhaud? ‘It is true that Aix has never been very faithful to the memory of my husband’, gently remarked Madeleine Milhaud.

“It is now up to the minister of Culture to decide whether or not to protect the house…”

Another article by Ms. Roméro, published by *le Figaro* adds the information that the city council gave the green light to the destruction of the house in June. In April, Saul Dassault, a Milhaud cousin had proposed to finance part of the cost of maintaining the building. The director of regional cultural affairs produced a document of protection and wrote an order proclaiming that the next meeting of the ad hoc commission should consider it at its next meeting on September 24th. After that meeting *le Figaro* announced that the residence had been saved. Remaining to be decided was the issue of what buildings would be allowed in the surrounding area.

Plaque on the front façade of *Le Logis du bras d’or* dedicated in the presence of Darius Milhaud in 1967.
AIX-EN-PROVENCE MAYOR'S STATEMENT

The Darius Milhaud society is very grateful to Suzanne Sutton, an American living near Aix-en-Provence for making known the effort to save Milhaud's youthful home, Le Logis du bras d'or, and for translating the statement of the Aix Mayor, Maryse Joissains, published in the magazine “Aix en Dialogue” in September 2002.

Maryse Joissains: “I inherited a project of the previous socialist city council which included the destruction of the gambling (casino) and of the Milhaud House. I listened to all the points of view concerning the Logis du Bras d'Or: some were sincere and well-intentioned; many others were politically motivated. I discussed at length with the Minister of Culture; I showed him how we could integrate this ‘obligation of memory’ into the new project; many options are available; in any case, the financial impact will be considerable for the community, and each citizen must contribute according to his convictions or his responsibilities...”

Le Logis du Bras d'Or (Darius Milhaud House)

“This former inn dates from the 18th century. It is noteworthy not for its architectural characteristics but that it was an inn, and especially, that it belonged to the Milhaud family. The composer was not born there. Without a doubt, he spent part of his childhood there. The family also occupied the nearby town house which has become the hotel Altea. A request for listing of the building by the association ‘Protection des demeures anciennes et paysages aixois’ was sent to the then Minister of Culture Jack Lang in November 1981. No response was forthcoming. The City council of Mayor Picheral adopted an urban renovation program which included the demolition of the Logis. A decree of October 7, 1992 sealed its fate. Today, the protectors of the Millhaud House argue principally for the ‘obligation of memory’ toward the musician – who sold this residence to the city during his lifetime (in 1974) having learned that the building was slated for demolition and also pointing out its position in the urban fabric of its era as the building which “closes” the Cours Sextius (a cours, by definition, being closed by a building). [Ed. Note: the building was “sold” by Milhaud for the sum of one dollar to make his gift to the city legal.]

Four possible solutions:

1. demolition of the building – it is clear that this type of intervention would not be undertaken lightly. It would, however, have allowed the completion of the urban renewal project in a coherent manner, harmonious aesthetically and balanced economically. MJM agreed to reject this solution. which was “the best from both an architectural and an economic standpoint, but was opposed by cultural organizations of the city.”

2. maintenance of the former Milhaud property in its actual state of repair, including its particularly unattractive appendices, would seriously compromise the urban quality of this crucial sector. This would cause a tear and a disparate element in the urban fiber...

3. moving the building – which would allow the urban development project to be realized as planned. The building would be relocated in a setting whose function would be coherent with the composer and his work. Cost: 10 million francs.

4. Integration of the Logis du Bras d’Or in the urban renewal project: this could be realized in various manners, from the dismantling of the major part or totality of the N façade to be fixed onto the new building to the preservation of the entire building. In this case, it would be necessary to revise the urban project, with the requisite public enquiry. We would then be obliged to renovate the preserved building, while building the surrounding new structures. This will result in a reduction of the area available for new buildings as in the current plan. Concerning the financial loss, it will be important, but not to as great a degree if the building in its entirety were to be preserved. Of course, the city will have to pay, but also the central government, regional governments, and associations will have to contribute. This is by far the most acceptable solution from an architectural and a financial standpoint.”

Aix en Dialogue, no. 6, December 2002

“In a survey of 1,000 during the 2002 Days of Cultural Heritage, the answers to some questions relative to historic preservation are:

that the architectural heritage of Aix has been protected: 52% moderately; 30% well; 16% badly
that the public place or square (the questions are not cited) that most represents Aix is...for the Logis du Bras d’Or – 2%.

“Further in this number, under the heading ‘Tribune libre de l’opposition’...Thanks to our resolute opposition, the city had to back off from its desire to demolish the Darius Milhaud house.”
TRIBUTES TO MADELEINE MILHAUD

The Mills Quarterly published in the Fall 2001 issue two early tributes to the centennial birth anniversary of Madeleine Milhaud. Although premature, we think these excerpts from the thoughts of the two authors, Katherine “Kit” Farrow Jorrens, ’57, and Iola Brubeck, wife of Dave Brubeck, might be enjoyed by Newsletter readers who do not see the Quarterly. David Brin, Quarterly editor, has kindly given the Darius Milhaud Society permission to reprint the articles.

“An Ode to our Madeleine: Exultant at 100!” [sic]
by Kit Farrow Jorrens

“As a former student of Madeleine Milhaud’s modern French drama and poetry course in 1954-55, I rejoice in offering this personal vignette to honor our remarkable and resilient Grande Dame of the Arts. Today, Madeleine at 100 [sic] still reigns in her quarter on the Boulevard de Clichy in Paris where in the early 1920s she and her husband, the foremost French composer, Darius Milhaud, began their luminous collaboration of over 50 years! Following the outbreak of World War II, the Milhauds came to the United States and began their extraordinary teaching at Mills College. Legions of undergraduate and graduate students in the language and music departments reaped the enormous benefits of their presence on the Mills campus.

“I imagine my anticipation, when as a sophomore majoring in French, I entered Madeleine’s classroom for the first time, in September 1954, to explore the wonders and mysteries of 19th and 20th century French drama and poetry. There she was, our petite, captivating Madame Milhaud, exuding her immense energy and warmth. From the start, she encouraged her fledgling students to take wing and to prepare and savor aloud selections assigned for class. A superb actress, Madeleine offered us the boundless gifts of her own readings, which filled the ear with the sublime music of the spoken word. The haunting opening quatrain of Charles Baudelaire’s sonnet, ‘Receuillement’ from Les Fleurs du Mal will forever resonate in my memory.

Sois sage, o ma Douleur, et tiens-toi plus tranquille.
Tu reclamais le Soir; il descend; le voici;
Une atmosphere obscure enveloppe la ville,
Aux uns portant la paix, aux autres le souci.

“We fledgling students took wing and journeyed with Madeleine into the world of the symbolist poets Paul Verlaine, Arthur Rimbaud, and Stephane Mallarmé, surrealist Guillaume Apollinaire, and classicist Paul Valéry. Later she was to introduce us to the riveting, transcendent world of the modern French theater through works of Paul Claudel, Jean Cocteau, Jean Giraudoux, Jean Anouilh, Jean-Paul Sartre, and Albert Camus.

“Madeleine often invited our group of devoted students to her home in Faculty Village for sunlit afternoon sessions on the patio, while Darius Milhaud, mostly confined to his wheelchair because of a crippling onset of arthritis, and his music students wrote and performed inside. This exhilarating accompaniment to our own readings of the day transported us altogether into another dimension and realm of the senses.

“In 1917, Milhaud had become an attaché to the French Legation in Brazil under Paul Claudel, the French Ambassador, a poet and dramatist whose verses Milhaud had previously set to music. It was the convergence and interweaving of these two worlds of literature and music with Darius and Madeleine Milhaud that intellectually, emotionally and spiritually were to have such a profound impact on my later life.

“In the fall of 1954, Darius and Madeleine Milhaud urged me to hear the Dave Brubeck Quartet at the Black Hawk Club in San Francisco. This was an extraordinary discovery, for Dave had been Darius Milhaud’s student of composition and jazz following World War II and was on the threshold of his own brilliant career in music, thanks to his teacher and mentor at Mills.....

“In the spring of my sophomore year at Mills, Madeleine suggested that I apply to the outstanding Sweet Briar Junior Year in France Program.....To my great delight, the Milhauds were also in Paris, since they returned every other year from Mills to teach at the Paris Conservatory. This magical timing was to bring us back together for memorable evenings at concerts, at the Comédie Française, at the Théâtre Nationale Populaire, or at the Milhauds’ apartment on the Boulevard de Clichy, where so many pilgrimages were made.....upon graduation from Mills in June, 1957, I was awarded the Aurelia Henry Reinhardt Faculty Purse for overseas graduate study and returned to join my French family and the Milhauds once again.

“I met my German husband, Peter Jorrens, in 1958, in southern France. Peter and I used our common language, French, to celebrate and rejoice in each other. This love of language has continued to play such a vital role in my personal and professional life.....

“.....Since our early days at Mills College, we are forever blessed to have had this valiant lady touch our lives so deeply.”

For the past twenty years Katherine “Kit” Farrow Jorrens, Mills College ’57, has taught French and ESL to an extended family of students from around the world at Language School International in Acton, Massachusetts.
"A Visit with Madeleine Milhaud, April 19, 2001"
by Iola Brubeck

"Officially, I was never a student of Madeleine Milhaud at Mills, and to my everlasting shame I cannot converse with her in her native language. Nevertheless, I have been studying Madeleine Milhaud since I first met her in 1946. I made the decision then, that she was a lady I should aspire to emulate. I saw in her petite, still youthful body such beauty, vitality, brilliance, and passion that I probably should have felt quite intimidated by her. I was rightfully humbled but never intimidated by this powerful personality, because it was so bountifully leavened with wit, common sense, and compassion. Over the subsequent years my original impression of Madame Milhaud deepened. I observed the loving relationship in her marriage to Darius, so unselfishly providing inspiration and creature comfort throughout his life. Today and every day she continues to zealously champion his music.

"Our first child, born in 1947, was named Darius, and for good reason. The Milhauds were simply the greatest influence on our lives in those post-war years, when Dave and I were graduate students at Mills. Had the child been a girl, no doubt she would have been a Madeleine.

"Shortly after her 100th birthday [sic] this spring, Dave and I wrote to Madeleine that we were coming to Paris and called her from Brussels a few days before our arrival to arrange a visit. Her schedule, she said, was still in flux, and would we call again when we arrived, which, of course, we did. Since Dave had a concert at the Olympia Theatre the following day, I suggested that we go out to dinner that evening. ‘Oh, so sorry. I already have a dinner engagement that night.’

‘How about tomorrow for lunch?’ we asked.

‘Oh, my dears! I see that I have a luncheon engagement. Can you come in the morning around eleven?’

‘Of course.’

‘You know the code number. Just come up the stairs.’

‘Like school children fearful of displeasing the teacher, we nervously watched the minutes as our taxi threaded through crowded Paris streets to the district of Pigalle, where Madame Milhaud resides. Walking through the doors that have welcomed the greatest painters, composers, dancers, actors, poets, and authors of the 20th century, one senses the history and conversations that have taken place inside these walls.

‘Diminutive but not frail, she embraced each of us, stretching up as far as her small frame could reach, while we bent as low as our long, arthritic backs could bend. We settled in our chairs, she seated below a portrait of her husband painted by their artist son, Daniel, and we talked about the current happenings in the world. We exchanged news of mutual friends, former students, and family, our conversation repeatedly interrupted by the telephone. In response to each call, Madeleine sprang from her chair. On one such trip across the hardwood floors she remarked, ‘You know, I pay someone to call so it appears that I am important.’

‘At one point in our conversation she reached for her address book at a desk nearby and began riffling through the pages rapidly. ‘I want to show you. I have here in my book a photo of you and all your family.’ A quick search did not produce the picture, and she put down the book with a sigh. She displayed an open page with blank spaces, pieces of white tape pasted over old names and addresses. The expression on her face was a strange mixture of sadness and amusement. ‘When you are my age,’ she said, ‘going through an old address book is like visiting a cemetery.’

‘I thought to myself, that must be one regret of such a fruitful long life – that so few, who have been challenged, inspired, and enlightened by her, remain to share the memories of Mills and 10 Boulevard de Clichy. But, no. That was a transient and errant thought. Madeleine Milhaud at 100 years of age [sic] is living as we all should, in this day, this hour, in this moment. I am still learning from this magnificent woman.’

Iola Brubeck was a graduate student at Mills in 1947. Dave Brubeck, who was granted an honorary doctorate by Mills in 1982, was a student of Darius Milhaud at Mills in 1946 and 1947.
This colorful rooster was created in 1949 by Daniel Milhaud when he was nineteen years old. Murray Adaskin bought the picture from him, and Mrs. Adaskin graciously and generously returned it to Daniel in 2003 after Mr. Adaskin's death.

ADASKIN MEMOIR

We are very grateful to the late Murray Adaskin's widow, Dorothea Larsen Adaskin, for sending us a transcript of the following memoir from Chapter XXI of the composer's writings, in which he reminisces about Darius Milhaud, with whom he studied in the summer of 1949 at Music Academy of the West in Santa Barbara.

"I was terribly nervous about meeting Darius Milhaud for the first time. I had no idea what he looked like and suddenly this wonderfully massive man came in his wheelchair and sat beside the piano.

"I remember years later showing a photograph that I had of Milhaud to Eli Bornstein who was my artist colleague in Saskatoon. He looked at this picture, and he said: 'He looks like a mountain in repose.' He put his finger right on it.

"I had written a Canzona and Rondo for violin and piano. I played the violin part and I think it was Josepha Heifetz, the daughter of Jascha Heifetz, who was in the class that year, that played the piano part for me.

"Half way through the Canzona there is a modulation. I wanted to get back to the original theme. The first eight notes of the first theme appeared one half tone lower than at the opening version - the 8th note was an A flat. I held the flat for two bars while the modulation was given to the pianist. At the end of the modulation the A flat became G sharp which was the first note of the fourth bar in its original form, which brought us back to the original key. I didn't think it was anything very special at the time, but Milhaud was hearing it for the first time and while we were playing, he turned to the class and said, 'The modulation alone tells me what a fine musician Mr. Adaskin is.' Well I tell you, this was one of the great highlights of my life.

"I had started rather late as a composer. When I complained about this to Milhaud he said, 'Well, that is actually a good thing. Now you don't have to write any youthful junk out of your system. You started right away writing music that can stand up to scrutiny.'

"Having started with John Weinzweig, I had learned how to deal with twelve-tone composition. In the long run, it became a wonderful tool for me to use. I found that after about the third, fourth or fifth piece, I worried about the sound that twelve-tone produced for me.

"This was not so for others. Dallapiccola for instance used twelve-tone and it sounded like Italian music, sunny and bright. Now, I don't think anything I've written is absolutely strict, Schoenbergian twelve-tone. To my ears, that always seemed to have a middle-European emotionally tragic sound and tragic feeling about life.

"I do live in Canada. We are very optimistic people. We're a generally happy people. My whole object in wanting to write music was to bring a moment of enchantment, if not to other people, at least to myself.

"There has to be some object behind the music you write. If you want to tell a message that Hitler is about to demolish the world, all right then, you have to do it, you can't help yourself. Those composers came from that part of the world and saw it coming before anybody else did.

"Milhaud had, of course, an entirely different view of life. He'd gone through a good deal of this torture. He had to escape. He was only two jumps ahead of the Germans when he finally got out of Europe and came to America. When the Germans came to his home all his music was burned in a street bonfire. He lost all his early materials - letters, information - everything went. But he had that happy-go-lucky outlook on life that is wonderful when it is genuine. I rather favored Milhaud's view of life. As a matter of fact, I was a pushover for Milhaud and everything he wrote. He had the gamut of expressiveness that went from gentle, warm understanding of beauty to the other end of the spectrum that packed a wallop that could really shake you. Of course, I think all great composers have to be able to do that.

"We would have sessions when the group would sit together after we'd gone through all the music for the day and Milhaud would say: 'Are there any questions you'd like to discuss?' One day I said rather facetiously: 'How do you write good music?' 'Oh, that's easy,' he said. 'All you need is a pen filled to the brim with ink.'

"Later when we were alone I said: 'Milhaud, one of the great concerns in my life is that I become able to write music that is recognizably Canadian. How does one do that?' He began asking me a series of questions. First of all, he said: 'How long have you lived in Canada?' 'We'll,' I said: 'I was born in Canada and have lived there all my life.' He said: 'Do you know Canada well?' 'I've been from coast to coast,' I said. 'I was even in the Arctic. I would say, yes, I know Canada pretty well, perhaps better than the average person.' 'How do you feel about Canada?' 'I love..."
every part of Canada, it is a passion with me. 'Well, Murray, I'd forget about it,' he said, 'because, willy-nilly it will come out in your music.'

"I took his advice. I decided that whatever I write does not need to be 'mainstream' or the kind of music that would please my peers. To be a composer I could only write music my way. No, I would have to discover who I am and what I stand for and let my music speak for me. I decided that even if I become a very mediocre member of the composing fraternity in Canada, my music would have to be written my way.

"At the end of my first year in California, I went to Milhaud and said: 'I have a little money left. Do you think you could write a song that I could take to France as a present?' 'Oh,' he said, 'that's very charming!' He was very sentimental about women and relationships with wives. He took out a printed volume of a long song cycle and he wrote a nice inscription to Fran saying, 'You give this to her and you go out and buy her a dress,' which by the way I did.

"Milhaud was not a smiling person though you could make him smile. If you look at his pictures you will never see a smile on his face. I remember sitting in on a session when he was having his picture taken by a press photographer. The photographer kept saying to Milhaud: 'Mr. Milhaud, would you smile, please.' And he said, 'Composers have nothing to smile about!' He just glared and the guy took whatever pictures he could but none with smiles. Afterwards I said, 'Do you really mean that about smiling?' He winked and said: 'Well, you know, it's much better for a composer to look serious.'

"I think I have the only smiling photograph Milhaud has ever taken. It shows him holding up what he called the mile-long Saskatoon Telegram. For his seventieth birthday the University gave a concert of his works. As the audience came in, I had my secretary at the door asking people to sign a pad with the idea we would send a birthday wire to Milhaud. When he got it he was in Oakland, California at Mills College. The telegraph agent started reading the telegram and the long list of names over the telephone.

"The telegram began with the program we had just given. It then listed the performers who had played and the three or four hundred names of the people in the audience. The agent stumbled over most of the names because in Saskatchewan there are a great number of Ukrainians and in fact, people from all nations and she just couldn't pronounce them all correctly. After fumbling through thirty or so names Milhaud stopped her and asked, 'Are there any more?' 'Oh yes, there are pages of them.' 'Oh my, will you please send them to me?' When the telegram arrived Milhaud pasted the pages together and held them up. While sitting in his wheelchair a photographer took his picture. He was smiling."

The works included on the program at the University of Saskatchewan on December 16, 1962 were: *Hymne de Glorification* (for piano), *Reves* (for voice and piano), *Sonatine* for flute and piano, *Duo* for two violins and *Suite* for violin, clarinet and piano. Performers included Sylvia Stuart, soprano, David Kaplan, clarinet, Thomas Rolston, violin, Garth Beckett, piano, Edward Abramson, flute, Boyd Mcdonald, piano, and Murray Adaskin, violin.

Dr. Werner Simon was kind enough to send a copy of the picture by Daniel Milhaud described below in a letter he wrote on July 26, 2002. We hope to share a reproduction of it in the next Newsletter.

"I met Daniel back in 1955 through our friends Louis and Annette Kaufman. We then commissioned him to paint a string quartet for us, which he did in a superior style. It shows his father as the first violinist. According to Daniel: 'this is Darius playing his Stradivarius.' We have enjoyed his marvelous humor over the years, but not having seen him in the last 10 years, as our traveling was limited...."
Dr. Bruce Mather, a member of the Honorary Committee who studied with Darius Milhaud in Aspen, Colorado, is an emeritus professor and former head of the composition department at McGill University, where he taught for many years. While at McGill he also founded and conducted an orchestra devoted to contemporary music. He edited Milhaud’s first ballet, L’Homme et son désir, so that the work can be performed using fewer percussion players. In 1992, he organized a major festival of Milhaud’s music to celebrate the composer’s centennial, graced by the attendance of Madame Madeleine Milhaud and other aficionados and friends of the Milhauds who also traveled to Montreal to hear the festival. Dr. Mather wrote a detailed analytical essay on Aspen Serenade and dedicated it to Madame Milhaud in honor of her 100th birthday, March 22, 2002. The Darius Milhaud Society is grateful to Dr. Mather, who has sent a copy of his essay on this important work for the Darius Milhaud Society archives, and we are pleased to be able to share excerpts from it here. This article is longer than those we usually use in order to share as many of Dr. Mather’s ideas as possible. Because the analytical details are thorough, intricate and extensive, the Newsletter editor has tried to give an overview by summarizing and clarifying and by adding editorial observations to some of Dr. Mather’s findings [within brackets], rather than repeating all of his comments verbatim. The direct excerpts from his essay are presented “within quote marks”. The Society extends warmest thanks to Martha Schlosser, Lucile Soulé and Clinton Warner not only for proofreading but also for helping edit this article for the Newsletter.

"Aspen Serenade, op. 361, was written in 1957 for nine of the outstanding staff performers at the Aspen School of Music and was first performed there with Milhaud conducting, on August 19, 1957.” [The work, published by Heugel/Leduc for four winds, trumpet, and four strings, is just over sixteen minutes in length (16'05") according to the score, and is dedicated to Charles Jones.] “The titles of the five movements, both in French and in English, start with the five corresponding letters of the name of the town of Aspen in the state of Colorado.

“A few words should be said about the instrumentation of this work...[Instead of writing for wind quintet with French horn or string quartet with two violins, Milhaud wrote for flute, oboe, clarinet and bassoon plus trumpet and for violin, viola, cello and contrabass.] "He associated the French horn with a certain sentimentality of romantic music, much preferring the brilliance and energy of the trumpet. In the low strings he loved the ‘gruffness’ of the double bass in contrast to the more mellow and emotional cello. Two other works use exactly the same ensemble: Musique pour Graz, op. 429 [Universal Editions] and Les Charnes de la vie, op. 360 [Belwin Mills/Presser]. The Stanford Serenade, op. 430 [Eschig] for oboe solo and eleven instruments uses only one brass instrument, the trumpet.

"Milhaud was the first composer, long before Ligeti, Xenakis or Messiaen, to create truly complex, dense textures with a large number of contrapuntal lines, a true ‘jungle’ of sound. Aspen Serenade is a good example of this aspect of his art. The technical mastery displayed is simply staggering. In making this analysis I hope to shed some light on the nature of this mastery by one of the highly innovative composers of the 20th century."

[In the Aspen Serenade, as is true in many Milhaud works, upon the return of a section heard earlier, he usually transposes some parts up or down a step or a half step and often adds new keys to the mix, so that what might originally have been clearly in E flat and C combined, is heard with several new keys sounding at once. He also uses imitation not only between single voices but also between entire bodies of music: for example, he takes an entire three-part texture (strings) and imitates with three winds. All of these techniques can be found in other Milhaud works, as well as metrical displacement of a figure, which changes the rhythmic emphasis in the melody. In each movement the composer features particular aspects of the above ideas, which preserve cohesion and also provide fresh interest. At the same time, he emphasizes the duality of the instrumentation (winds vis-à-vis strings, with the trumpet as both a linking and a contrasting instrument) through sensitive treatment of timbre, tessitura and tonality in juxtaposition and/or in combination.

I

[In the first movement, Animé (Astir), in 4/4 time, Milhaud treats the trumpet as a separate instrument, which plays its own melody in its own key of D Major, whereas the winds open in E flat Major and the strings in C Major. The trumpet does not enter until the ninth measure, when it plays alone for the measure. Then in m. 11 it plays again for one measure with all the other instruments except the contrabass. The trumpet is used as a link between sections, and the texture thins to let it be prominent each time it plays.

[Lasting just under two and a half minutes (2'25"), the first movement consists of six sections: three sections of differing texture are introduced, which then recur with various kinds of change. Each recurrence undergoes greater change than the one preceding it.] Concerning the first movement, Dr Mather says:

Section 1 (mm. 1-9): “the string parts are in C Major and the woodwinds in E flat Major. Each of the string parts is very independent from the others, with its own phrase structure and variable meters. I have rebarred the string parts in order to show the perceived rhythmic groupings.
These are] dictated sometimes by the melodic shapes or by a change of register or by the articulation (bowing). Often the articulation contradicts the melodic or rhythmic groupings...The winds have quite a different function in this section. [They play] "fragmentary entrances in bars 2, 3 and 6, separated by thirty-second note runs" [in the clarinet (m. 3), oboe (m.4), flute (m. 6) and bassoon (m. 8).]

Section 2 (mm. 10-18): "This section starts and ends with material involving the whole ensemble except for the trumpet...one finds simultaneously two [instrumental] trios [in imitation] and a duo [that is musically independent, beginning in m. 11]. At bar 10 the...[winds imitate the strings in] a descending and overlapping sequence...the beginning notes being B flat [strings], A flat[winds], G [strings] and F [winds]. "At bar 11 we find the wind trio in parallel major first inversion triads imitating a string trio in parallel minor first inversion triads...[Mm. 10-11 provide an interesting example of imitation by texture rather than by individual voices.] "The section ends with three [successive] augmented triads in open position [in the upper winds]...

"The role of the trumpet is complex. Again it punctuates at bars 17 and 18 with a double presentation of a variation of bar 9 that also appears briefly...in bar 11 [and a melody that sounds cadential]."

Section 3 (mm. 19-27): [This section begins in D Major with canonic imitation one 16th note later between the three upper strings, while the three upper winds play rhythmically together in B flat Major, starting with a variation of the same motive as an open triad in first inversion.] "The trio of flute, oboe and clarinet [playing] in B flat is modified in bar 20 by the clarinet, which moves to D Major...The three [string] parts modulate, violin to C Major, viola to B flat Major and the cello [stays] in G Major along with the entrance of the double bass in F Major and in augmentation.

"In bar 21 the wind trio has a cadential formula in octaves over ostinato patterns...in violin, viola and cello respectively. Bar 22 features imitation in three parts [of a new motive] at a quarter note distance, the first voice being violin and cello [together]...the second voice in the bassoon and the third voice in the double bass..."

[In m. 23 the winds play in hocket for the measure while the trumpet plays an independent melody in D Major] "with a four-note sequential pattern appearing four times. The end of this section [mm. 25-27] is punctuated by three [staccato] chords [in the strings] and by three fanfare-like interjections by trumpet and bassoon..." [plus a two-beat motive in the three upper winds (in D Major) that is repeated, then extended to three beats that are tonally ambiguous, imitated by the strings in m. 27 -- another case of imitation by texture.] "This section presents new materials, new complex textures in virtually every bar. Yet there is no problem of coherence."

Section 4 (mm. 28-36): "Milhaud repeats Section 1 except that the strings and woodwinds exchange tonalities, the strings now in E flat Major and the winds in C Major. In bar 36 the trumpet part is the retrograde of bar 9."

Section 5 (mm. 37-45): "Milhaud repeats Section 2 but with more extensive changes than in Section 4 [compared to Section 1]...In bar 38 the trumpet [melody is the same as in m. 11 but] is transposed up a minor third (to F Major). The strings take over the woodwind parts transposed up a minor third. The flute, oboe and clarinet take the violin, viola and cello parts respectively [from Section 2], transposed up two octaves less a minor third. From bars 39 to 44, the woodwind parts are presented a semitone lower and the string parts a semitone higher [than in Section 2]. In bars 44 and 45, the trumpet part is the retrograde of bars 17 and 18."

Section 6 (mm. 46-55): "Here Milhaud repeats section 3 with flute, oboe, bassoon taking the violin, viola and cello parts respectively...[and vice versa] from bars 46 to 48...All this prevails in m. 49 except that the clarinet takes the cello part from beat two and the bassoon plays its bar 22 part from beat two. This leaves violin, viola and cello free to 'echo' the flute, oboe and bassoon parts an 8th note later. Bar 50 repeats bar 23 except that the flute, oboe and clarinet are an octave higher and the violin and viola 'echo' the trumpet an 8th note and a quarter note later respectively...In bars 52 and 53 the punctuating chords of the strings are bitonal, in C Major and E flat Major (the two keys of the beginning of the movement). The fanfare-like interjections of trumpet and bassoon are also modified to reflect these two tonalities. In bar 53 the woodwinds are an octave higher and so are the strings in bar 54.

"In conclusion one can observe that Sections 4, 5 and 6 represent an increasing degree of change from Sections 1, 2 and 3. This manner of renewing material is a fascinating aspect of Milhaud's art."

The second movement, Souple et printanier (Springlike), (2'45''), in 6/8 time, consists of eight sections, in which the composer changes the order of the sections with the recurrence of materials, so that sections 1, 3, 2 and 4 become respectively sections 5, 6, 7 and 8. Milhaud designs an opening phrase in two part counterpoint, played by oboe and viola, in which there are four clear and distinct melodies in the first four measures, plus a fifth motive in the flute in m. 3 A sixth melodic motive occurs in the oboe (m. 5) and a seventh melody in the trumpet (m. 6). The oboe motive in m. 5 features the rhythm of a dotted 8th followed by three 16ths, the rhythm prominently used in section two. The lyrical trumpet melody of m. 6 fits sounds related to the original oboe and viola melodies as similar but presented in a simpler form. An especially interesting feature of these opening melodies is that they share inflections that make them seem to be continuations.
or derivations or variations of one fundamental melodic conception. For example, the opening rhythmic gesture in m. 1 by the oboe is an 8th followed by a quarter note that sounds like a lyrical sigh. This rhythm occurs at some point in each of the other melodies, but the oboe’s statement is the only one to skip a perfect fifth. The others are all step-wise. The three 8th notes that open m. 3 in the oboe foreshadow use of the same rhythm in the second section to introduce the dotted 8th note figure first heard in the oboe in m. 5 (see m. 15). Although the winds and strings are both in 6/8 time, the tempo markings are slightly different, that for the winds dotted quarter = 58, for the strings dotted quarter = 63.

Dr. Mather says of this movement:

Section 1 (mm. 1-9): “Two phrases – of four and five bars each – are defined by the oboe line in B flat Major and by its transposition and extension to A Major in the flute (mm. 5-9)... The oboe is accompanied by a viola line in D Major... The viola line divides itself into two phrases of five and four bars as opposed to the four and five bars of the oboe-flute line. The trumpet line starts at the same time as the second phrase of the viola [m. 6]. It also overlaps into section 2.”

Section 2 (mm. 10-20): “starts [on E in octaves] with a short phrase... played by violin, viola and double bass...” [The rhythm of a dotted 8th followed by three 16th notes derived from m. 5 is heard simultaneously in the trumpet starting on F and in m. 11 in the clarinet, starting on F sharp. Both trumpet and clarinet use free pitches rather than the half steps heard in the strings. The bassoon starts the figure on D simultaneously with the clarinet, then repeats a sequence of three of the melodic pattern starting in m. 12] “its repetition, starting on the 6th beat instead of the 1st beat. The next two-bar phrase [(mm. 13-15)] presents a half measure of 8th notes followed by the dotted 8th/16th motive] and appears three times in imitation, [the first statement being] in the double bass (m. 13), a half measure later in violin and then in viola with a final partial imitation a quarter note later in the cello. The rhythm of a dotted 8th followed by three 16th notes appears in all three phrases of this section...

“The final long phrase in the trumpet at m. 16 modulates from C flat Major to A Major with metrically displaced repetition of the final notes... The end of this phrase has several imitations in cello and double bass. Another imitation at an 8th note distance appears in m. 17 with flute, oboe and clarinet. [This motive is an inversion derived from the 16th note motive first heard in m. 4 in the flute.] This imitates the rhythm (three beats in 16th notes) but not the pitch contour of the trumpet part in the same bar...”

Section 3 (mm. 21-27): [The opening phrase of two measures serves both as a cadence and as a transition to the new section. These same measures are heard again in mm. 42 and 43 to begin section 6 and are reiterated a third time in mm. 62 and 63 to begin section 8. In mm. 21/22, the oboe is in D Major; in mm. 42/43 it is down a half step – in D flat Major – and the trumpet, which was silent in the original statement, is also in D flat. In the third statement, the bassoon is in G major, whereas its original statement was in B flat Major. In the second statement, the trumpet replaces the bassoon. The flute and clarinet are silent in all three statements of these two measures.]

[In m. 21, the violin plays a high harmonic on E flat that moves to F for the last half of the measure and in m. 22 alternates the two notes in quarter/8th rhythm, while the contrabass uses E flat below the bass staff in three quarter notes, moving to F played three times in m. 22. These pitches move up a half step at measures 42/43, sounding E and F sharp and in mm. 62/63 are down a whole step, sounding D and E. The cello and viola play C flat and C natural in opposition in mm. 21/22, C versus C sharp in mm. 42/43 and B flat versus B in mm. 62/63. The cello is playing double stops so it is at the same time alternating with the contrabass - F against E flat in the first statement, F sharp against E in the second and E against D in the third.]

Section 4 (mm. 28-32): [Note that this section is only five and a half measures long and serves as preparation for the return of section 1.] “The first two bar phrase involves three elements: 1) a phrase in B flat Major doubled in trumpet and bassoon using the rhythm of a dotted 8th/16th/8th; 2) a faster passage in violin... doubled... by the viola and... by the cello. The double bass plays an augmentation of the same line; 3) an imitation of the string parts at an 8th note distance by flute... [that] lasts only three 8ths and then is repeated [while oboe and clarinet have different motives also repeated].

“Bar 30 starts a cadential sequence presented three times... Each of the parts is presented in parallel chords... [This leads to a restatement] “of all of the preceding material with changes and in a different order” [already described as sections 2 and 3 becoming sections 7 and 6 respectively.]

Section 5 (mm. 33-41): “The texture here is thickened by means of canonic imitations of each voice at the distance of a half measure, the oboe imitated by clarinet an octave lower, the viola by the bassoon and the flute by the violin at unison.”

Section 6 (mm. 42-50): “In this section, corresponding to bars 21-29, the strings are a semitone higher, flute, oboe and clarinet are a semitone lower. The unison entrance of trumpet and bassoon in bar 49 is a semitone higher. At the beginning of the section the trumpet continues the material of bars 10, 11 and 12 but modulates to D flat Major instead of D Major...”

Section 7 (mm. 51-61): “In the first phrase (mm. 51-54) the woodwind parts are the same as in mm. 10-13. In the
strings the viola part is the same, the violin is a semitone lower, the double bass a semitone higher and there is a cello part...” [which did not exist in the earlier passage.] “The result of this is that instead of a line doubled in three octaves, we have dissonant parallel four-part chords, the notes of the first chord [reading upward being F, A flat, E flat and E]. “The other change is that there is a new trumpet part continuing in sequence from the second half of bar 50. This is logical in that the trumpet part from bars 10, 11 and 12 has already been used in section 6. In bars 55, 56 and 57 the woodwind parts are a semitone lower, the strings a semitone higher, and the trumpet the same as in bars 14, 15 and 16 [Section 2]. In bars 58-61, the trumpet, bassoon and double bass are the same as in bars 17-20 but” [the flute, oboe and clarinet each an octave higher, trade parts with the violin, viola and cello]. “The combination of change in timbre and octave placement gives an entirely new sound to this passage.”

Section 8 (mm. 62-66): “the oboe solo is the same as in mm. 21-22, but the strings are a semitone lower and the bassoon a major third higher. In the cadential sequence (mm. 64-66), the strings are the same as in bars 30-32, but the flute plays a semitone lower, the oboe and trumpet a semitone higher and the bassoon a whole tone higher. The result of this is less harmonic tension, especially because of the minor 9th between flute and oboe being replaced by a major 7th.

III

“In general the third movement, Paisible (Peaceful), in 3/4 time, (4’15”), is cast in an A (mm. 1-18) B (mm. 19-30) A’ (mm. 31-48) form in which the A’ presents an intriguing modification of the material of A.”

[Fluidity of tonal change is clearly expressed in the opening measures of this movement, along with contrast of tessitura. The flute and oboe open the movement, playing in their upper middle register and entering one measure apart with two independent melodies. The flute melody begins on a half note E, followed by the root position arpeggio of an A minor triad in 16th notes, but the ending plaintive F sharp dotted half note in the second measure signals either a raised sixth (melodic form of the minor) or Dorian mode or a shift to an implied G Major. The viola and cello enter together a major sixth apart (m. 4) in low range, playing a twisting figure (of eight 32nd notes) that recurs frequently throughout the movement. The viola is at the bottom of its range with the cello a 6th below it. By m. 5 we hear A Major (spelled enharmonically) in the flute, and by m. 7 the flute is in E flat Major. The oboe opens in g minor, which has become G Major by m. 4, followed by f minor becoming F Major (mm. 5 and 6). In measures 8 and 9, the oboe outlines partial dominant sevenths on D, A, D flat and A flat, and in m. 10 plays a scale motive in F Major, while the flute is in G Major in mm. 9 and 10. From m. 6 to m. 11, the clarinet plays a very slow sustained melody in half notes that might be called a cantus firmus and is very clearly in the key of G Major. This melody will be repeated later by the trumpet.

Dr. Mather says: “In the first phrase of part B, there are three elements: 1) the continuation of the [clarinet’s] cantus firmus motive in the trumpet, 2) the retrograde of the flute and oboe parts of bars 6-10, but played by violin and viola respectively, the viola playing an octave lower than had the oboe, and 3) new parts in the cello and double bass, rising chromatically in bars 19 and 20, then becoming part of an imitative passage with the viola in bars 22 and 23. The result of this is a rapid succession of broken triads [descending] in a rhythm of two 32nds followed by a 16th, on E minor, A minor, B flat Major [root position] then [in 6/4 position] E minor, G minor, C Major and F minor

“The next four bars (with the exception of the bassoon and violin parts) are an example of invertible writing [invertible counterpoint]. The flute, oboe and clarinet parts in mm. 24 and 25 are played by the viola (two octaves lower) and the cello and double bass (three octaves lower) in mm. 26 and 27. The viola, cello and double bass parts of bars 24 and 25 are played in mm. 26 and 27 three octaves higher by the flute, oboe and clarinet, respectively...

“Bars 28-30 constitute a link. The double bass plays the 8 notes of the 32nd note motive on the first beat of bar 28, and on the same beat the cello plays 7 notes, the viola 6, the violin 5, the clarinet 4, the oboe 3 and the flute 2 notes. The 16th note melody introduced in mm. 15-17, while the three lower strings plus the bassoon play the 32nd note motive using the same pitches as in m. 11, recurs with slight pitch and rhythmic variations in mm. 31-33 and mm. 36-37, and is again heard antiphonally with the winds in m. 11, recurs with slight pitch and rhythmic variations in mm. 31-33 and mm. 36-37, and is again heard antiphonally in mm. 41-43 as it had been in m. 11. In mm. 45-47, the flute, oboe and clarinet present again in octaves the 16th note motive introduced in mm. 15-17, while the three lower strings plus the bassoon play the 32nd note motive using the same pitches as in m. 34. Mm. 47-48 repeat the passage heard in mm. 17-18, while the trumpet plays in quarter note augmentation (mm. 48-50) the 16th note figure played in octaves three times by the upper three winds (mm. 45-47). This way of reiterating certain passages at spaced points in the movement adds to the shape and balance of the form, a characteristic of the composer also in other works.]
IV

The fourth movement, *Energetique* (Energetic), in 4/4 meter, lasts 3'25". The movement constitutes a crab canon, with the entire contents of mm. 1-32 recurring, beginning in the last half of m. 32, on the same pitches and in exact retrograde order of their presentation in the first half. The movement ends with a nine measure coda, the first four measures of which are based on the retrograde order of the measure-long quarter note motive in the strings that opened the movement. One instrument drops out with each statement. This is followed by five measures in slower rhythm without the quarter note motive and is played by the contrabass first with the viola, then with the clarinet, to end the movement very, very softly. This nine-measure passage provides both a diminuendo and a written retard—a fine contrast to the lively beginning of the last movement.

[Within the first half of the crab, the ideas are presented in three parts, from mm. 1-9, mm. 10-20 and mm. 20-32.] Dr. Mather says: "The first four bars consist of a three-part counterpoint composed of 1) a unison line of flute, oboe and clarinet, mainly in eighth notes and moving from G flat Major through D flat Major to G Major, 2) the strings in octaves starting with quarter notes and in D minor, and 3) trumpet and bassoon at two octaves distance with syncopations, moving from G Major to E flat Major."

In the second phrase, (m. 5 ff.), all the instruments except the bassoon and contrabass play long sustained tones, while those two instruments move in strongly accented 8th notes two octaves apart.

In addition to the crab canon, mm. 10 to the middle of m. 32 contain the most complex and elaborate ideas of this movement in their use of imitative and ostinato devices combined with canon. For the first time in the *Aspen Serenade*, Milhaud changes the meter during the movement, in m. 10, from 4/4 to 5/4. The eleventh measure is in 4/4, the twelfth in 5/4 and after that the movement continues in 4/4 until the recurrence of the pattern in the retrograde return.

In mm. 10-20, there is a classic canon between flute and violin that serves as the skeleton on which all the other melodies depend. Five ideas are presented, the fourth and fifth of them in the canon, with three others that convey rhythmic characteristics derived from the opening section. In m. 10, the first and second melodies enter together, the first, mostly in 8th notes, paired in bassoon and contrabass playing very low, a third apart, and the second, a syncopated melody played in major open triads in first inversion, shared by oboe, clarinet and viola (which alternates with cello in the repeats). The third melody is played by the bassoon in m. 11 with heavy accents similar to m. 5, but in a new pitch configuration. A detailed description of all this activity is shown in footnote 1. See below.

[The imitative and canonic devices of this movement, especially in mm. 10-32, plus the crab canon itself, provide a tour de force of virtuosic compositional technique, but their most important aspect is that this is not just "augenmusik", but music designed to be heard.

V

The fifth and last movement, *Nerveux et COLORé* (Nimble and COLOReful), is another dazzling tour de force.] Dr. Mather says: "This movement consists of two fugues: one in 6/8 metre and in E flat Major, played by the woodwinds and another in 2/4 metre and in C Major played by the strings." [Such a combination makes one think of Milhaud's *Octuor* op. 291 (Heugel/Leduc), 1949, that is the result of combining string quartets 14 and 15, which can be played separately as well as together, and later the *Danses en trois mouvements pour deux pianos* op. 433 (Eschig), 1969-70, in which he combines two different-metered dances (*Tarentelle/Bourrée, Sarabande/Pavane and Rumba/Gigue*) to be played separately and together. Each string quartet can be heard in the texture of the octet, and each dance can be discerned in the two-piano combination. In fact, the composer is applying the same principle in his use of four winds and four strings in the *Aspen Serenade*, wherein he is considering two independent instrumental textures in contrast, or combined, or partially-combined by timbre. Another work with similar instrumentation (piano with five winds and five strings) is *Concert de chambre* op. 389, (Eschig), 1961. It is intriguing that Milhaud interested himself personally over a long time (1957-69) in an instrumental arrangement that combines two balanced timbral groups (winds vis-à-vis strings) with a solo instrument (trumpet three times, piano once).

[The trumpet serves in the *Aspen Serenade* as an independent solo instrument and as a contrasting timbre to help delineate the formal structure. It sometimes plays as a part of the texture itself, particularly in the second and fourth movements, but it is silent for long passages in all the movements. In the third movement as also in the last, the trumpet plays slow chorale-like melodies, in the third movement imitating a third higher the slow clarinet passage that begins in m. 6, while the trumpet enters in m. 18. Later it repeats the melody as first heard in the clarinet. The trumpet's role in the last movement is described below.]

Fugue I

Exposition (mm. 1-24): Dr. Mather says: "The six-bar subject [played by the flute] presents characteristics that should be noted. The first two bars...form an exact sequence except for the larger skip in bar 2...Bars 3, 4 and 5 all have the same rhythm, and the second halves of each bar form a sequence descending by step...the first halves are all different...the general contour, a slowly descending scale. The tonal answer appears at bar 7 in the oboe, the next subject entrance at bar 13 in the clarinet and finally the answer in the bassoon at bar 19.
"The countersubject has a very different contour from that of the subject's descending scale in the first three bars... Notable also is the... 'hemiola' rhythm, three quarter notes, in the second bar..." [m. 8]

Episode I (mm. 25-32): "Using bars 5 and 6 of the subject are four entrances in bassoon, clarinet, oboe and flute, in the keys of E flat Major, G Major, F Major and C Minor, respectively..."

Subject: (mm. 33-44): "The entrances of the subject at bars 33 and 39 are in C minor and G minor in oboe and flute with clarinet and bassoon respectively on the countersubject. In bars 42, 43 and 44, the countersubject is an octave lower than normal, producing a distance of over three octaves between subject and countersubject."

Episode II (mm. 45-52): "Uses bars three and four of the countersubject. The four entrances are in oboe, clarinet, flute and bassoon..." [all in E flat Major, but each starting on a different scale tone – C, E flat, G and B flat, respectively.]

Subject: (mm. 53-64): "The entries of the subject at bars 53 and 59 by the oboe and clarinet are in A flat Major and F minor, respectively..."

Episode III (mm. 65-72): "Uses the end of the subject. The entrances in flute, oboe, clarinet and bassoon reverse the instrumental order of Episode I and are in C minor, G flat Major, E minor and B flat Major respectively, the keys making relationships of two tritones (C to G flat and E to B flat)."

Stretto (mm. 73-76): [occurs] "Over a dominant B flat pedal tone [sic] in the bassoon, [and] uses the third bar of the subject followed by the first bar of the countersubject with entrances by flute, oboe and clarinet [in imitation] at the distance of a half measure..."

Re-exposition (m. 77-115): "Here the order of entrances – oboe, clarinet, flute, bassoon – is different from the exposition, and the entries are only four bars apart, thus overlapping by two bars [creating stretto entries]. "The countersubject is absent. The next two entrances - in the oboe in D flat Major (m. 95) and in the flute in B flat minor (m. 97) are only two bars apart. Note the use of the rhythmic patterns of the countersubject [with the bassoon repeating an ostinato melody with quarter/eighth rhythm (mm. 95-98) and the clarinet presenting the hemiola rhythm with inversion of the motive; two statements; mm. 96 and 98.]

"Suddenly, at bar 101 Fugue I switches to the strings and to C Major with entrances at one bar distance in the double bass, cello, viola and violin and, at bar 108 [four entrances] at a half bar distance."

**Fugue II**

Exposition (mm. 1-24): "The construction of subject II [Fugue II – each fugue has one subject] is just as fascinating as that of subject I [Fugue I]. The rhythmic formula of four sixteenths appears on the first beats of bars 2, 3, 4 and on the second beats of bars 1 and 5. On the remaining beats the rhythms are varied... The melodic designs of the sixteenth note figures are all different... The countersubject is dominated by the rhythm of an eighth plus two sixteenth notes... The instrumental appearance in the exposition of viola, violin, double bass, cello, while different in tessitura from the entrances of Fugue I, maintain the effect of the higher instruments at the beginning."

Episode I (mm. 25-32): "Using bars 4 and 5 of the subject, the four entrances are successively in viola, cello, double bass and violin, in F Major, A Major, D Major and A minor, respectively. The descending order of tessitura makes a fine counterpoint to the rising order in Episode I of Fugue I..."

Subject (mm. 33-44): "The entrances of the subject in bars 33 and 39 are in A minor and E minor, in viola and cello, with the countersubject in cello and viola respectively." [The subject and countersubject entries in m. 39 ff. are in invertible counterpoint compared with m. 33 ff.]

Episode II (mm. 45-52): "Using bars 4 and 5 of the countersubject, the entrances are in G Major, A flat Major, D Major and D Major in violin, viola, double bass and cello respectively..."

Subject (mm. 53-64): "The entrances of the subject in bars 53 and 59 are in D Major and F Major in viola and violin respectively. Although the countersubject is not used, certain sequential patterns are notable... in the violin... and in the double bass..."

Episode III (mm. 65-72): "Using bars 2 and 3 of the subject, the entrances of cello, viola, double bass and violin are in G Major, D Major, A Major, and D Major respectively..."

Stretto (mm. 73-76): "Over a dominant pedal in the double bass, the stretto uses the first two bars of the subject, but starts only on the second beat. Cello, violin and viola enter successively at the distance of a quarter note, but the rhythmic patterns of the three instruments are different..."

Re-exposition (mm. 77-115): "The order of entrances of the subject, (violin, viola, cello, double bass) is different from that of the exposition and the distance occurs 3, 4 and 5 bars apart, in contrast to the entrances in Fugue I, which are equidistant by four bars. As in Fugue I, the countersubject is absent.

"The next two entrances in the violin (subject II, m. 95) in B flat Major and in the viola (answer II, m. 97) in G minor, are only two bars apart... Suddenly at bar 101 Fugue II switches to the winds and to E flat Major with entrances at one bar distance in flute, oboe, clarinet and bassoon. At bar 108 the entrances are a half measure apart."

[In the fifth movement, the trumpet is silent until m. 42, when it begins a sustained melody that is a free augmentation of the fugue subjects and serves for thirty measures as a kind of cantus firmus. It is silent again until m. 95, from
which point it plays similarly derived material until the end of the work."

Dr. Mather says: "The trumpet plays in A Major, the key a minor third lower than the key of the strings (C Major), which in turn is a minor third lower than the key of the woodwinds (E flat Major). The trumpet alternates the two subjects: that of Fugue I in triple augmentation and that of Fugue II in double augmentation. The only change occurs on the second beat of bar 62, where the subject is transposed a perfect 4th higher so that it will be in A Major and not in E Major."

"The derivation of the trumpet part accompanying the re-exposition (mm. 95-115) is not as obvious. However, bars 95-98 can be traced to the previous trumpet material... Bars 108-110 are a diminution of the previous phrases, transposed to F sharp Major. The broken rising first inversion chords followed by a descent of a major second (A, C sharp, F sharp, E and F sharp, A sharp, D sharp, C sharp) bear an analogy to the end of bar 5 and the downbeat of bar 6 of subject II. The final phrase is a transposition of bars 101-102."

[The two fugues that close the Aspen Serenade parallel each other in structure, and both are classic examples of the grand fugue style as practiced by J. S. Bach. Subject entries are strict, use of countersubjects also, with tonal answers in both fugues. The episodes derive from the subjects and countersubjects, separated by duple subject entries, and after a classic pedal point with stretto, the fugue entries appear in increasingly close stretto statements. Finally a surprise is produced with the exchange of fugal materials between the instrumental sections (the strings play the wind fugue and the winds play the string fugue) to produce a climactic ending. It is clear that the composer was enjoying himself hugely in creating this complex movement in such a way that both fugues can be heard and appreciated by the listener.]

[Milhaud gives a rounding balance to the entire Aspen Serenade by beginning the two fugues in the last movement in the same keys as in the opening of the first movement, with the winds in E flat Major and the strings in C Major. In a sense, he foreshadows the exchange of fugues by the invertible counterpoint in the third and fourth movements and the stretto by the treatment of entries in the fourth movement, mm. 10 to 20, as well as by means of imitation, which is prevalent in all movements. Further balance between movements is the result of the concentration on imitative ideas in both the second and fourth movements that really amounts to development of the materials.]

[Detailed analysis as exhibited here is chiefly of interest to musicologists, but is also valuable for performers, to give insights for balance between the parts and clear delineation of the formal structure. Composers can learn much by studying how Milhaud uses musical ideas and makes choices in his treatment of tonalities, textures, timbre and structure. Although the music is intensely organized, it sounds spontaneous. For listeners, the chief value of in-depth analysis is that it adds greatly to the comprehension of what is happening in the music, and thereby provides a concomitant dimension of listening pleasure.

[The Aspen Serenade reveals the power of Milhaud's genius through his joy and expertise in the exploration of musical ideas, in much the same way that Picasso revealed in his experimentation with visual perspective.]

1. There is not enough space to include the page-long footnote here. If you wish to read it, please send a request to the Society and a copy will be sent to you.

There have been several recordings of Aspen Serenade, but the most significant is the one with Darius Milhaud conducting. The CD is part of a series, Collection musique française, which was issued by Adès in 1992 and reissued in 2000 by Universal Music, from the recordings that were originally pressed for stereo release in 1960 and 1966 under Milhaud's direction. Two other works are also included on the CD disc: Le Retour de l'Enfant Prodigue and the Septuor. All three works are important Milhaud scores, and to have them on one disc with the composer conducting is invaluable. For the Aspen Serenade, the recording features soloists Jean-Pierre Rampal, flute; Pierre Pierlot, oboe; Jacques Lancelot, clarinet; Paul Hongne, bassoon; Pierre Thibaud, violin; Gérard Jarry, viola; Serge Collot, cello; Michele Tournus, contrabass; and Jacques Cazauran, trumpet. The recording received numerous awards, including those from Diapason d'or, CHOC le monde de la musique, R 10 Classica, Fip, and ffff Télérama.

Thanks to the assistance of Janice Braun, Special Collections librarian at Mills College, we have a copy of the chapter that includes analysis of Milhaud's Aspen Serenade by Dr. John Laughton in his doctoral dissertation, "A Comprehensive Performance Project in Clarinet Literature with an Essay on the Woodwind Music of Darius Milhaud (1892-1974)." The dissertation was submitted in December 1980 in partial fulfillment of the requirements for the degree of Doctor of Musical Arts in the Graduate College of The University of Iowa. We hope to include this shorter analysis in the next Newsletter.

Elliott Hurwitz wrote an excellent review of Milhaud's music, which we hope to present in the next Newsletter. We understand that Dr. Hurwitz has made a revision of his article, which we have not yet received but we hope to have it soon.

The Darius Milhaud Society is indeed grateful to Legal News Publishing, our printer for the Darius Milhaud Society Newsletter, for exceptional help with the 2002 Newsletter, and especially to Kurt Gutwein, who is a true computer genius. He not only gave assistance for the computer used to design the original layout, but has patiently corrected all kinds of glitches the independent-minded computer created. Without his extraordinary expertise, this newsletter could not have been completed.