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

Darius Milhaud Society

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I never have any systems or preconceived ideas, no more for prosody than for anything else. What I look for above all is the poetic expression. That is my only and principal concern. This said, it is quite evident that in the long run, one must come unconsciously to use certain principles, certain turns of phrase, certain ways of proceeding that are instinctive and natural. The French language is in fact a fleeting and subtle music. But that is not the only aspect of the question. The French language does not always present itself thus. Of course, there is in our language a unique flexibility which is due to the equality of syllables with a slight accent on the last or next-to-last syllable. Isn't it the open door to freedom for the musician?

MADELEINE MILHAUD ACCEPTS HONORARY DEGREE

Madame Madeleine Milhaud traveled to Oakland, California in early October to be the guest of Mills College in order to accept the honorary degree of Doctor of Fine Arts. Nancy Whyte Work, at Mills for the convocation and alumnae reunion weekend, sent the following account of the occasion:

On Friday, October 9, at the Mills College Convocation '87, Madame Madeleine Milhaud received an honorary Doctor of Fine Arts degree. Mills President Mary S. Metz presented the award. In her opening remarks, President Metz said:

"It is now my privilege to introduce to you a woman whose indomitable spirit, unfailing grace, and extraordinary talent have made her one of the most distinguished and beloved members of the Mills community for nearly half a century."

She referred to the rich Mills history contributed by Madeleine and Darius Milhaud. From 1940 until 1947, the Milhauds were in residence. From 1947 until 1971, they alternated years of residence in Paris and in Mills' Faculty Village. He served as a Professor of Music and then Composer-in-Residence, and she taught advanced French classes and did much to insure the success of La Maison Francaise during summer sessions, which drew scholars from France as well as students from across the nation. Madame Milhaud's career as an accomplished actress and teacher in her own right, librettist for three Milhaud operas (Medee, Bolivar and La Mere Coupable), performer as récitant in works Milhaud wrote for her, head of the Drama Department of the Schola Cantorum in Paris, and organizer of a poetry program for Radio France both before and after World War II, was carried on at the same time that "she gave indispensable support to Darius Milhaud as wife, collaborator, best friend, and hostess to their many friends . . . [She] was one of the first women to receive La Croix de Chevalier de L'Ordre National de La Légion d'Honneur for her work during World War II."

Madame Milhaud honors us today through her acceptance of an honorary Doctor of Fine Arts degree from Mills. To the rich fabric of her past association with Mills, we are proud to add this new dimension. The citation that appears on the degree reads:

"Madeleine Milhaud, distinguished teacher and valued member of the Mills community for more than three decades, whose extraordinary talent and creative partnership with Darius Milhaud have made her a most respected dramatist and performer in America, Europe and beyond, the degree of Doctor of Fine Arts, honoris causa."

After completion of the ceremony to award the degree, Madame Milhaud made a few comments, including a quote of Darius Milhaud, who, when asked why the two Milhauds came back to Mills so often, once replied, "Very simple. I love the trees, birds and young girls." It was announced at the convocation that part of the $70,000 gift of the class of 1937 will be used to help complete the endowment of the Milhaud Collection Archives, where the College hopes to establish the United States Center for Milhaud Studies.

Doesn't it suggest a prosody obedient more to poetic feeling than to grammatical sense? . . . Our language is also capable of a singular vigor. For example, look at the extraordinary hammering out [rhythmic articulations] of Claude!!

Music for the convocation, provided by the California Brass Quintet, Jay Rizzetto, Director, included his arrangement of Milhaud's "La Vie" from L'Enfant Aime, a collection of children's pieces for piano. President Metz later commented that having accepted the degree award now makes Madame Milhaud also an alumna of Mills College.

The Milhaud Society thanks Mrs. Work for her report and President Metz for the text of her remarks made at the convocation.

MILHAUD ARCHIVE ENDOWMENT Word has been received by the Darius Milhaud Society that the endowment of the Milhaud Collection Archive at Mills College is within $2000 of meeting the goal to raise $150,000 to retain the Collection at Mills and to assure its perpetuation, maintenance and enhancement. Your help is needed to complete the endowment so that performers, scholars and listeners will be able to have access to the musical legacy left by this important French composer, who gave so much of his time and energy to Mills students for so many years.

Your gift in any denomination will be gratefully received by the College. Please give as generously as you can, and send in care of The Milhaud Archives Fund, Mills College, Oakland, California 94613.
MILHAUD ANNIVERSARY COMMEMORATION  On September 4, 1987, Darius Milhaud would have celebrated his 95th birth anniversary. On October 18, to commemorate this landmark year and to honor Madame Madeleine Milhaud, in Cleveland for the occasion, the Milhaud Society sponsored a luncheon, a concert of Milhaud's music, and a champagne reception following at The Cleveland Institute of Music (CIM). Featured concert performers included three of Milhaud's former students who are alumnae of Mills College, now on University music faculties. Barbara Harris Rowan, University of North Carolina, Chapel Hill, and Content (Corky) Mott-Smith Sablinsky, University of Virginia, Charlottesville, performed Le Bœuf Sur Le Toit for piano, four-hands. Anne Kish, also on the University of Virginia faculty, performed Quatre Poèmes de Catulle for voice and violin with Cleveland soprano Christina Price, and Sonatine Pastorale for solo violin. Other Cleveland performers were soprano Faye Liebman-Cohen, who with Laura Silverman, piano, presented possibly the first complete American performance of Sept Poèmes de Paul Claudel de la Connaissance de L'est, and Yolanda Kondonassis, 1987 recipient of the Darius Milhaud Award, who played the Sonata for Harp. Ms. Silverman also performed L'Automne for piano. All works heard were premiere or second performances in Cleveland.

As part of the commemoration, former students and friends gathered for a reunion with Milhaud Society Trustees and Board, CIM administrators, and Friends of the Darius Milhaud Society, at the luncheon honoring Madame Milhaud preceding the concert and again at the reception following. Honorary Trustees present in addition to Madame Milhaud were Vitya Vronskey Babin and Odette Valbrègue Wurzburger. Out-of-town guests included Mrs. Anne Hofmann, Cultural Attaché for the French Embassy in Chicago, William Bolcom with his wife Joan Morris, from New York and Michigan, Mrs. Lorey Wallfisch of the piano faculty at Smith College in Northampton, Massachusetts, Yaada and Burton Weber of Oakland, California, Anne Kish and Diane Fackenthal of Rapidan, Virginia, Barbara Rowan of Chapel Hill, North Carolina, and Corky Sablinsky of Charlottesville, Virginia. Cleveland Milhaud students attending were Linda Allen and Katharine Warne. Such enthusiasm was expressed by the reunion participants that the Milhaud Society hopes there may be future reunions in various locations where Milhaud festivals are held.

The luncheon included brief reminiscences by William Bolcom, who studied with Milhaud in the U.S. and France off and on from 1958 until 1964, and Madame Milhaud was presented a hand-crafted book containing a collection of written greetings, tributes and reminiscences sent from all over the U.S. and Canada. The book was hand-bound by Tena Rosner and the dedication page calligraphy made by Rosalio Geller. (A list of those who sent greetings and book contributions may be found at the end of this article.) The Milhaud Society expresses appreciation to those who have granted permission to quote excerpts from their observations of Milhaud’s role as a teacher, his influence, ideas, and uniqueness as composer and human being:

William Bolcom  I can’t imagine my life without the Milhauds.

Iola Brubeck  [Madame Milhaud] is indeed an inspiration . . . the world would have enjoyed his life much less, if it were not for her indefatigable, steadfast self who nurtured and made possible the outpouring of his genius. And her work continues!

Alice Mihryan Arabian Chamberlin  Milhaud allowed and encouraged such freedom of expression that it inspired composing.

Carolyn Hawley  He quickly recognized talent when he saw it, and also spotted flaws in an instant, but was never cruel in pointing them out. He allowed us our personal expression, guided by his talented ears, never expecting or wanting us to write as he did. That quality made him a great teacher. He inspired us and gave us courage to write. He gave good advice, and kept us from being too serious, while also encouraging seriousness!
Anne Kish Something which I find amazing and wonderful is a current experience. Every time I play or hear Milhaud’s music, I feel that he is there, present as he always was. This was quite unexpected, but on reflection, it was clear that this music, so profoundly imagined, the consistent expression of a life dedicated to finding and making heard the real center of his amazing consciousness, must represent him faithfully to our apprehension. To have known a musician of such powers brings light to all the others, giving his students the ability to understand that the authentic creative voice speaks immediately to the ear which listens for the essential idea. And I begin to understand that this revelation explains Milhaud’s love for other composers’ work, as his vast capacity for friendship extended to the exchange and companionship that music provides.

Nancy Franz Langert Milhaud’s advice: musicians should be like doctors, always developing their skills and keeping up to date. He advised us to regularly read through music of all kinds, remain open to fresh and new currents, and listen intently to performances, becoming aware of why some pieces worked and why some failed. We could then diagnose the performance and know what prescription was needed.

Jerome Rosen Milhaud was such a joyful man and…you and he have brought so much joy to the lives of so many of us…We soon realized that we, like all Milhaud students, had become members of the extended Milhaud family.

Barbara Harris Rowan One of my treasured letters from Milhaud, a touchstone in my life, encouraged me in a way which was typical of Milhaud’s attitude and teaching: “We all had to struggle and struggle to find our own way -our language- then fight and win…Write the music you feel… keep the freshness of your ideas. Don’t dream of putting your feet in the footsteps of others… and keep your love for music and your enthusiasm.”…It is your devotion to Milhaud and his music, your willingness to travel to American campuses, your activity on his behalf in Europe, in addition to the marvel of his music, that will help to make Milhaud performances a habit with musicians in every country.

President David Cerone of The Cleveland Institute of Music (CIM) and member of the Milhaud Society Advisory Board, with Vita Vronsky Babbin of CIM, Honorary Trustee of the Milhaud Society. Photo by Marguerite B. Campbell.

Helen Shaner Schevill Starobin [Milhaud’s] enthusiasm extended beyond the allegiance to one country, religion, style of music, or narrow interest. He loved being alive and creating music, and these loves were reflected both in his music and in his personality. He had the enormous gift for expressing joy even where there is sorrow, and simplicity even within extremely complex structures… I can still feel Milhaud’s influence in deriving the essence of a particular problem, and in making it all seem simple. His message was that there is always clarity, brightness, and optimism even when the path seems narrow.

Katharine Mully Warne [Milhaud’s music] is important music for both its ideas and its expressiveness…at once a glorious resource and a constant inspiration…We all owe you a boundless debt of gratitude, with thanks that you have always been so selfless for him and so unfailingly warm and generous to all of us in so many ways.

Nancy Whyte Work Through his insight and kindness, he taught us to have faith in ourselves and, by his example, showed us to always strive for excellence. He demonstrated that grace and humility can accompany true greatness.

Mixed with the many serious tributes were reminiscing comments about cuisine, with the mention of specific foods first experienced with the Milhauds. Since these may reawaken memories among newsletter readers, we share some of them briefly: Robaline Jenne Meacham mentioned her introduction to Continental coffee; Yaada Cottington Weber recalled Milhaud’s love of licorice ice cream; Scott Wilkinson had his first and last taste of octopus soup with the Milhauds; and Michael Blume recalled a hilarious story about horse meat.

Corky Mott-Smith Sablinsky The older I grow, the more I appreciate what Milhaud gave us as students, in the balance between discipline and freedom, in his encouragement of our fledgling individuality, in his insistence upon consistency and good taste, and by his example…Your devotion and care of Milhaud were inspiring, but the fact that you were a great artist and performer in your own right and had the energy and capacity to keep it all going was truly uplifting. Milhaud’s Mills girls could have hardly found a better "role model" than you.

Gerald Shapiro Milhaud meant more to me than any other teacher and will remain my Maître always.

Mrs. Lory Wallfisch, Professor of Piano at Smith College, Northampton, Massachusetts, with William Bolcom, Professor of Composition, University of Michigan. Photo by Marguerite B. Campbell.
The following poem was contributed by Burton Weber, husband of Mills alumna Yaada Cottington Weber as a memento of the Milhaud reunion on October 18. It is printed here by kind permission of Mr. Weber.

This singing wind that we stitch together
Spun from filaments of mem-ried youth
Blows gentle on the love we carry
In secret vastnesses of mind and heart.

Vanished moments of classroom splendor
Brush against this day's delights.
That wind does sing as it weaves fresh patterns,
And beauty breathes new joy tonight.

MARSEILLE COMPETITION The third annual competition for the Prix Darius Milhaud took place in Marseille during November. This year, students of wind instruments and piano were eligible to compete. Unanimous first prizes were awarded to Pierre Marcoul, flute and Philippe Guiano, fourteen years of age, piano. There were two second prizes awarded as follows: in flute, Henry Vaude, and in clarinet, Claire Vergnory-Midn and Philippe Nedmann. Third prizes were awarded in flute, to Frederic LaPlane, and in clarinet to Marie Francaix Rham. There was also a prize as encouragement, awarded to Philippe Viner, clarinet.

The evening concert in the Basilica St. Victoire featured the laureates of 1986 (Florence Katz, mezzo-soprano, first and Valerie Kunz, viola, second prize.) The program also included performance of the Sextuor, played by the Sextet of Lille, who plan to record the work.

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RECORD UPDATE
The Milhaud Society thanks Madame Francine Bloch Danoën, who sent the information about the recordings of *Le Boeuf sur le Toit* and Scaramouche.


*Quatre Chansons de Ronsard:* Beverly Hoch, soprano, Hong Kong Philharmonic Orchestra, Kenneth Schermerhorn, conductor. MCA Classics MCA 25966.

*La Création du Monde; Suite,* Op. 157b; Scaramouche; *Caramel Mou; Trois Rag Caprices:* Symphonia da camera, Ian Hobson, conductor; Ian and Claude Hobson, two pianos; Howard Klug, clarinet, Catherine Tait, violin, Ian Hobson, piano. Arabesque ABQC 6569, cassette; Arabesque ABQZ 6569, compact disc.

*Le Pauvre Matelot:* Catherine Dubosc, the wife; Christian Papis, the sailor; Jean-François Gardeil, the friend; Jacques Bona, the father-in-law; directed by Jonathan Darlington. Ensemble of Soloists from the Paris Opera Orchestra. This disc is the musical recording for a television film in preparation. Cybelia 810, compact disc.


*Trio à Cordes:* Trio Albert Roussel: Eric Alberti, violin; Pierre Linares, viola; Georges Schwartz, violoncello. Cybelia 810, compact disc.

**Correction:** *Le Train Bleu,* listed in the last newsletter, is for orchestra only. The work does not include chorus.

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**PERFORMANCE OF MILHAUD WORKS FOR WINDS**
Three performances of Milhaud’s *Dixtuor* for winds, the *Cinquième Petite Symphonie,* and two of the *Fanfare,* Op. 400 were heard in the Cleveland area during 1987. They were presented by the Cleveland Wind Symphony, conducted by Dr. Stephen Miller of the music education faculty of Case Western Reserve University and Ohio state chairman for the Band Directors National Association. Members of this chamber wind ensemble are professional musicians from wind sections of the orchestras of Akron, Canton, Youngstown, Erie and Mansfield, Ohio, and the American Wind Symphony. The ensemble is dedicated to repertoire for eight to twelve wind players by composers from Mozart to the present.

The 1987 *Dixtuor* performances were scheduled as follows: April 22, Trinity Cathedral, Cleveland; May 30, Warren H. Corning Auditorium, Willoughby; November 8, Harkness Chapel, Case Western Reserve University. Milhaud’s *Fanfare,* Op. 400 (1962) for brass trio, written to celebrate the 150th anniversary of the publishing house of Heugel in Paris, was heard on January 21 at Harkness Chapel and January 25 in Willoughby’s Corning Auditorium.

Dr. Miller has been invited to present a paper in July 1988 at the *Internationale Gesellschaft zur Erforschung und Förderung der Blasmusik* in Budapest. His topic will be the wind ensemble and band compositions of Darius Milhaud.

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Much appreciation from the Milhaud Society goes to Peggy Campbell and Nancy Work for photographs, and to Lucile Soulé and Clinton Warne for assistance with preparation of copy; also to the following at Creative Copy Associates, Inc.: Marilyn Wines for layout and general supervision, Noel Wines for adaptation of photos and negatives, and John Shoemaker for typesetting.

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*Ruth Lamm, Head of Music Exchange at CMSS, and Martha Schlosser, piano instructor for the CIM Preparatory Department. Both are members of the Advisory Board of the Milhaud Society. Photo by Marguerite B. Campbell.*

*Mrs. Marcel Dick, L., and Mrs. Mary O. Holliday, Milhaud Society Advisory Board member, talking with Mrs. Frank Joseph, also of the Advisory Board. Photo by Marguerite B. Campbell.*

*Nana Landgraf and Betty Scherer, members of the Advisory Board of the Milhaud Society. Photo by Marguerite B. Campbell.*
ANDREW STILLER, Opus for December 1987: Record review of Milhaud's 18 string quartets.

Throughout his career, Darius Milhaud was widely regarded as the finest of Les Six — that is, the leading French composer of his generation... that assessment is probably accurate... [In Schwann record listings] for Milhaud there appear a number of works — an almost random selection constituting about 10% of his oeuvre — each accorded only one or two recordings. Under such circumstances we cannot say that we "know" this composer at all. Many of his greatest works, mentioned in all historical surveys, remain virtually unknown - most notably his magnum opus, Christophe Colomb...

... the systematic recording and distribution of Milhaud's complete corpus of eighteen string quartets, newly undertaken by Cybélia, is of immense and immediate practical value:... From this collection, and only from this collection, we learn that at the very least the Quartets nos. 2 and 11 deserve a solid position in the repertoire... Nos. 11 and 13 are charming picture-post cards that cry out to be paired in future recordings, and so on. As my own contribution, I append a tabular summary of this, the largest body of string quartets by any important French composer, noting how the quartets fall naturally into three groups. The first seven are all to some extent experimental, each posing itself a unique question of technique, form or tone, and setting out to answer it. The first five in particular differ remarkably from each other in style — .......

... Separated from the first group by a seven year gap, [Nos. 8 to -13] form a strongly coherent array worthy of considerable attention on its own, remarkably unified in style and consistently high in quality... they share... a marvelously refreshing, soufflé-like airiness of texture offered by no other composer, and feature melodies bedecked as with flowers... by before-the-beat inverted mordents... Neoclassic in the broad sense... eschewing quasi-symphonic seriousness... without for an instant appearing trivial or offhand... The entire collection contains things worth hearing, and completists need feel no embarrassment at exercising their compulsion on these discs. Libraries have a virtual obligation to acquire the entire set.

Performance and production values in Cybélia's project prove as variable as the compositions themselves. Fortunately, though, everyone (well almost everyone) comes through where it counts. Both of the quartets employed [Arcana and Aquataine] evince consistently solid musicianship and a clear understanding of the work assigned to them. With one exception all the musicians involved are strong, gutsy players, and there is never any sense that the spirit of the music has been inadequately served. What you hear is what there is — a paramount value in a project of this sort.

Though a few of Milhaud's string quartets have been previously recorded, Cybélia is the only offering currently available of any of them. Despite the manifest unevenness of both program and production, I have nominated this set for Opus' Repertoire Enhancement Award, because it does precisely that - enhances the repertoire - not merely by presenting material previously unrecorded. Cybélia's assembly of all Milhaud's quartets also educates... It educates not only French, but, potentially, string quartets as well, and encourages thereby the broader dissemination in live performance of at least eight important works by a major composer. That's repertoire enhancement for real.

The LP discs in four volumes (Cybélia 651/2, 653, 681, 682/3) and the compact discs (Cybélia 804-808) are available from Qualiton Imports, Ltd., 39-28 Crescent Street, Long Island City, New York 11101.


ROBERT FINN, Cleveland Plain Dealer: Review, October 19, 1987

... a small but musically distinguished audience gathered yesterday at The Cleveland Institute of Music for an all-Milhaud chamber music concert preceded by a luncheon at which the composer was fondly remembered...

... one undeniably major work heard, Sept Poèmes de Paul Claudel de la Connaissance de L'est (a Cleveland premiere), seems to be more than just an ordinary song cycle. The texts, drawn from a book by Claudel,... are dense with convoluted imagery and fugitive meaning. They require to be digested in advance, even pondered - not simply glanced over hurriedly in a darkened hall.

The musical setting is a mix of Debussy-like harmonies, supple arioso tied to the French language, narrative declamation and more lyrical outbursts. The piano sometimes supports the voice with rich chord patterns, sometimes comments on the text with sudden outbursts... The work leaves an impression of sustained seriousness, even solemnity of purpose... This is a big and problem-posing piece, but it certainly deserves more hearings so that ears may come to terms with it...

Although Mr. Finn complained about other works chosen for the program, he complimented individually the expertise and fine performances of all the participating artists.

Yolanda Kondonassis, harpist, and 1987 recipient of the Darius Milhaud Award.

KONDONASSIS DEBUT Yolanda Kondonassis, 1987 recipient of the Darius Milhaud Award, presented her Cleveland debut recital in Reinberger Chamber Music Hall on Monday evening, November 30. Included on her program was Sonate (1955) by Pierick Houdy, native of France now living in Canada, who studied with Darius Milhaud, among others. Wilma Salisbury, in her review of the debut for the Cleveland Plain Dealer, Wednesday, December 2, said: "Kondonassis has her eye on a solo career. In her Cleveland debut recital, she showed that she has the talent, technique and temperament to pursue the impossible dream... Neatly crafted in a conservative mold, the piece [Houdy's Sonate] set the crisp tone of the evening. More concerned with clarity and vigor than with the harp's traditional swoops and fluffiness, Kondonassis played with clean articulation, controlled dynamics and rhythmic impetus."

On October 18, Ms. Kondonassis performed Milhaud's Sonate Pour Harpe for the Milhaud Society concert at The Cleveland Institute of Music, where she has become a member of the teaching faculty. Since May, when she received the Milhaud Award, she has won first prize in the Ima Hogg National Instrumental Competition. She has also been chosen by audition to be on the roster of Affiliated Artists in New York, under whose management she will begin performing residencies in 1988. Upcoming appearances will include concerto performances with the Louisiana and Virginia Symphony Orchestras; recital tours of Southeastern and Midwestern states in spring 1988, and a week of concerts with the Vermeer Quartet.
This calendar includes performances made known to the Milhaud Society. If you know of other performances or plan to perform a Milhaud work, please send the information for inclusion in the next Milhaud Society newsletter.

PROGRAMS OF MILHAUD WORKS

March, April, May and June, see Calendars Number 1 and 2.

October 18  

PERFORMANCE OF MILHAUD WORKS ON MIXED PROGRAMS

See Calendars Number 1 and 2, for additional listings.

January 21  
OHIO. Cleveland, Case Western Reserve University. Fanfare. Op. 400 (1962); The Cleveland Wind Symphony, Stephen Miller, conductor.

January 25  

April 4  
MICHIGAN. Oakland: Premier Concerto Pour Violoncelle. Op. 134 (1936); Nadine Deleury, cello; Pontiac-Oakland Symphony Orchestra, David Daniels, conductor.

April 22  
OHIO. Cleveland, Trinity Cathedral: Cinquième Petite Symphonie. Op. 75, (1922); The Cleveland Wind Symphony, Stephen Miller, conductor.

May 30  
OHIO. Cleveland, Cornning Auditorium, Willoughby: Cinquième Petite Symphonie. Op. 75 (1922); The Cleveland Wind Symphony, Stephen Miller, conductor.

October 9  
CALIFORNIA. Oakland, Mills College: La Vie from l'Enfant Aimé. Op. 289 (1948); arranged for brass quintet by Jay Rizetto, performed by the California Brass Quintet.

October 15  
NEW YORK. New York City, Riverside Church: Neuf Préludes. Op. 23b (1942); Pastoraile, Op. 229 (1941); David Williams, organ.

October 16  

October 25  

November 6  
CALIFORNIA. Chico, California State University: Sonatine Pour Violon et Alto. Op. 226 (1941); David Mallory, violin and Alfred Loeffler, viola.

November 8  
OHIO. Cleveland, Case Western Reserve University: Cinquième Petite Symphonie. Op. 75 (1922); The Cleveland Wind Symphony, Stephen Miller, conductor.

November 15  
OHIO. Cleveland, Koch School of Music. Three of Cinq Prières. Op. 231c (1942); Laura Schutte, mezzo-soprano and David Blazer, organ; La Cheminée du Roi René, Op. 205 (1939); Melissa Nease, flute; Danna Sundet, oboe; Louis Gangale, clarinet; Lydia Tereck, bassoon; Sherry Jones, horn.

December 6  
OHIO. Cleveland, Cleveland State University: La Création du Monde. Op. 81 (1923); CSU Chamber Winds, Howard Meecker, conductor.

COMING PERFORMANCES 1988

January 15, 16  

February 5, 6, 7  
MISSOURI. St. Louis: Concerto for Percussion and Small Orchestra. Op. 109 (1929); Richard Holmes, percussion, St. Louis Symphony Orchestra, Eric Leindorf, guest conductor.

February 15  
NORTH CAROLINA. Raleigh, St. Mary's College, Smedes Parker Series: Le Boeuf sur le Toit. Op. 58 (1919) for piano, four-hands; Barbara Rowan and Content Sabinsky.

February 21  
VIRGINIA. Charlottesville, University of Virginia: Le Boeuf sur le Toit. Op. 58 (1919) for piano, four-hands; Barbara Rowan and Content Sabinsky.

February 28  
NORTH CAROLINA. Chapel Hill, University of North Carolina: Le Boeuf sur le Toit. Op. 58 (1919) for piano, four-hands; Barbara Rowan and Content Sabinsky.

March 4  

March 20  

April 17  

May 4  
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