The Darius Milhaud Society Newsletter, Vol. 3, Spring 1987

Darius Milhaud Society

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... polytonality and atonality, far from destroying the fundamental principles of music... continue and develop to the highest point ideas that musicians have greatly enriched and enlarged [over time.] There exist between polytonality and atonality the same essential differences as between diatonia and chromaticism. Polytonality and atonality are not [in themselves] arbitrary systems... they rejoin each other in certain cases (atonal harmonies resulting from an origin of polytonal counterpoint, atonal melodies resting upon a harmonic tissue made up of diatonic elements.) What will determine the polytonal or atonal character of a work will be much less the method of writing than the essential melody, which ... will prevent the stagnation of these processes in a system otherwise still-born... polytonality and atonality will furnish but a vaster field, a richer medium for writing, a more complex ladder of expressiveness for sensitivity, imagination and fancy.
INFORMAL NATIONAL MILHAUD FESTIVAL 1987 (continued)

CONNECTICUT (Hartford) April 12: Linda Laurent, Artist-in-Residence at Trinity College and founder of the Chamber Players at Trinity (CPT), has organized a program to be performed in collaboration with the Hartt School of Music. The program will be presented in Hamlin Hall, Trinity College. Works to be heard include *Cantate de l'Enfant et de la Mère*, Op. 185 (1938); *Deuxième Concerto*, Op. 394 (1961), for two pianos and percussion; and *Suite de Concert de la Création du Monde*, Op. 81b (1926). Participating will be CPT players Karin Pajergren and Cynthia Treggor, violins, Sharon Dennison, viola, Julie Charland, violoncello, Linda Laurent, piano, and guest artists Marie-Claire Rohinsky, *récitante*, Bridget de Marra-Castro, piano, and Douglas Jackson, percussion.

NEW MEXICO (Albuquerque) April 16: The University of New Mexico plans a program coordinated by Scott Wilkinson, Professor of Music Theory, who studied with Milhaud at Mills College and Aspen. Dean Emeritus John Donald Robb, who was also a Milhaud student, has been helpful in bringing about the program, organized by conductor John Landis, which will include *Sonatine*, Op. 100 (1927), performed by Keith Lemmons, clarinet, and Eveline Charland, violoncello. Linda Laurent, piano, and guest artists Marie-Claire Rohinsky, *récitante*, Bridget de Marra-Castro, piano, and Douglas Jackson, percussion.

OHIO (Columbus) April 27: The Ohio Music Teachers Association (OMTA) and The Ohio State University (OSU) have made plans for a Milhaud festival which will feature a master class and concert. Sponsored by OMTA, and organized by Dorothy Larmee, James Somerville and Paul Strouse, the master class of Milhaud's songs, open to the public, will be held at Capital University. The class will be conducted by Faye Lieberman-Cohen, Chair of the Voice Department at the Cleveland Music School Settlement. Participants will be students from five institutions of higher learning, including: Christine Cox, Otterbein College, *Child Poems*, Op. 36 (1916); Lora Fabio, Ohio University, *Catalogue de Fleurs*, Op. 60 (1920); Tom Gregg, Ohio State University, *Rêves*, Op. 223 (1942); Christian Huffman, Capital University, *Quatre Chansons de Ronsard*, Op. 223 (1941); and Kurt Zeller, University of Cincinnati, *Chansons Populaires Helvétiques*, Op. 86 (1925).

THE CONCERT AT OHIO STATE UNIVERSITY, organized by Professor Maurice Casey, Director of Choral Studies, will take place in Weigel Hall Auditorium at 8:00 p.m. The program will include *La Cheminée du Roi René*, Op. 205 (1939), performed by the OSU Woodwind Quintet—Katherine Jones, flute, William Baker, oboe, William Pyne, clarinet, Christopher Weait, bassoon and Charles Waddell, horn; *Sonatine*, Op. 76 (1922), for flute and piano—Katherine Jones, flute, Rosemary Platt, piano; *Petite Symphonie No. 6*, Op. 79 (1923)—William Baker, oboe, William Conable, violoncello, and voices from the OSU Chorale, Maurice Casey, conductor; *Quatrain de Valaisins*, Op. 206 (1939)—OSU Chorale, conducted by Maurice Casey, Director; *String Quartet No. 7*, Op. 87 (1925)—Hughes Quartet: Michael Davis and Jonquil Thom, violins, Edward Adelson, viola, and William Conable, violoncello; *Scaramouche*, Op. 165b (1937)—Rosemary Platt and Nelson Harper, pianos; and *Petite Symphonie No. 5*, Op. 76 (1922), *Dixitour du vent*—Faculty Chamber Winds, Craig Kirchoff, conductor.

ALASKA (Anchorage) May 3-10: Week-long attention will be given to Milhaud's music, including two film showings at the Museum of Art, organized by Don Davison, and a faculty chamber music program at the University of Alaska, Anchorage. On May 3, viewers will see *Madame Bovary*, and on May 10, *The Private Affairs of Bel Ami*. The chamber music program, to be performed in the new auditorium of the Performing Arts building on the University campus, is being organized by Sally E. Hood under the guidance of Dr. George Belden, Chair, the Department of Music. The program will be announced later. Radio stations will feature Milhaud's music throughout the week, in programs planned and coordinated by Jon Sharpe. Organizer of the festival is Doris M. Hood.

OHIO (Cleveland) May 13-16: A festival of music and dance will present new choreographies to two Milhaud works—*Creation of the World*, Op. 81 (1923), choreographed by Patricia Brandt, holder of a Master's degree in dance and choreography from Mills College, and *Second Symphonic Suite*, Op. 57 (1919), which originated as incidental music for Paul Claudel's play, *Proteus*. The festival will begin with a dance lecture-demonstration on May 13, conducted by Tom Evert, Artistic Director of the Tom Evert Dance Company. Discussion of Evert's choreography for *Second Symphonic Suite* will include attention to important movement motifs which provide structure and give expressive content, with demonstration by the dancers of the Company. The evening will also include demonstration of rehearsal procedures—space, run-through and tech aspects. Dancers will be Tom and Susana Evert, Nick Carlisle, Linda Ferrato, Jim Halloway, Lynn Nolan, Judy Peck and Kay Ricks. This event will be held in Eldred Hall at Case Western Reserve University.

On May 14, a panel discussion of Paris in the 1920s will be held at The Cleveland Institute of Art. Panelists will describe some of the rich interaction of composers, choreographers, visual artists, poets, writers, philosophers and other intelligentsia who helped make Paris such an undisputed world cultural center after World War I. Panelists include representatives from five major institutions in Cleveland: Dolores Laitre, Department of French, Cleveland State University, "The Literary and Cultural Environment of Paris in the 1920s"; Walter Strauss, Chair,
MADAME MILHAUD INTERVIEWED  The issue of the Swiss music periodical *L'Impact* in October 1986 featured an interview with Madame Madeleine Milhaud, conducted by P.-Ph. Collet. Charmed by a green-eyed black cat which jumped on to his lap from time to time to “verify his notes,” Collet discusses Milhaud’s two-movement *Quartet No. 3*, Op. 32 (1916), dedicated to his boyhood friend Léo Latil, who died in World War I. In the second movement of the quartet, a soprano sings a text by Latil, who was a talented poet. In discussing the 14th and 15th quartets, Op. 291 (1948-49), which combine to become an octet, Collet remarks that behind Milhaud’s sense of fun in meeting the challenge to plan such a work was concentration, craft and an authentic need to create.

Collet also discusses composers Milhaud admired, among them Magnard and Mahler (who at the time were unpopular), the importance of Brazil to the Milhauds, and lastly comments on the great generosity of the Milhauds, which allowed for a constant stream of visitors even during the last years of Milhaud’s life, a generosity continued by Madame Milhaud, who daily receives visitors from all walks of life.

ENSEMBLE PERFORMS IN BAY AREA  On September 30 and October 4, 1986, the Darius Milhaud Ensemble presented a program including two Milhaud works: *Sonate No. 1*, Op. 240 (1944) for viola and piano, and *Quatuor*, Op. 417 (1966), for piano, violin, viola and cello. (The *Quatuor* received its premiere in Cleveland in 1967 when Milhaud was granted an honorary doctorate by The Cleveland Institute of Music.) Organized by Shirley Wong, a former Milhaud student at Mills College, the program was performed at the Musical Offering in Berkeley and repeated in San Francisco at the Community Music Center. Members of the Ensemble, all of whom are professional musicians who live, work and teach in the Bay area, include: Shirley Wong, piano, Kati Kyme, violin, David Bowes, viola, and Paul Hale, cello.

MILHAUD FEATURED ON PARIS RADIO  Radio programs feature Milhaud’s music with increasing frequency. In Paris last summer, musicologist Frank Langlois presented a five-day series of programs which included broadcast of a great variety of Milhaud works, ranging from the grand operas *Christophe Colomb* and the *Choéphores* to the early piano pieces *Printemps*, and including string quartets, *petites symphonies*, songs, cantatas and choral works.

M. Langlois organized the programs in a format with different sections to present works by types under the titles, *La fonction vitale*, *Intimité*, *Affectations*, *Le Pacquet fumant* (the sobriquet for Claudel used by Francis-Jammes), *Affectations*, and *L’opus americanum*. The first category included a variety of works such as *Alyssa*, an early song cycle to a text by Gide, *Cinq Etudes* for piano and orchestra, *Cantate Nuptiale*, written for Milhaud’s parents’ golden wedding anniversary, *Cantate de l’Enfant Prodigue*, the *First Symphony*, selections from the *Opéras-minute* and the *Petites Symphonies*.

“Intimate” works included string quartets, piano solos, songs; *Le Pacquet fumant* featured works in which Milhaud collaborated with Paul Claudel, including excerpts from *Christophe Colomb*, *Choéphores*, *L’Homme et son Désir*, *Suite Symphonique No. 2*; *L’opus americanum* included *Suite de Quatrains*, *Service Sacré*, *Symphony No. 8* (Rhdanienne), *Septuor* for strings, *Le Chateau du Feu*, memorializing those deported in World War II, *Etude Poétique*, *à montage électronique, réalisation par Darius Milhaud*, and the *Oboe Concerto*.

M. Langlois opened the program each morning with a few moments of *L’Homme et son Désir*, Milhaud’s first ballet (written in collaboration with Paul Claudel in Brazil) as a “theme song,” and he broadcast a *Saudades* to set off sections of the program. Recordings included many conducted by Darius Milhaud himself, made both in and outside of France and selected from the library of the *Radiodiffusion française*.

CONTRIBUTORS

Listed below are contributors whose gifts have been received since the Summer 1986 newsletter. If your contribution arrived after press time for the current issue, your name will appear in the next newsletter. Sustaining gifts of $100.00 or more are marked with an asterisk.

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If you have not yet contributed to the Milhaud Society in 1987, or if you have never made a contribution, please consider a generous gift at this time to help the Society meet the challenge grant from the George Gund Foundation of Cleveland, which will increase your gift by one-third.
MILHAUD FILM FESTIVAL 1986

In September 1986, the Darius Milhaud Society, with the co-sponsorship of The Cleveland Institute of Art, The Cleveland Institute of Music and Cleveland Cinematheque, presented three full-length films and a short subject featuring music by Darius Milhaud. The patron party which opened the Festival included a wind trio and quintet program (see page 1, Summer 1986 newsletter) and helped assure continuation of the Darius Milhaud Award, presented for the first time by President David Cerone of The Cleveland Institute of Music on May 16, 1986.

On September 7, a large audience saw La P'tite Lili and Dreams That Money Can Buy. The short subject, La P'tite Lili, a silent film, is unusual for its use of a gauze filter over the camera lens to give a woven canvas-like texture. The film was directed by Albert Cavalcanti, the Brazilian-born director, who plays the part of the procurer, while Jean Renoir, the film director, plays the role of a sailor. La P'tite Lili was first seen on October 1, 1927, in the Ursulines Theatre in Paris, but without musical accompaniment. Milhaud's music was added in 1929 for the festival in Baden-Baden organized by Paul Hindemith. Although it was not shown in France, the film received world-wide distribution elsewhere after Milhaud's music was added. The music incorporates the refrain of a popular song by Louis Branch from 1900, which also gives title to the film, chosen apparently because the lead actress, Catherine Hesseling, often sang such popular tunes. Milhaud brings the refrain of the song into the film early, middle and late as a kind of interpolation to the otherwise continuous orchestral sound with which he accompanies this short drama, sometimes called an affectionate satire. The music clearly reflects the events as they transpire, and Milhaud was able to synchronize the music perfectly with the film frames through the technique of the chronometer, newly invented by Dr. Karl Blum in Germany. Milhaud traveled to Berlin to supervise the recording of the music in the Tobis studios. He comments, "This apparatus unrolls two spools on a plate, one with the film, the other with two blank staffs. The latter unrolls much more slowly than the first. The starting points once marked, it is only necessary to divide the second into equal divisions, spaced more or less according to the metronomic movements used (which allows as frequent change in measures as the music requires). All that is needed is to let imagination flow and fill the prepared spaces." 2

Dreams That Money Can Buy (1947) is the surrealist film directed by Hans Richter, in which Milhaud wrote the music for the Man Ray segment. Ray's story, "Ruth, Roses and Revolvers," published by View magazine, and rewritten as a scenario for the film, served as the basis for Milhaud's music. Ray described the script in Self Portrait as being of a satirical nature, and said, "... I was very pleased with the realization. It was a miracle to see many concrete images formed out of a few words, without any fuss on my part over technical details, reversing the old Chinese proverb that an image was worth a thousand words: in this case, a word produced a thousand images." 3

The Private Affairs of Bel Ami (1946), shown on September 14, is based on a story by Guy de Maupassant, in which the scoundrel Bel Ami has affairs, some simultaneously, with six women of various ages. Set in 1880, with director Alfred Lewin a stickler for authenticity, the story gave costume designer Norma reason to copy women's gowns from paintings by Toulouse-Lautrec and men's suits from those painted by Degas. Because the film was made when materials were still in short supply immediately following World War II, great ingenuity was applied in remaking garments and re-using velvet collars, ribbon and even a paisley shawl. Two years of preparation were required for the production. Excitement erupted on the set when four actresses, led by Marie Wilson, protested the uncomfortable steel corsets, and a New York women's club threatened to boycott George Sanders for his anti-feminine quips. 4 Milhaud's music not only reflects the action, but enhances the emotional impact of dramatic scenes late in the film.

La P'tite Lilie, from the famous novel by Gustave Flaubert 6 was shown on September 21 in the French version of 1933, directed by Jean Renoir. From the film music, Milhaud made a charming piano suite of seventeen short pieces, L'Album de Madame Bovary, Op. 128b, Trois Valses, Op. 128c for piano, and Deux Chansons, Op. 128d. Except for one scene when Mme. Bovary plays the piano, Milhaud's music is presented in the orchestration by Chapelier. The psychological mood of the scene is enhanced by the music, which underscores its emotional impact. Although the film can only highlight the events of the novel, the beautiful, almost painterly photography of Director Jean Renoir and the appropriate music by Darius Milhaud make the film a classic production of great power and appeal.

Except for La P'tite Lili, where the music is continuous, music for the other films seen during the September 1986 Milhaud Film Festival enhances scenes of high emotion or dramatic action, or serves as a means of adding interest to a scene where no dialogue occurs (such as the carriage ride in Madame Bovary). There are long sequences where there is no musical sound track, and there is little or no use of fade-in or fade-out, which only later becomes more common in film music. The four films seen during the festival exhibit strong contrasts in artistic style, narrative treatment, structure and focus, which added to the fascination of seeing them over a short time span.

1 Filmography, pp. 212-213.
4 "The Screen's New 'Great Lover', The Story of 'Bel Ami'," Wm. McKenzie, Vincent and Co., Ltd., Glasgow, p. 25. This booklet is full of interesting details about the story, the production, the participants, and even contains some Hollywood gossip.
5 The Norton Critical Edition, W. W. Norton and Co., N.Y., 1965, edited with a substantially new translation by Paul de Man of Cornell University, contains a few letters of Flaubert and excerpts of earlier versions of parts of the text of the novel, plus a rich variety of essays on sources, criticism from contemporaries, stylistic studies and thematic studies, each of which contributes individually and differently to understanding of this classic.

The dance performances will take place in Eldred Hall, Case Western Reserve University, on May 15 and 16. Creation of the World will be danced by members of the New Dance Ensemble, Amy Kekst, Artistic Director. The Ensemble is the only professional jazz repertory dance company in Cleveland. Dancers will be Gwen Goodwill, Terrence Greene, Elena Lavicatoire, Sharon Petrosky, Daryl Tyler, Jo Wiseman, and Lisa Anderson, understudy.

Co-sponsors of the festival with the Milhaud Society are The Cleveland Institute of Music, The Cleveland Institute of Art and Case Western Reserve University. A patron reception following the closing performance will honor choreographers, dancers, and panelists.

PRIX DARIUS MILHAUD COMPETITION In late November 1986, the second annual competition for the Darius Milhaud Prize was held in Marseille. First prize was won by 24-year-old mezzo-soprano Florence Katz, who participated in the Milhaud concert presented in the Cathedral Victor Hugo after announcement of the award winners. Second prize was won by violist Valerie Kunz. Both winners will be heard on March 28 in a concert sponsored by Les Amis de l’Oeuvre de Darius Milhaud, when other performers will be 1985 winners of the Darius Milhaud Prize, Véronique Pelissier, piano, Jean Eric Monnier, violin, and Robert Telian, piano. The concert will be presented at the Music Conservatory of Arrondissement XIV in Paris, where a painting of Darius Milhaud commissioned from his son, Daniel Milhaud, was dedicated in 1984.

EUROPEAN PERFORMANCES, 1986, 1987
January through June: see Summer 1986 newsletter.
October 28, Geneva, Switzerland: ballet performance on television of Saudades do Brasil, Op. 67 (1920-21); (see this newsletter, page 8).
October, Warsaw, Poland: L’Homme et son Désir, Op. 48 (1918); Warsaw Philharmonic Orchestra, Arturo Tamiya, conductor.

This picture, published in Milhaud’s autobiography, Notes Without Music, shows dancers in the original production of Le Boeuf sur le Toit (1920), for which Raoul Dufy designed the decor.

MILHAUD BALLETs IN VENICE Milhaud’s ballets La Création du Monde, Op. 81 (1923), and Le Boeuf sur le Toit, Op. 58 (1919), were staged at the Carlo Goldoni Theatre in Venice on May 25, 27 and 28, 1986 (see Summer 1986 newsletter, page 6). Alice Mihran Arabian Chamberlin, a Milhaud student who won the Mills College composition prize her senior year for a work for voice and string quartet, was in Venice with her husband and saw these productions. Milhaud’s works were separated by performance of Satie’s Mercure. The program booklet includes commentary by Rolf de la Maré, the wealthy backer of the Swedish Ballet in the 1920s, who observed, “Jean Borlin [choreographer for the original production of Creation of the World] introduced various innovations,” and commented that the conception of the work, based on African legend, made it even more controversial.

Mrs. Chamberlin wrote, “... it was a surprise and pleasure to [find] the jewel of a theatre in time to be seated for the overture... La Création du Monde was first... The curtain parted on a contemporary abstract forest scene matching the dissonant sounds from the orchestra. Strange, colorfully costumed forest creatures emerged from the wings and moved across the stage with undulating motions to show off the spectacular costumes... Le Boeuf sur le Toit was... set in a barroom scene featuring dancers costumed with oversized heads and pantomiming a story of sorts. The dance rhythms seemed to represent the black man playing pool, and two patrons of the bar dancing to the South American beats. During the curtain calls, each dancer held his oversized head on his arm (the two women characters were played by men)...”

The Darius Milhaud Society extends appreciation to David Bowes, Alice Chamberlin, Dinos Constantinidis, Francine Bloch Danoēn, Jane Galante, Anne Hofmann, Emi Kamiya, Anne Kish, Ruth Lamm, Linda Laurent, Bruce MacCombie, Micheline Mitrani, Marian Schenk, Alice Schoenfeld, Walter Strauss, Yaada Weber, Shirley Wong, and David Woods for volunteering special information used in this issue of the newsletter.
RECORDING RECEIVES RAVE REVIEWS In the periodical Fanfare for July-August 1986, the recording of Milhaud's Sonate, Op. 257 (1945), for violin and harpsichord, "Sailor Song" from Suite Anglaise, Op. 234 (1942), Sonate d'après Jean Baptiste Anet, Op. 144 (1935), and Sonatine Pastorale, Op. 383 (1960) (for violin alone), performed by Roger Elmiger, violin, and Micheline Mitrani, harpsichord, was described as "one of the best performances...ever encountered." Jean Roy stated in Diapason, May 1986, "Roger Elmiger and Micheline Mitrani give us here a homogeneous and original program, which they play with perfect understanding of the style of the composer." This record, Gallo 30-459, made in Geneva, Switzerland, is distributed in the U.S. by Qualiton Imports, Ltd., 39-28 Crescent Street, Long Island City, NY 11101, and may be ordered directly or through your local record shop. The record jacket features the reproduction of the pastel of a beautiful Brazilian bird, created by Daniel Milhaud.

**NEW MILHAUD RECORDINGS** There are many Milhaud works available on recordings. Some are new releases, while others are reissues of performances which had gone out-of-print. Contributors to the Milhaud Society receive as complete a list as we have from 1982 forward. Below are releases in 1986 or 1987. If you wish a more complete list, join the Milhaud Society!


CHRISTOPHE COLOMB AVAILABLE ON VIDEO-TAPE European audiences who could watch French television channels saw Milhaud's large opera, Christophe Colomb, Op. 102, with libretto by Paul Claudel, on May 26, 1985. The video filming of this showing was made live during performances in the Marseille Opera, where the first French staged performances took place in October 1984. A videotape of this production is now available in either VHS or BETA from Lyric Distribution Corporation, P.O. Box 235, Roslyn Heights, NY 11577, phone (516) 625-0588. The videotape number is 1503, and the cost is $49.95 plus $3.50 for shipping.

**MILHAUD BIOGRAPHY TO BE PUBLISHED** French-speaking readers may be familiar with Paul Collaer's Darius Milhaud, originally published in 1947 and reissued in an up-dated version in 1982, with a complete catalogue of works compiled by Madeleine Milhaud. The book is about to be published in a definitive American version prepared by Jane Hohfeld Galante.

The translation and revision of the Collaer original has been a labor of love for Mrs. Galante, a French-speaking San Francisco pianist who knew the composer well during his repeated sojourns to teach at Mills College in nearby Oakland. "Collaer never visited the United States," she writes in an introductory note, "and so was unable to sense fully the impact of Milhaud's presence in this country, particularly in that corner of California where he took up residence. I have therefore added a preface about Milhaud's American years." The work will be a major contribution to the Milhaud canon, particularly in the English-speaking world. It contains a sensitive appreciation of the composer's personality and music, with many photographs and musical examples. It is slated for publication in the summer of 1987 by San Francisco Press, Inc., Box 6800, San Francisco, CA 94101-6800. Price and exact publication date are not available at this writing, but should be available in time for the next issue of the newsletter.

AMERICAN PERFORMANCE SUMMARY FOR 1986

Lack of space in the Summer 1986 newsletter prevented inclusion of performances occurring before the July press date. This issue brings you up-to-date for 1986 American Milhaud performances made known to the Society.

CALIFORNIA
April 11 and 12, San Rafael, Dominican College: operas, Le Pauvre Matelot, Op. 92 (1926) and Fiesta, Op. 370 (1958), directed by Martin Frick; (see Summer 1986 newsletter, page 2.)


October 4, San Francisco, Community Music Center: The Darius Milhaud Ensemble (see September 30).


October 30, 31, and November 1, San Francisco: Concerto, Op. 109 (1929-30) for percussion and small orchestra; Barry Jekowsky, percussion, Eric Leinsdorf, conductor.


November 9, San Francisco, Vopral Gallery: Le Candélabre à sept branches, Op. 315 (1951); Ellis Schuman, piano.

ILLINOIS
May 17, Chicago, North Park College: opera, Medea, Op. 191 (1938), directed and conducted by Richard Boldrey for the Bold Lion Opera Company. (See Summer 1986 newsletter, page 2.)

October, Elgin: Jack in the Box, Milhaud transcription for orchestra of a work by Eric Satie.

IOWA
April 6, Cherokee: Concerto, Op. 109 (1929-30), for percussion and small orchestra; Daren Saner, percussion, with the Cherokee Symphony.

LOUISIANA

November 9, Baton Rouge, Contemporary Arts Center: Sonatine à trois; (see November 3.)

NEW YORK
May 15, Brooklyn College Conservatory of Music: Concerto, Op. 109 (1929-30), for percussion and small orchestra; Ray Marchica, percussion.

OHIO
May 18, Cleveland, Church of the Covenant: Suite, Op. 157b (1936); Samuel Kreiling, violin, Melanie Richards, clarinet, Maria Pla, piano.

June 17, Canton: Three selections from Chants Populaires Hebraïques, Op. 86 (1925); Irvin Bushman, tenor, Pauline Bushman, piano.

July 19, Blossom Festival: La Cheminée du Roi René, Op. 205 (1939); Blossom Festival School of Kent State University and The Cleveland Orchestra.

October 9, Cleveland: Three excerpts from Saudades do Brasil, Op. 67 (1920-21); Maurine Ruggles, piano.

October 19, Cleveland: Quatre Chansons de Ronsard, Op. 223 (1941); Stirling Daykin, soprano, Suburban Symphony, conductor, Martin Kessler.


December 17, Lakeland Community College: Suite Française, Op. 248 (1944); Lakeland Civic Band, Charles Frank, director.

SOUTH CAROLINA

SOUTH DAKOTA
April 28, Vermillion, University of South Dakota: Concerto, Op. 109 (1929-30), for percussion and small orchestra; Daren Saner, percussion, University of South Dakota Community Orchestra.

September 24, Vermillion, University of South Dakota: Sonatine, Op. 100 (1927) for clarinet and piano; Paul Cherry, clarinet, Larry Scully, piano.
RADIO CLEVELAND  On September 4, 1986, the date of Darius Milhaud’s 94th birthday, radio station WCLV 95.5 FM featured an hour-long program of Milhaud’s music. Works heard were Deuxième Suite Symphonique, Op. 57 (1919), and Les Songes, Op. 124 (1933), in the recording made by the Utah Symphony Orchestra conducted by Maurice Abravanel (Angel S 37 317). On November 18, listeners heard the Sonate, Op. 257 (1945), played by Roger Elmiger, violin, and Micheline Mitrani, harpsichord. John Boatright will be narrator on March 26 for the Cleveland Chamber Music Society when the four Concertinos, Les Quatre Saisons (Philips 835499), with Milhaud conducting the orchestra of the Concerts Lamoureux will be heard; and on April 2, James Barthelmes will narrate the Cleveland Chamber Music Society program broadcast which includes Milhaud’s String Quartet No. 17, Op. 307 (1950), performed by the Arcana Quartet for Cybelia 551/2. Other Milhaud works in varied media also are frequently broadcast by fine arts station WCLV.

PERFORMANCES OF PERCUSSION CONCERTO  In February, there was a “festival” of performances of Milhaud’s Concerto, Op. 109 (1929-30), for percussion and orchestra. The work was heard in New York, Oregon, Pennsylvania, and Texas in both university and civic orchestra performances. They included February 7, Penn State University, University Park, Pennsylvania; February 8, Rochester Philharmonic, Rochester, New York; February 16, University of Oregon, Eugene, Oregon; February 21, Greenville Symphony, Greenville, Pennsylvania; February 24, University of Texas, El Paso, Texas.

SAUDADES DANCED IN GENEVA  On October 28, 1986, television viewers in Switzerland were treated to Saudades do Brasil, Op. 67 (1920-21) for orchestra with ballet, choreographed by Ricardo Duse and performed by Le Ballet du Théâtre de Berne. Flania Hempel was in charge of production, and réalisation was by Michel Dami.

To join The Darius Milhaud Society and become an annual subscriber to the newsletter, send a check for $15.00 or more to: The Darius Milhaud Society, 15715 Chadbourne Road, Cleveland, Ohio 44120.