1995

The Darius Milhaud Society Newsletter, Vol. 11, Spring/Summer 1995

Darius Milhaud Society

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Each time one speaks about a musician of novelty, of revolution, we can be sure that every rich and new element introduced rests on a solid tradition. It is generally very difficult and all the more fascinating to discover the logical evolution of an idea and to see how far back into the past history of music it is necessary to go to find the first rudiments of such a mode of expression. It is exciting to follow the idea to its full flowering, which one is witnessing and which surprises by its perfection and its focus, exploding like a bomb. The work reflects, beyond its aspect of newness, all of the lengthy, latent, intermediate steps from one stage to another, that dwell in the secret soul of the author.

DARIUS MILHAUD AND MADAME BOVARY

The twelfth festival of Milhaud’s music initiated by the Darius Milhaud Society took place in Cleveland from March 17-19, 1995. Co-sponsored by The Cleveland Institute of Music, The Cleveland Museum of Art and Case Western Reserve University, Darius Milhaud and Madame Bovary: a festival of music, cinema and ideas, included the Cleveland premiere of the entire intégrale of Milhaud’s Madame Bovary music (March 19th), the screening of the 1933 film Madame Bovary directed by Jean Renoir (March 18th), and a panel discussion of the novel in relation to the film with attention to the music (March 17th). In addition, the festival included a master class on Milhaud’s songs (March 17th) and the audition concert (March 18th) to determine Cleveland Institute of Music student recipients of the 1995 Darius Milhaud Performance Prizes.

Featured performing artists were the composer’s widow, Madeleine Milhaud, professional French actress, librettist, singing diction coach and play director; William Bolcom, composer, pianist, professor of music at the University of Michigan, and 1988 winner of the Pulitzer Prize in music; and Joan Morris, Mr. Bolcom’s wife, who concertizes with him as the Bolcom/Morris duo and who is also on the music faculty at the University of Michigan.

Madame Milhaud, performing as récitante, read texts she had chosen from Flaubert’s novel Madame Bovary, immediately prior to performance by William Bolcom of each piano piece in L’Album de Madame Bovary. Mr. Bolcom opened the program with Trois valse de Madame Bovary and accompanied Ms. Morris in Deux Chansons de Madame Bovary. After the completion of L’Album de Madame Bovary, Madame Milhaud invited Bolcom and Morris to perform some of their usual concert repertoire. They obliged with performances of Black Max and George, cabaret songs Mr. Bolcom wrote for his wife’s talents as singer-actress. At the end of the concert Honorary French Consul of Cleveland Albert Borowitz introduced participants in the master class and the Milhaud audition concert, and Madame Patricia Louis, French Embassy Cultural Attache from New York, announced the Darius Milhaud Performance Prize winners. See page 3 of this Newsletter for names of these recipients and details concerning the master class and the Milhaud audition concert.

The panel for discussion of Madame Bovary was chaired by Dr. Walter Strauss, Emeritus Professor of Humanities and former chair of the Department of Modern Languages and Literature at Case Western Reserve University (CWRU). Other panel members were Peter Laki, musicologist and program annotator for the Cleveland Orchestra, Marie-Pierre Le Hir, Associate Professor of French at CWRU, and Rebecca Fischer, literature and film enthusiast and radio artist for Cleveland’s fine arts station, WCLV. For contents of the panel’s remarks, see pp. 13-19 of this Newsletter.

Madame Milhaud conducted the master class in Milhaud’s songs and chaired the jury for the audition concert that determined recipients of the Darius Milhaud Performance Prizes. Mr. Bolcom and Ms. Morris as well as Professor Paul Cherry, clarinetist and music department faculty professor of the University of South Dakota, also served as judges for the Milhaud audition concert. (See page 3 of this Newsletter.)
The Darius Milhaud Society is very grateful to John Ewing for making all arrangements for the screening of the film on March 18, 1995. Mr. Ewing is in charge of film screenings at the Cleveland Museum of Art and is director of Cleveland Cinematheque, which screens films at the Cleveland Institute of Art.

The Cleveland Museum of Art hosted the screening for a capacity audience of the 1933 Madame Bovary film, which was Milhaud's fourth score for the genre but his first for a full-length feature. In all, the composer provided music for 25 films. Milhaud's music for Madame Bovary alternates with unaccompanied episodes. The music underscores scenes without dialogue, such as the carriage ride, and often coincides with scenes where music would actually occur, such as the dance at the ball or the scene at the opera.

The original film was apparently about three and a half hours long, but the version with English subtitles shown in Cleveland in 1986 was listed as being 119 minutes. A videotape of the film, which was the only version with English subtitles available in 1995, is only 102 minutes. Some of the omitted scenes containing music were important to the understanding of the emotional nuances of the narrative. The abridgments weaken the continuity, creating an episodic quality that results in a certain amount of confusion for any viewer who is only passingly familiar with Flaubert's novel.

Our thanks to Mary Ausplund Tooze of Portland, Oregon, alumna of Mills College and former Milhaud student, who performs L'Album de Madame Bovary, for her identification of some of the scenes in the film from which Milhaud drew the music for the piano suite: during opening credits, Emma; the scene near Emma's original home, Chanson; death of the first Mme. Bovary, Tristesse; Emma playing the piano, Romance; scene on a country road, Chagrin; the first and third waltzes, scenes at the ball; the riding scene in which the trees and sky are shown, Dans les bois; Emma and Léon, during her affair with him, Promenade.
MASTER CLASS ON MILHAUD'S SONGS

On March 17, 1995, five students, three of whom study with voice department chair George Yassos and two with Beverly Rinaldi at The Cleveland Institute of Music, presented Milhaud songs for critical commentary by Madame Madeleine Milhaud, who made suggestions regarding poetic content, singing diction and artistic communication through performance. Those taking part and their songs were:

JASON FUH, baritone, with CANDICE LEE, piano: Le Chant du veilleur from Chants populaires hébraïques and Chant’d’amour from Poèmes juifs.

NAOMI GURT, soprano, with DAVID RILEY, piano: La Terre from Les Quatres Eléments.

JOANNE UNIATOWSKI, soprano and DON KOT, piano: Trois Chansons de Nègresse.

ANDREA MARKOWICZ, soprano, with WILLIAM BOLCOM, piano, who substituted for the missing accompanist: Je suis dans le filet and Chacun son tour from Six Chansons de théâtre.

LISA BERRITELLA, soprano, and MELISSA GALI, piano: Catalogue de fleurs (7 songs).

MILHAUD AUDITION CONCERT

On March 18, 1995, The Cleveland Institute of Music hosted the second annual Milhaud concert performed by its conservatory students to determine recipients of the Darius Milhaud Performance Prizes. The jury for the 1995 audition concert were Madeleine Milhaud, chair, with William Balcom, Joan Morris and Paul Cherry. Jury votes for first prize were so close that two first prizes were awarded, along with one second prize. The performers and the audience enjoyed refreshments at a reception following the concert.

The program was as follows: Trois Chansons de Nègresse performed by JOANNE UNIATOWSKI, mezzo-soprano, Doctor of Musical Arts (DMA) candidate and student of GEORGE VASSOS, with DONALD KOT, piano, second-year candidate for a Master of Music (MM) degree in piano accompaniment, student of ANNE EPPERSON and LINDA JONES; Sonata No. 2 for violin and piano, JOHN M. WILLIAMS, violin, student of MARTIN CHALIFOUR, with SHAN-SHAN SUN, piano, senior, Bachelor of Music (BM) candidate, student of PAUL SHENLY; Poèmes juifs, JASON FUH, baritone, senior, BM degree candidate, student of GEORGE VASSOS, with CANDICE LEE, piano, junior BM degree candidate, student of PAUL SCHENLY; Catalogue de fleurs, LISA BERRITELLA, soprano, MM degree candidate, student of GEORGE VASSOS, with MELISSA GALI, piano, senior with a double major in piano performance and music theory, student of OLGA RADOSAVLJEVICH; Sonatine for violin and viola, SANDY YAMAMOTO, violin, junior, BM degree candidate, student of DONALD WEILERSTEIN, with VIVEK KAMATH, viola, junior, BM degree candidate, student of DAVID UPDEGRAFF and DONALD WEILERSTEIN; Les Quatre Eléments (four songs), NAOMI GURT, soprano, second year Professional Studies Diploma candidate, student of BEVERLY RINALDI, with DAVID RILEY, piano, MM degree candidate in piano accompanying, student of ANNE EPPERSON; String quartet No. 7 (four movements), the CAMBIATA QUARTET: AMY SCHWARTZ, 1st violin, freshman, BM degree candidate, student of DONALD WEILERSTEIN; MICHIL WIANCKO, 2nd violin, freshman, BM degree candidate, student of DONALD WEILERSTEIN; ANN MARIE HUDSON, viola, junior, BM degree candidate, student of HEIDI CASTLEMAN; ANNE FRANCIS, cello, sophomore, BM degree candidate, student of RICHARD AARON and ALAN HARRIS. The CAMBIATA QUARTET is coached by SUSAN WATERBURY and KIRSTEN DOCTER, members of the CAVANI QUARTET, in residence at The Institute.

The First Prize recipients of the Darius Milhaud Performance Prize for 1995 are the CAMBIATA QUARTET (AMY SCHWARTZ, MICHIL WIANCKO, ANN MARIE HUDSON and ANNE FRANCIS), and NAOMI GURT with DAVID RILEY. Second Prize went to JOHN M. WILLIAMS with SHAN-SHAN SUN. All of the performers were introduced by ALBERT BOROWITZ, Cleveland's Honorary French Consul, at the end of the Madame Bovary concert on March 19th, and the Prize winners were called to the stage for congratulations by PATRICIA LOUIS, French Embassy Cultural Attache stationed in New York. Following the Sunday concert, the student performers joined patrons at a gala dinner honoring MADELEINE MILHAUD, WILLIAM BOLCOM, JOAN MORRIS and PAUL CHERRY.
GUESTS TRAVEL TO HONOR THE MILHAUDS

Guests in Cleveland for the Madame Bovary Festival were performers and judges, including, MADAME MADELEINE MILHAUD, who traveled from Paris, WILLIAM BOLCOM and JOAN MORRIS, of Ann Arbor, Michigan and New York, who came from Palm Beach, Florida after a concert engagement there, and PAUL CHERRY, who came from Vermillion, South Dakota. Other out-of-town visitors hosted by the Darius Milhaud Society included: French Embassy Cultural Attache PATRICIA LOUIS, who came from New York for the film screening, the Milhaud audition concert, and the Sunday concert, to introduce and congratulate recipients of the second Darius Milhaud Performance Prizes, and staying to deliver remarks at the patron dinner. Flying from Los Angeles was ANNETTE KAUFMAN, pianist and musicologist, who presented a touching tribute to the Milhauds at the patron dinner. Dr. Kaufman is the widow of concert violinist Louis Kaufman, who recorded Milhaud's 2nd Violin Concerto, which he later performed in its American premiere with the Chicago Symphony Orchestra, conducted by Rafael Kubelik.

MARY AUSPLUND TOOZE, Mills alumna and former Milhaud student, came from Portland, Oregon; HELEN SHANER STAROBIN, who studied with Milhaud while earning a Master's degree from Mills College, came from the Philadelphia area; SANDRA YANG, who has begun doctoral studies at UCLA and hopes to write her dissertation on Milhaud's ballets, came from Oakland, California; ANNE KISH, Mills College alumna and former student of Milhaud, who directed her student orchestra in performance of Milhaud's Le Globetrotter, came with DIANA FACKENTHAL from Madison, Virginia; and ELIZABETH and ELLIOTT HURWITT, came for the concert and dinner on March 19th. They wrote two excellent articles for the Schwann Opus Spring and Summer issues of 1992, in which they evaluated many recordings of Milhaud's music.

At the patron dinner hosted by the Darius Milhaud Society at The Cleveland Institute of Music following the Madame Bovary concert on March 19th, Madame Madeleine Milhaud was feted as a surprise for her birthday, which occurred three days after the festival was over. The Milhauds were eulogized in remarks delivered by William Bolcom, Annette Kaufman, Anne Kish, and Elliott and Elizabeth Hurwitt, who read their own heartfelt tribute to the Milhauds as well as that of Charles Jones. Letters sent by many friends, colleagues and students of the Milhauds were gathered into a book which was presented to Madame Milhaud as a memento of the occasion. See pages 10-12 of this Newsletter for excerpts from these tributes.

Paul Cherry, in a letter sent after the festival said, "I was impressed with the Bovary speakers and totally enjoyed all the camaraderie that seems to glow around any gathering of people who are interested in Milhaud. Milhaud left a special sense of bonté that surrounds everyone touched by his genius...."

PERFORMANCE INFORMATION NEEDED

The Darius Milhaud Society is preparing the Darius Milhaud Performance Calendar for the 1994-1995 season. If you have performed any of the composer's music, or if you know of performances, please send a copy of the program if at all possible. We need details such as date, location, titles of works performed, performer and conductor names, sponsoring institution, etc. Please send information with as many details as you have, as soon as possible. If you send performance information, you will automatically receive a copy of the Performance Calendar.

1995 DARIUS MILHAUD AWARD

The Darius Milhaud Award, presented annually to an outstandingly creative, expressive, versatile and accomplished student during commencement exercises of The Cleveland Institute of Music (CIM), was received on May 13, 1995, by Magnus Mårtensson, composer and conductor. Mr. Mårtensson is a native of Malmö, Sweden, where he earned a Master of Fine Arts degree from the Malmö College of Music, the conservatory arm of the University of Lund. After graduation, he was a conductor for the Swedish company, Opera Semplice, where he performed traditional repertoire as well as new works. In addition, he conducted chamber orchestra and choral concerts throughout Scandinavia and Germany. He is an accomplished pianist and studied viola with Paul Doktor in New York. He has conducted the Contemporary Music Ensemble at CIM and will begin work on the Doctor of Musical Arts in composition there next year, one of only five students accepted into the program for 1995-1996.

The Darius Milhaud Society is very grateful to Lucile Soulé and Clinton Warne for editing and proofreading, to Lucile Soulé and Ursula Korneitchouk for assistance with translation, and to Helen Biehle and Ursula Korneitchouk for help with lay-out. Warm appreciation is due to all of the above and Gretchen Garnett for time given to assembling the mailing.
"April in Paris", performed for a capacity audience at Mills College on April 7th, 1995, was a program of music by Darius Milhaud and Erik Satie which also included a short film by René Clair. Funded by a generous gift from Mills alumna Virginia Clotfelter Waring and hosted jointly by the Olin Library’s Darius Milhaud Archive Collection and the Mills College Music Department, where Milhaud served on the music faculty for 31 years as professor of composition, the concert was varied and interesting in its display of works written, with one exception, during the decade following World War I. Exemplary program notes were contributed by David Bernstein, Music Department Chair, who also conceived of the theme and organized the concert, assisted by Wendy Cilman Howe.

The program opened with Air de l’ordre from Satie’s Trois sonneries de la rose + croix (1892), played with style and imagination by pianist Julie Steinberg. The sudden extremes of dynamic contrast between sections, the musical disjointedness of the sections themselves in relation to each other, the apparent utter simplicity of texture (hymn-style chords although not always hymn-style harmonies!), the ending with its deceptive cadence - are astonishing still and must have sounded shockingly radical at the time of writing. Ms. Steinberg met the disparate demands of the work well and made it convincingly coherent.

The second work on the program, Milhaud’s La Création du monde, was presented in its second version, created for piano and string quartet in 1926. The original had been startling at its first hearing in the orchestral ballet premiere of 1923, not only because the instruments and rhythms were the same as those of a classic jazz band, but also because Fernand Léger’s costumes turned the dancers of the Swedish Ballet into movable scenery, and Blaise Cendrard’s scenario conceived of the creation from a black African perspective. Milhaud’s work has long been recognized as a classic, and the audience was clearly familiar with it, according pianist Julie Steinberg, violinists David Abel and Robin Sharp, violist Roxann Jacobson, and cellist Jennifer Culp, an enthusiastic ovation.

The intermission of this concert was unusual in that the intent was to reproduce an idea tried by Satie and Milhaud in the 1920s in which the audience was asked to ignore Satie’s Musique d’aménagement (Furniture Music) (1920). The music was to be like the wall paper or the furniture, part of the setting, but not the focus of attention. The two composers considered their attempt a failure and the idea unworkable, as the audience in 1920 stopped chatting, sat down and listened to the music instead of ignoring it. At Mills on April 7th, the work was performed by the Mills Contemporary Performance Ensemble, conducted by Steed Cowart. The lively sound chamber that is the foyer of the concert hall and the high volume level of the musical performance plus frequent punctuations by the bass drum, made it almost impossible to converse without shouting. Some of the audience did, of course, again ignore instructions and listen to the music, applauding at the end. For the music to be heard with far less volume, and perhaps would need to be taped in order to fade successfully from listeners’ immediate attention.

The latter half of the concert included two Milhaud song cycles: Catalogue de fleurs, (1919) written to Daudet’s poetry in the style of a flower catalogue, and Trois poèmes de Jean Cocteau (1920), which describe activities on Montmartre. Both song sets, performed by Elizabeth Eshleman, soprano, and Belle Bullwinkle, piano, were presented with sensitivity and expressive lyricism.

Last programmed was Cinéma, Satie’s music arranged by Milhaud for piano four-hands to accompany a short film, Entr’acte, (1924) by René Clair. This work was originally presented between the two acts of Relâche, Satie’s late work for the Swedish Ballet. The music was performed by Julie Steinberg and Belle Bullwinkle, conducted by Steed Cowart. (The performers’ position at the piano placed their backs to the film.) This music proves in its long iterative opening section that the practice of minimalism had already originated by 1924, and at the same time it reflects perfectly the 1920s style of silent film accompaniment. Numerous comic moments remain funny and fresh. Clair explored with great imagination many of the techniques that later develop in feature films (slowed or accelerated motion, inversion of images, superimposed transparencies, and the gradual change of an image from abstract to specific.)

Mills College is to be congratulated for its presentation during this 1994-1995 season of two excellent Milhaud concerts. The earlier program, "Four Faces of Milhaud”, heard on October 26, 1994, consisted of Quatre visages, for viola and piano; the song cycle Rêves; Cocktail, for voice and four clarinets; and two a cappella choral works, Six sonnets de Jean Cassou composé au secret, and Naissance de Venus. (For more details, see the 1994 Newsletter, p. 1.)

It is to be hoped that there will be a continuation of this trend toward making Milhaud’s music a more active part of the musical life of Mills College, with programs structured to present his works in a coherent context. This season’s programs have offered the appeal of refreshing repertoire, and free admission has made them readily accessible to Bay area audiences. The next program that will feature Milhaud’s music at Mills is scheduled for October 6, 1995.
The Darius Milhaud Society is deeply grateful to those who have lent their support to the work of making Darius Milhaud's music more accessible both in terms of a broader repertoire and in terms of a wider variety of performance venues and participating artists. Gifts of $100.00-$199.00 are marked with an asterisk; gifts of $200.00-$499.00 are marked with two asterisks, and gifts of $500.00 or more are marked with three asterisks. Those names listed below are for gifts received between December 15, 1994 and May 26, 1995. If you sent a gift earlier, your name should be listed in the 1994 Newsletter. If you have sent a gift since the 26th of May, your name will be listed in the next Darius Milhaud Society publication.

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Agnes Albert*  
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Dorothy Austin  
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Susann Bowers  
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French Embassy of New York***  
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Annette Kaufman**  
Leon Kirchner*  
Anne Kish & Diana Fackenthal*  
Peggy Wulsin Kite  
Mr. & Mrs. Phillip Krozek*  
in honor of the marriage of  
Clinton Warne, Jr. & Kimberly Krozek  
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Deborah Sims  
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Would you like to help?

If you have not yet sent a contribution to the Darius Milhaud Society in 1995, or if your latest gift was made before June in 1994, you are invited to renew your support at your earliest convenience. Please use the space below to indicate the endeavors of the Society in which you are particularly interested. We look forward to hearing from you.

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

I am interested in the following:

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

Name .................................................................
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1995 RECORD UPDATE BY LABEL

We are always very grateful for information sent by Mmes. Madeleine Milhaud and Francine Bloch Danan. Some of the CDs listed below are available at H & B distributors. To order, call 1 (800) 222-8672, or try Tower Records, (800) 648-4844, phone; (800) 528-6928 FAX.

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<td>Unnamed work, cl/po</td>
<td>ASV 910</td>
<td>“Emma Johnson Encores 2”: Emma Johnson, clarinet; Drake, piano. Other works by Templeton, Rachmaninoff, Rameau, Kreisler</td>
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<td>Unnamed work for voice and orchestra</td>
<td>Chandos CHA 9304</td>
<td>“Lullabies: Nadia Pelle, mezzo-soprano; Musici de Montreal orch., Yuli Turovsky, conductor. Other works by Schubert, Schumann, Wolf, Bizet, Faure, Menotti, Vaughan Williams, Delius, Dvorak, Rachmaninov</td>
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<td>Concerto for Marimba and Vibraphone</td>
<td>DDD 4718 ED 1308 (1995)</td>
<td>Igor Lesnik, percussion; Philharmonic Orchestra of Zagreb; Kazushi Ono, conductor. Also works by Jolivet and Michel Calf</td>
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<td>Ouverture Mediterranéenne &amp; Symphonies No. 6 &amp; 7</td>
<td>Deutsche Grammophon</td>
<td>Orchestre du Capitole de Toulouse; Michel Plasson, conductor; also Symphonies No. 6 &amp; 7.</td>
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<td>La Création du Monde</td>
<td>EMI 63945</td>
<td>Orchestre de la Société des Concerts du Conservatoire; Georges Prêtre, conductor</td>
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<td>Suite Française, band</td>
<td>Klavier KLA 11058</td>
<td>Cincinnati College Conservatory Wind Symphony, Eugene Corporon, conductor</td>
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<td>Unnamed choral work</td>
<td>Norway Music NMP 7024</td>
<td>“French Choral Works”: Con Spiritu Chamber Choir, Birkeband, conductor. Also works by Des Pres, Jannequin, Debussy, Schmitt, Ravel, Poulenc and Messiaen</td>
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<td>Carnaval d’Aix, and other works</td>
<td>Nueva ERA 71-30</td>
<td>also Suite Provençale, Fantaisie Pastorale and Concertino d’Hiver Orchestre Cannes-Provence-Côte d’Azur; Philippe Bender, conductor; Carnaval d’Aix, Riccardo Caramella, piano; Concertino d’hiver, Jean Douay, trombone</td>
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<td>Saudades do Brasil, (Twelve), Piano</td>
<td>Olympia OCD 427</td>
<td>“Brasil”: Marcello Bratke, piano, with 12 tangos by Nazareth</td>
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<td>Concerto for Percussion and Small Orchestra</td>
<td>RCA Victor IC 03-16 (1992 &amp; 1995)</td>
<td>Evelyn Glennie, percussion; Scottish Chamber Orchestra, Paul Daniel, conductor. With works by Bennett, Rosario, Akira Myoshi</td>
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<td>Alyssa, and other songs for voice/piano</td>
<td>Timpani TIM 1C1022 (1994)</td>
<td>Florence Katz, mezzo-soprano; Serge Cyferstein, piano. Also Trois Poèmes de Lucile de Chateau Briand, D’un Cahier de Eugénie de Guerin, Deux Poèmes de Coventry Patmore</td>
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<td>Catalogue de Fleurs &amp; Machines Agricoles, voice/instr. ensemble. String Quartet No. 3 &amp; String Quartet No. 4</td>
<td>Trouba Tro CD 01410 (1995), Volume II</td>
<td>Ulrike Sonntag, soprano, Irmela Nolte, fl; Deborah Marshall, cl; Michael Weigel, bsn; Renate Eggerbrecht, vln; Stefan Berg, vla; F. Kupsa, vc; Arpat Gyorgy, cb; Linda Horowitz, conductor. String Quartets No. 3 &amp; 4: Fanny Mendelssohn Quartet: Renate Eggerbrecht, &amp; Mario Korunic vlns; Stefan Berg, vla; Friedemann Kupsa, vc; plus Ulrike Sonntag in Qt. No. 3</td>
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<td>L’Album de Madame Bovary, piano</td>
<td>Unicorn UNK 9155 (1994)</td>
<td>Boaz Sharon. Also Les Carmes de la vie, Four Sketches, Trois Rag Caprices, Cinq Grimaces, Tango des Fratellini, Trois Valses de Madame Bovary, and Polka from L’Eventail de Jeanne</td>
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<td>Concerto No. 2 for Piano</td>
<td>2 CD Vox LC 31-99 (1995), Volume I</td>
<td>Grant Johansenen, piano; Orchestre de Radio-Luxembourg; see also L’Homme et son Désir, Six Petites Symphonies, Suite Cisalpine</td>
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<td>Le Boeuf sur le Toit</td>
<td>2 CD Vox LC 31-99, (1995) Volume II</td>
<td>Orchestre de Radio Luxembourg; also Concerto pour Batterie, Concerto No. 1 for Viola, La Muse Ménegère, Carnaval d’Aix.</td>
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RECORD UPDATE FOR 1995

The listing below is by individual work, with others on the same record indicated in the first entry for that label. Some of these recordings are not yet available in the United States, but it is expected that they soon will be. If you are unable to obtain a recording on this list, please inform us.

L’Album de Madame Bovary, piano
Boaz Sharon. Also Les Charmes de la vie, Four Sketches, Trois Rag Caprices, Cinq Grimaces, Tango des Fratellini, Trois Valses de Madame Bovary, and Polka from L’Eventail de Jeanne
Unicorn UNK 9155 (1994)

Alyssa, voice/piano
Florence Katz, mezzo-soprano; Serge Cyferstein, piano. Also Trois Poèmes de Lucile de Chateaubriand, D’Un Cahier de Eugénie de Guerin, and Deux Poèmes de Coventry Patmore
Timpani TIM 1C1022 (1994)

Le Boeuf sur le Toit
Orchestre de Radio Luxembourg; Louis de Froment, conductor; see also Concerto pour Batterie, Concerto No. 1 for Viola, La Muse Ménagère, Carnaval d’Aix
2 CD Vox LC 31-99 (1995), Volume II

Carnaval d’Aix
Carl Seeman, piano; Orchestre de Radio Luxembourg; Darius Milhaud, conductor; see also Concerto pour Batterie, Concerto No. 1 for viola, La Muse Ménagère, Le Boeuf sur le Toit
2 CD Vox LC 31-99 (1995), Volume II

Carnaval d’Aix
Riccardo Caramella, piano; Orchestre Cannes-Provence-Côte d’Azur; Philippe Bender, conductor; also Suite Provençale, Fantaisie Pastorale and Concertino d’Hiver
Nueva ERA 71-30

Catalogue de Fleurs & Machines Agricoles
Ulrike Sonntag, soprano, Irmela Nolte, fl; Deborah Marshall, cl; Michael Weigel, bsn; Renate Eggerbrecht, vln; Stefan Berg, vla; F. Kupsa, vc; Arpad György, cB; Linda Horowitz, conductor. See also String Quartets No. 3 & 4
Trouba Tro CD 01410 (1995), Volume II

Charmes de la Vie, piano
Boaz Sharon. See L’Album de Madame Bovary
Unicorn UNK 9155 (1994)

Cinq Grimaces, piano
Boaz Sharon. See L’Album de Madame Bovary
Unicorn UNK 9155 (1994)

Concertino d’Hiver
Jean Douay, trombone; Orchestre Cannes-Provence-Côte d’Azur; Philippe Bender, conductor; also Suite Provençale, Carnaval d’Aix and Fantaisie Pastorale
Nueva ERA 71-30

Concerto for Marimba and Vibraphone
Igor Lesnik, percussion; Philharmonic Orchestra of Zagreb; Kazushi Ono, conductor. Also works by Jolivet and Michel Calf
DDD 4718 ED 1308 (1995)

Concerto pour Batterie et Petit Orchestre
Fauré Daniel, percussion; Orchestre de Radio Luxembourg; Darius Milhaud, conductor; see also Le Boeuf sur le Toit, Concerto No. 1 for Viola, La Muse Ménagère, Carnaval d’Aix
2 CD Vox LC 31-99 (1995), Volume II

Concerto pour Batterie et Petit Orchestre
Evelyn Giennie, percussion; Scottish Chamber Orchestra; Paul Daniel, conductor. Also works by Bennett, Rosaurio, Akira Myoshi
RCA Victor IC 03-16 (1992 & 1995)

Concerto No. 1 for Viola and Orchestra
Ulrich Koch, viola; Orchestre de Radio Luxembourg; Darius Milhaud, conductor; see also Concerto pour Batterie, Le Boeuf sur le Toit, La Muse Ménagère, Carnaval d’Aix
2 CD Vox LC 31-99 (1995), Volume II

Concerto No. 2 for Piano
Grant Johannesen, piano; Orchestre de Radio-Luxembourg; Kontarsky, conductor; see also L’Homme et son Désir, Six Petites Symphonies, Suite Cisalpine, La Muse Ménagère
2 CD Vox LC 31-99 (1995), Volume I

La Création du Monde
Orchestre de la Société des Concerts du Conservatoire; Georges Prêtre, conductor
EMI 63945

D’Un Cahier de Eugénie de Guerin, voice/piano
Florence Katz, mezzo-soprano; Serge Cyferstein, piano. See Alyssa, Trois Poèmes de Lucile de Chateaubriand, and Deux Poèmes de Coventry Patmore
Timpani TIM 1C1022 (1994)

Fantaisie Pastorale
Riccardo Caramella, piano; Orchestre Cannes-Provence-Côte d’Azur; Philippe Bender, conductor; see also Suite Provençale, Carnaval d’Aix and Concertino d’Hiver
Nueva ERA 71-30

L’Homme et son Désir
Orchestre de Radio-Luxembourg; Darius Milhaud, conductor; see also Six Petites Symphonies, Concerto No. 2 for Piano, Suite Cisalpine, La Muse Ménagère
2 CD Vox LC 31-99 (1995), Volume I

Machines Agricoles & Catalogue de Fleurs
Ulrike Sonntag, soprano, Irmela Nolte, fl; Deborah Marshall, cl; Michael Weigel, bsn; Renate Eggerbrecht, vln; Stefan Berg, vla; F. Kupsa, vc; Arpad György, cB; Linda Horowitz, conductor. See also String Quartets No. 3 & 4
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<td>“French Choral Works”. Con Spiritu Chamber Choir, Birkeland, conductor. Also works by Des Pres, Jannequin, Debussy, Schmitt, Ravel, Poulenc and Messiaen</td>
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LETTER EXCERPTS

The following comments, presented below in alphabetical order, are excerpted from letters sent to the Darius Milhaud Society on the occasion of the Madame Bovary Festival. The letters were compiled in a booklet presented to Madame Madeleine Milhaud at the dinner on March 19, 1995 that followed her recitation of Flaubert texts in conjunction with William Bolcom’s performance of Milhaud’s piano suite, L’Album de Madame Bovary.

MURRAY ADASKIN, Canadian composer, Milhaud student: My wife Dorothea and I send our warmest and loving greetings to Madeleine. We wish we could be with you.

AGNES ALBERT, Mills College supporter: Who will ever forget The Golden Age at Mills College, when the Milhauds were in residence there? The great concerts, the Maison Française, Madeleine’s readings of Molière, the gaiety in spite of the war years, their indomitable spirit and Darius’ great wit. We, who were fortunate to share these days, shall never forget them.

COURTLANDT BARNES, former Aspen administrator: I take this occasion to send greetings to you all, and especially to Mme. Milhaud for whom I have the greatest affection and admiration.

DAPHNE BERENBACH, New Hampshire friend of the Milhauds: Without Milhaud, Milhaud’s life would have been impossible. His sense of humour, and Madeleine’s, carried them through many difficult time, and I greatly admire Madeleine for her love and patience.

DAVID BERNSTEIN, Mills College Music Department Chair: Our meeting last January in Paris was a confirmation of what I have always suspected, that the free-thinking aesthetic pluralism that we value so highly here at Mills is firmly rooted in our past. We have inherited a rich legacy from you and Darius Milhaud.

LOIS BRANDWYNNE, pianist, Mills College alumna, Milhaud student: I'd love to attend the dinner on March 19th. My love to Mme. Milhaud. All the best, and bravo for all your labors now bearing fruit.

ARNOLD BROIDO, President of Theodore Presser Co.: How I wish I could come to the Milhaud Festival. Alas, I will be vacationing in Sicily at that time. I hope it is wildly successful.

KATHERINE BROSE, a Mills College librarian emeritus: I will be thinking of you during the Darius Milhaud and Madame Bovary Festival and wishing I were there. I have so many happy memories of the years at Mills when I enjoyed so many Milhaud concerts and my contacts with you in the Library.

DAVID CERONE, President, The Cleveland Institute of Music: One of the great privileges of being a member of the community of practitioners of our beloved art is the opportunities it provides to become acquainted with individuals of extraordinary accomplishment whose presence invariably inspires a sense of awe. Such an individual is Madeleine Milhaud. She is a humanist of the first rank whose breadth and depth of experience and learning inform her every action and enable all those with whom she comes in contact.

ALICE CHAMBERLIN, pianist, Mills College alumna, Milhaud student: Milhaud’s music, his influence, your love and dedication have inspired the years that have passed. I feel privileged to be in such company and to experience myself the fact that talent and music’s influence in one’s life know no age or limits.

PAUL CHERRY, U. of South Dakota music professor, wrote his doctoral dissertation on Milhaud’s string quartets: Remembering all the help and encouragement [Mme. Milhaud] gave as I worked on my thesis, but best of all, sharing her good will and wonderful friendship.

DAVID DIAMOND, composer, member of the National Honorary Committee: Unfortunately those very March dates I have lecture and performance engagements... I will write Madeleine.

MIRIAM DYE, Mills College alumna, Milhaud student: I am so happy that he and you have been a part of my life and that I have his beautiful music to play.

PRISCILLA JOY EVERTS, Mills College alumna, former secretary to the College President: I hope the future holds much happiness and good health for you and that our paths cross again one of these years.

RONALD FREED, President, European American Music: Regrettably I will not be able to attend the Cleveland Festival. I am presently in Europe and will certainly inform my colleagues about your impressive event.

JANE GALANTE, pianist, musicologist, translator into English of Paul Collaer’s Darius Milhaud: Cinquante-cinq années de beaux souvenirs... merci pour les cinquante-cinq années d’amitié.

OLGA GORELLI, New Jersey alumna of Mills College: Madame Milhaud was always such an incredibly wonderful lady and actress and teacher. I remember how much fun it was when she directed the students in French plays for which Milhaud had written the incidental music.

ELIZABETH AND ELLIOTT HURWITT, authors of published music reviews: In May of 1992, [we] began work on a “brief” critical round-up of the available recorded works of Darius Milhaud for Schwann Opus magazine. We were unprepared for the way in which not only Milhaud’s music, but his character and spirit, would come to engage us so completely that we would develop toward him the devotion usually reserved for those one has actually met and loved... it seemed to us that Milhaud had not only great musical genius, but a genius for life itself.
RENEE JADUSHLEVER, Library Director, Mills College: .....Though few of us on campus now have experienced the Milhaud years when you were a vital force in the music program and presented French plays with and for the students, we still hear glowing reports of these accomplishments.....Our best wishes to you for continued good health and vigor..... (Sent jointly with EDA REGAN, Library archivist and Reference Librarian, Mills College)

GRANT JOHANNESEN, concert pianist, Milhaud colleague at Aspen: .....I will miss being a part of the festivities.....but I will be there in spirit, and send love always to dear Madeleine.....

CHARLES JONES, composer, violinist, faculty colleague of the Milhauds at Mills College and Aspen: [What a ] grateful and happy feeling I have when I realize that for more than half of my life I have been in close contact with Darius and Madeleine Milhaud. It has been of enormous importance to me, knowing that I was present and able to watch the creation of these wonderfully shaped works as they appeared.

MARSHA JOSEPH, Cleveland music leader, Chair of the Casadesus Competition, now reorganized as PIANO: I shall never forget the first time you and Darius came to dinner at our house, when he received an honorary doctorate from The Cleveland Institute of Music in 1967..... All our best wishes.....

ANNETTE KAUFMAN, pianist, musicologist, widow of violinist Louis Kaufman: .....How fortunate your [Madeleine Milhaud’s] and Milhaud’s pupils were. His tactful suggestions were extremely helpful.....His generous praise for young people and other composers was legendary.....you and Milhaud have greatly enriched our lives, and I shall always cherish the fascinating conversations and enjoyable Milhaud concerts and operas.....and the happy occasions we shared over the last fifty-five years.....

LEON KIRCHNER, composer, Harvard music professor, faculty colleague of the Milhauds at Mills College: Along with the pleasures of the presence of Darius, his luminosity and monumental contributions to the art of music, there was also your wonderful presence.....I remember with affection your wonderful wit and the fun you gave.....anyone.....who was fortunate [enough] to be about.

ANNE KISH, Mills College alumna, Milhaud student: .....Truly a Mediterranean, Milhaud brought to music once again the strength of lyric song.....Milhaud imagined and created a music which ignored the currents of despair and obfuscation swirling in the contemporary world.....and constantly searched for the sources of lyric expression.....[He] has left us a music which never fails to remind us of what music really is - a lyric power which lifts us higher than we can lift ourselves.....

PEGGY KITE, Ohio pianist, Mills College alumna: In so many ways, the legacy of Darius Milhaud lives on not only through his music but also through the contributions of his students and friends and especially from the talent and abiding love of his wife Madeleine.....

RUTH LAMM, Ohio pianist, Milhaud student at Aspen: Darius Milhaud was “Composer in Residence” in Aspen the summer that I studied there. His inspirational presence extended to his teaching and conducting as well. My cherished memories of that time are undiminished. We were all indeed fortunate to be there with him.

BRUCE MATHES, Montreal composer, McGill U. music professor, Milhaud student at Aspen: Salutations affectueuses de nous tous.....

ROBERT MATTHEW-WALKER, London composer, musicologist, Milhaud student in Paris: .....I have no doubt at all that it was Madame Milhaud’s abiding love for her husband that enabled him to continue his life as an artist, and it is to her, above all, that we must owe the existence of the great masterpieces of his final decades.....

ROBALINE MEACHAM, Mills College alumna, Milhaud student: My memories of my years at Mills - which centered around the Milhauds - have been of prime importance in my life.....I will never forget their sincere warmth and affection for the students.....I find them a true inspiration.

MICHELLE MITRANI, Geneva harpsichordist, concert artist: You remain always the same - a marvelous artist and friend. It is we who change, because we love you more and more.

JEROME ROSEN, composer, emeritus music professor, founder of the Music Department, U. of California, Davis, Milhaud student in Paris: .....above all, we will remember the warm friendship you and Milhaud gave to us and our children over the years. And we remain forever grateful.

VIRGINIA ROTHWELL, widow of Mills College President C. Easton Rothwell: .....how I should love to be among those present to hear and see you and to again listen to Milhaud’s music. One of the greatest rewards of our years at Mills was knowing the two of you and to think you are able to participate in the celebration.....is such a joy to hear.....

NATHAN RUBIN, violinist, Milhaud music faculty colleague at Mills College, now music professor, Calif. State U., Hayward: .....I’m sorry I can’t be present, but all of my affection and admiration will be.

BARBARA ROWAN, pianist, music professor at the University of Carolina, Chapel Hill, Milhaud student: sent greetings directly to Mme. Milhaud that included pictures from her wedding in June 1994.
DEBORAH SIMS, widow of composer Eugene Sims, who was a Milhaud student at Mills College: "...Summer session 1955 at Mills College... was probably the greatest family summer we all spent together, the one that we all remember with greatest pleasure. And, of course, the privilege of meeting, mingling, and listening to both of you marvelous Milhauds was the best.

CHRISTINE SJOGREN, Oregon pianist, Mills College alumna: "...My very best regards to Mme. Milhaud. She and Darius remain vividly in my memory as highly gifted personalities who added distinction, beauty and glamour to my years at Mills.

RALPH SWICKARD, Los Angeles musicologist, wrote his doctoral dissertation on Milhaud’s 12 symphonies for large orchestra, and produced "A Visit with Darius Milhaud": "It was over 40 years ago, in the spring of 1953, that I first met Darius and Madeleine Milhaud... At Milhaud’s lecture on Erik Satie, I was quite touched by the remarks... concerning his older colleague whom he greatly admired... I wondered if he might be interested in my doing a short film interview with him... He said, "Well, why not?"... I felt a tinge of near panic in undertaking a project of this sort...in Santa Barbara we got started doing one or two scenes in between Milhaud’s teaching obligations... While shooting some of the film at the Milhauds’ home on the [Mills] college campus, Dave Brubeck... agreed to participate in the film along with some of his jazz group. The Milhaud film had started to grow... Along with filming Darius and Madeleine taking a Jeep ride through the Colorado landscape, an episode was filmed showing Milhaud conducting an orchestra of student performers at the Aspen Music Festival... while in Paris, the Milhaud film not only involved Milhaud himself but also the composers Francis Poulenc, Georges Auric, Henri Sauget, the singer Jane Bathori, and the poet Paul Claudel... further film footage was shot in Aix-en-Provence, Milhaud’s childhood home... Another year and half was devoted to editing all of this film material in order to construct a documentary film 30 minutes in length... "A Visit with Darius Milhaud" [was] for me a wonderful experience towards becoming lifelong friends with Darius and Madeleine Milhaud.

GLORIA SWISHER, Mills College alumna, (MA), Milhaud student: Your presence radiated through the house at Mills College. You are forever a cherished part of my memories of Darius Milhaud and his music.

MARY TOOZE, Oregon pianist, Mills College alumna, Milhaud student: I send you my warmest greetings for the present and one small memory from the past. I distinctly remember arriving at your home on the Mills campus for our composition class with only four written measures. M. Milhaud’s comment was, “sometimes it is difficult to write even four measures.” He was always ever so kind....

MELANIE TOTENBERG, wife of violinist Roman Totenberg, who was a faculty colleague of the Milhauds at Aspen: Roman and the girls join in sending much love.

HOPE TROYER, Honolulu emeritus music teacher, Mills College alumna, Milhaud student: Sorry I cannot attend the festival. It sounds interesting....I played L’Album de Madame Bovary for many years. The best of luck for the festival!

KATHARINE WARNE, Ohio composer, Mills College alumna, Milhaud student, president of the Darius Milhaud Society: "...As a teacher Darius Milhaud was consistently inspiring...[and is] still awe-inspiring even these many years later... No less stimulating is the music... Milhaud’s capability to create with such extraordinary skill that it sounds spontaneous, produces a constantly renewed sense of wonder... The glorious humanity of the man shines forth in his music....

ELIE WIESEL, author, activist concerning remembrance of the Holocaust: I shall never forget the hours I spent with Darius Milhaud when he worked on Ani Maamin.... With best, best wishes to Madeleine Milhaud and to all of his friends in Cleveland.

SCOTT WILKINSON, composer, emeritus music professor at U. of New Mexico, Mills College Milhaud student: Darius Milhaud was a rare human being. To have been able to study with and get to know him and Mme. Milhaud I count a privilege. Milhaud’s dedication to his students was complete... One of the special memories I have... [was] spending the day listening to and discussing music....

Telephoned greetings were received from DOROTHY PROFANT ARTAUD, pianist and teacher in the Washington, D. C. area, Mills College alumna, Milhaud student and ANNE PATTERSON, music professor at Central Arkansas University in Conway, who wrote her doctoral dissertation on Milhaud’s songs.

Shown are members of the panel who discussed Madame Bovary on March 17, 1995: l to r, Peter Laki, Rebecca Fischer, Marie-Pierre Le Hir and Walter Strauss. See articles on the following pages.
PANEL DISCUSSSES MADAME BOVARY

On March 17, 1995, The Cleveland Institute of Music hosted a panel discussion of Flaubert's novel, Madame Bovary. The speakers also discussed the film directed by Jean Renoir, and Milhaud's musical score. The Darius Milhaud Society warmly thanks these individuals for sharing their remarks delivered at that time. Each participant is identified at the beginning of his or her article.

DR. WALTER STRAUSS, Emeritus Professor of Humanities and former Chair of the Department of Modern Languages and Literature at Case Western Reserve University, hosted the panel and presented the following introductory commentary:

The focus of our discussion will be Gustave Flaubert's novel Madame Bovary (1856) and Jean Renoir's film based on the novel (1934), to be shown at the Cleveland Museum of Art tomorrow. Darius Milhaud wrote the incidental music for the film and made an extract of this score for piano, which will be played on Sunday by William Bolcom, [with texts derived from the novel and recited by Madame Madeleine Milhaud.]

A few points about the novel: The story itself is quite uncomplicated. Here is a raw summary: Emma Rouault meets Charles Bovary, marries him, quickly becomes bored with his pedestrian ("unromantic") qualities, dreams of romantic-erotic fulfillment; has two adulterous affairs behind her husband's back, gets hopelessly into debt and finally commits suicide out of shame and desperation. This rather commonplace story is elevated to the highest literary level by Flaubert's stylistic virtuosity. In other words, Madame Bovary is a very great literary work.

There have been four cinematic versions that I have seen: Renoir's of 1934; a U.S. film made in 1949, with Jennifer Jones, Van Heflin, James Mason; B.B.C.'s four-hour serial dramatization of the 1980s; and Claude Chabrol's version of 1991, with Isabelle Huppert.

In his book, Jean Renoir: The World of His Films, 1972, Leo Braudy comments, "In a return to authentic locales, Renoir shot Madame Bovary (1934) in the original Normandy setting. It was not a great success, and the distributors cut its originally almost three-and-a-half-hour length down drastically, inserting time and scene titles to patch the transitions. The version released in the United States was less than two hours long. The full version has disappeared because the cuts were made on both copy and negative, and the offending footage thrown away."

If there is time and inclination on the part of the panel discussants, I should like to raise the fundamental question of the "transposability" of a literary masterpiece into the predominantly visual medium of the cinema.

Works of literature are eminent because of their expressive use of language. Flaubert's work is a stylistic masterpiece: it creates a mood, a pervasive atmosphere (or romantic expectations, of emotional frustrations, of deadly boredom, of manic-depressive behavior - all centered on Emma Bovary in her dreary surroundings). In this respect, the work is completely original and for that reason has been widely imitated. The question of character thus becomes subsidiary to the overall mood; and the elements of plot are predictable.

Can the medium of the film duplicate Flaubert's mastery? Only to the extent that some kind of equivalent cinematic style can be found to match the novel. Apparently this can be (or has been) accomplished only in part, by on-location or atmospheric photography; but how do you translate boredom and a feeling of depression into cinematic language? It can be done, within limits; but as a general rule, film adaptations have tended to limit themselves to the portrayal of character.

Final question: what is the role of music in this case?

REBECCA FISCHER, literature and film enthusiast and radio artist for Cleveland fine arts radio station WCLV, made the following remarks:

Good evening, ladies and gentlemen. I find myself on this distinguished panel representing, I suppose, the ordinary lover of literature. Confession being good for the soul, let me admit that like some of you, perhaps, I have had to rely on an English translation of Flaubert's masterpiece - since I am a very lazy reader of French - one who usually can't be bothered to look up all the words I don't know. So I will be silent on the subject of Flaubert's renowned style - precisely the element over which Flaubert sweat blood, spending as much as five weeks over a single page! What I offer is simply one ordinary reader's response to this marvelous novel - more specifically, a response to the novel's heroine.

First, let me recall the basic story - or rather I'll let a novelist of some renown, Henry James, do it for me. "A pretty young woman who lives, socially and morally speaking, in a hole, and who is ignorant, foolish, flimsy, unhappy, takes a pair of lovers by whom she is successively deserted, in the midst of the bewilderment of which, giving up her husband and her child, letting everything go, she sinks deeper into duplicity, debt, despair, and arrives...at a pitiful tragic end." (i.e., unable to face the total financial ruin she has brought on her husband, she takes arsenic.)

On returning to this book after many years, besides being delighted with it all over again, I was astonished to find that I had remembered the book and its heroine wrongly in some respects. Perhaps influenced by movie treatments of the subject, or even by depictions of other literary adulteresses, I had sentimentalized Emma Bovary. I had been thinking of her as a woman wronged and misunderstood - longing for
better things, surrounded by dull and uncomprehending people, seeking romance and freedom in the arms of
unworthy lovers. She is both the superior and the
victim of her lovers and the society in which she finds
herself. So, in a vague way, I had remembered her.

But this is all false. Flaubert could not be clearer. It
is not in her stars or the nature of the society around
her but in herself that the inevitability of Emma's
destruction lies. It was downright startling to realize
that Flaubert claims our sympathy for what should by
rights be an unsympathetic character - one whom he
has not endowed with one positively good quality.

One by one, the cliches crumble before Flaubert's
refusal to pander - to evoke an easy sympathy from the
reader. Are Emma's romantic imaginings the stuff of
a sensitive soul or even an unrealized artist? Not at all.
Flaubert tells us (speaking of Emma's love of the
picturesque), "It was necessary for her to derive a sort of
personal profit from things.....she rejected as useless
whatever did not minister to her heart's immediate
fulfillment - being of a sentimental rather than an
artistic temperament, in search of emotions, not
scenery."

Of her enthusiasm for religion and the arts, shown
at her convent school, "Practically minded in the midst
of all her enthusiasms, she loved the church for its
flowers, music for the words of the songs, literature for
its passionate excitements, and she rebelled against the
mysteries of the faith as she grew more irritated with
its discipline, a thing repugnant to her nature." She
conceives of herself, no doubt, as passionately attached
to art and literature, but cannot perceive them as
having any purpose but to pander to her emotions.

Was she intelligent, or even unconventional? Flaubert
writes, "She attempted serious reading..... It
was with her reading as with her needlework, which
cluttered up the cupboard all unfinished; she picked it
up, put it down, passed on to something else.....(She
was).....incapable of understanding what she had not
experienced (or of) believing in anything that did not
present itself in the accepted forms....."

Did she have even the slightest sort of good nature
or compassion? Flaubert makes sure we know that she
does not. "After administering a thorough scolding to
the maid, she gave her a present or packed her off to go
and see the neighbours - just as she sometimes gave all
the silver in her purse to a beggar, though she had
little loving-kindness and was not readily susceptible
to other people's emotions." What a stroke that is -
the emotion-driven Emma is impervious to the reality
of emotions other than her own.

When she tries to conceal her love for Leon and to
remain faithful to her poor boring husband Charles,
est we think she is influenced by any half-remembered
ideal of faithfulness or morality, Flaubert writes, "It
was doubtless indolence or fear that held her back.....But her pride, her joy in saying, 'I am a virtuous
woman,' and in contemplating her own attitudes of
resignation in the mirror, brought her some solace for
the sacrifice she believed herself to be making."

And again, "A woman who imposed such sacrifice
on herself might be permitted a certain license. She
bought a Gothic prie-dieu, spent fourteen francs a
month on lemons to clean her nails, wrote to Rouen for
a blue cashmere dress, and picked out the loveliest sash
at Lheureux's, to wear round her waist over her dressing
gown."

Does she have courage, perhaps? Is she not willing
to face social ostracism by fleeing with her lover?
Again, Flaubert has shown us that her imagination is
not vivid, except to picture those things that minister
to her immediate desires - so it is hard to believe she is
capable of imagining the true social consequences of
open adultery. Flaubert will not even allow her
unselfish love for her child, that easy emotion
prominent in another literary adulteress, Anna
Karenina. We are shown, in several scenes, that
Emma's child arouses in her, for the most part, merely
annoyance.

Nor, I believe, does Flaubert encourage us to think
that the French provincial society of the 1840s is the
problem, although the constrictions and repetitions of
life in a small town are wonderfully depicted. For the
life of me, I can't see that a post-feminist-revolution
Emma Bovary would be all that different. She would
have a job, true, but probably not a very interesting one.
She would still live primarily in her imagination, run
up enormous debts on her credit cards, fantasize about T
V soap-opera actors instead of operatic tenors, and read
Harlequin romances instead of Lamartine. And oh yes,
she would probably not need to commit suicide,
admittedly becoming thereby a character of much less
literary stature.

Do I claim that I had these rather censorious
thoughts while actually reading the novel? No, most
definitely not, and therein is Flaubert's triumph. Not
only does one not dream of judging poor Emma Bovary,
but one empathizes with this poor, longing,
dissatisfied creature - so much so, that when Flaubert
drops momentarily his usual tone of clinical
description, when finally late in the book he uses a
censorious word in connection with her, the word -
corruption - comes like a shock of cold water.

How does he do it? A difficult question, and one
before which I retreat..... I make only this suggestion:
since Flaubert has made Emma very real to us, we feel
what we would feel if invited to scrutinize the inner
workings of any fellow human being's soul. One feels it
would be temerity to judge harshly this defenseless and
disseected creature, held down by pins and laid open by
the artist's scalpel and offered so dispassionately to
view. Perhaps we are uneasily aware of how we might
look, put under the pitiless Flaubertian microscope.
Novels and films have one thing in common - they both tell stories. But to adapt a novel for the screen is to translate, and as we know, translation is often seen as a betrayal (traduire, c’est trahir). We can safely say that to translate from the language of words to the language of motion pictures increases the risks of betrayal. In a sense, a film adaptation can never be a successful translation, simply because pictures are not words and also because, in any kind of translation, what matters most is how the story is rendered. To adapt for the screen a literary masterpiece as famous as Madame Bovary represents a challenging task, since Flaubert’s plot and style have to be respected. Another major problem with this kind of adaptation is that the reader’s experience of the original inevitably colors his or her perception of the film.

Both novel and film are meant to make readers and viewers see, but the experience of visualizing while reading is entirely different from watching the screen. When, for instance, famous literary characters appear on the screen, the viewer’s reaction is typically disappointment. Let me paraphrase Virginia Woolf and apply what she writes about Anna Karenina to Madame Bovary: “The results of adaption are disastrous to both novel and film. The alliance is unnatural. The eye says, ‘Here is Mme. Bovary’; an elegant lady in a white silk dress comes before us. But the brain says, ‘That is no more Mme. Bovary than it is Empress Eugenie.’ For the brain knows Emma almost entirely by the inside of her mind, her charm, her passion, her despair. All the emphasis is laid by the cinema upon her teeth, her hair, and her white silk.” (Giddings, et al, 19)

This sense of betrayal arises with any other kind of serious deviation from what the reader views as essential and it is therefore viewed as a flaw in the film. Flaubert, who was so categorically opposed to any kind of illustration of his work, might have agreed with Virginia Woolf. “Never, as long as I live,” he wrote, “shall I allow anyone to illustrate me, because the most beautiful description is eaten up by the most wretched drawing....the idea is closed, complete and every sentence becomes useless.” (Giddings, et al, 18)

But then, illustrations are not motion pictures. Even though many critics have argued that Madame Bovary is a novel “impossible to film”, others have underlined the “pre-cinematic qualities” of Flaubert’s novel. Joseph Frank for instance, notes, “how the film’s ability to manipulate time through flashbacks and a narrative which develops several events at the same time can be traced back to Flaubert’s Madame Bovary and the County Fair scene, in which three levels of action unfold together” (Frank, 15). In any case, it is possible to film Madame Bovary. Jean Renoir, Vincent Minelli and more recently Claude Chabrol have done it. But the question, is, of course, how well? The questions I would like to address here are: why did Renoir choose to film Madame Bovary? How did he go about translating Flaubert? And did he succeed?

Renoir liked the idea of filming Mme. Bovary for several reasons. First, the novel focuses on a type of character that fascinated him and was already present in his previous work, Nana, la Chienne, the self-destructive woman. These characters allow him to explore his favorite theme, the conflict between a social milieu and an individual whose life clashes with the conventions of that milieu. Second, Renoir thought and told Alexander Sesonske that, “Flaubert was a good screen-writer” (Sesonske, 146), and he wanted to make a film in which dialogue had a more central role than in his preceding films, a film in which dialogue would clearly be heard. Flaubert might have been a poor choice in that respect, given the relative scarcity of dialogue in Madame Bovary and, more crucially its brevity, but Renoir did use Flaubert’s dialogue.1 Third, Renoir found the novel well-suited for the screen because it “is full of scenes and images that belong in a film” (My Life, 146).

Since a film usually lasts up to two hours maximum, one of the major problems directors face when they adapt literary works is time constraints. Clearly, directors cannot be expected to be entirely faithful to the original, to recount all the events of a novel. Even though Renoir eliminated the episodes related to Charles’ youth and to his residence in Tostes (thereby considerably reducing and altering Leon’s role), even though he changed the order of some events and combined scenes, his first version of the film was still much too long and had to be cut by over a third. The long version, Renoir said, in a 1957 interview for Cahiers du Cinema, “was very long and much better. Too much of the film has been destroyed in the cutting. And this was not the fault of the producers.....the distributors didn’t dare release a film that ran more than three hours. It couldn’t be done. As it is now, I find the film a little boring. When it lasted three hours it was not boring at all. I had shown it before it was cut, in a hall at the Billancourt studios which held about 50 people, and everyone was enraptured. For example, Bertold Brecht saw it and he was absolutely enchanted.” (Sesonske, 143)

Renoir still tried to follow the novel closely, and in spite of the cuts, almost all major events are there: the courtship, the ball at Vaubypessard; Emma’s liaison with Rodolphe; the county fair, Charles’ failed operation on Hippolyte; the opera at Rouen; Emma’s affair with Leon in Rouen; her financial difficulties with Lheureux; and finally, her death. Structurally, the film is built up of these scenes that are complete in themselves, a frequent technique for Renoir. With regard to plot, it is reasonable to assume that Renoir’s original full-length adaptation was relatively...
faithful. With regard to tone, however, the cuts have taken their toll. As Sesonske remarks, "What is missing is precisely the daily life, the dull routine Emma finds so intolerable....One can only presume that the seventy minutes cut from Madame Bovary supplied the counterpart of ordinary days which fills the novel between the moments of Emma's reckless endeavors to escape. The first quarter of the film still contains some of this material, but once the Bovarys have been invited to the marquis' ball, Emma's rush toward self-destruction occupies almost every frame of the rest of the film" (146), since "she seems estranged from this land, blind to its beauty" (146). Perhaps, but can they alone, convey Emma's intense boredom to the viewer? I don't think so. Besides, nature scenes do not always convey monotony and greyness in the film, but also peace and harmony. Probably the most beautiful nature shots in Renoir's film are those of Emma and Rodolphe riding through the forest, and they convey anything but boredom. Boredom, this diffuse awareness of being at odds with one's social environment, is missing in this short version of the film. And since Renoir's Emma hardly ever seems to be bored, the reason for her behavior has to be attributed to something else than boredom, or more precisely to somebody else, Charles, whom Renoir very skillfully presents.

In the novel, Flaubert links Charles' last name, Bovary, to ridicule in the first pages of the novel. "What's your name?", the school teacher asks. "Charbovari," Charles answers in one breath, one word. This name, and the inarticulate manner in which it is pronounced, provokes the hilarity of Charles' fellow students. From the outset, Flaubert presents Charles as someone as out of place in a school as a bovine, a character lacking sophistication and intelligence, someone firmly rooted in rural France. Renoir omits all scenes related to Charles' youth, but the relationship between Charles and bovines is established visually in the opening scene of the film, when the camera moves from the old farm building to the orchard and then to the meadow where cows are quietly grazing. Later in the film, the theme is reintroduced in the county fair scene with a wonderful close-up of a cow's face - one of the very few close-up shots in the film - right at the time when Charles' incompetence as a physician is about to be revealed publicly.

Charles' backwardness, only suggested in the opening scene, is more clearly detectable a little later when Emma is seen, happy, together with the pigs on the farm. By placing these shots of Emma between two scenes devoted to Charles' troubles with his first wife, Renoir finds a visual equivalent to Flaubert's technique of point of view: this vision of Emma, content among the pigs of the farm, is not an objective one, but that of Charles. It is Charles' vision of happiness, but also, as the association between Emma, the mother pig and her piglets, indicates, it is his image of what happiness ought to be for Emma, according to Charles' rustic imagination - reproduction, motherhood. The fundamental incompatibility between Emma and Charles is again established visually: in a long-held shot of them from inside the farm-house door, Charles is seen from the back, a solid mass of blackness, while, facing the viewer, Emma is bathed in bright light, her face and dress reflecting the sun through her white umbrella.

And yet, in the scenes following the marriage, the incompatibility between husband and wife is far from obvious in the film. What should provide a contrast between them, Emma's higher aspirations, her intermittent passion for painting and music, is not sufficiently emphasized. In a few lines, Flaubert clearly conveys both Emma's immersion in her own little world and Charles' role as silent observer and outsider: "Sometimes she would draw; and it was great amusement to Charles to stand there bolt upright and watch her bend over paper, with eyes half-closed the better to see her work, or rolling between her fingers, little bread-pellets. As to the piano, the more quickly her fingers glided over it the more he wondered. She struck the notes with aplomb, and ran from top to bottom of the keyboard without a break...." (29) This is an important passage in the film since it is one of the few places where Emma's artistic aspirations are portrayed. But by using dialogue where there is none in Flaubert, Renoir enables Charles and Emma to communicate, to share ideas: "What a pretty picture," Charles says to Emma, who replies, "You'll have to take me to museums, to Italy." Well, why not, the viewer thinks, if Charles is interested in painting. As the scene continues, the impression of shared interest is reinforced when Emma practically jumps for joy when given her own carriage by her husband. She drops her painting, laughs, behaves like a child, and seems perfectly happy to be driving her carriage with Charles at her side. In short, in the film, the source of Emma's unhappiness does not appear to be Charles, boredom or disillusion about married life, but rather Charles' mother, who plays a more prominent role in the film than she does in the novel.

Using the technique of commentative repetition, Renoir has her appear in two scenes in which she criticizes her daughter-in-law, Charles' first wife Heloise, and then Emma. In the second scene, the power struggle between Emma and her mother-in-law is presented as a mini-drama, which marks the end of Emma's happiness as Charles' wife. To please Charles, Emma apologizes to her mother-in-law, but runs upstairs to her bedroom and slams the door. The camera follows her into the room, and behind her back, we see a large white spot on the screen, Charles and Emma's bed, neatly made, on which Renoir focuses as if to indicate that it is no longer needed. What seems primarily to motivate Emma from then on, is revenge, the desire to punish Charles for siding with his mother.
The ball at Vaubayssard therefore takes on a meaning different from that in the novel. It should be the happiest scene in the film, “the great event of Emma’s life, the one occasion where she actually inhabits her world of dreams without having to create it from her own illusions, a true moment of joy” (Sesonske, 148). But as Sesonske notes, “in five of the seven shots that constitute the scene, Charles is visible—awkward, ill-at-ease, alone, completely lost in this glittering milieu—and the genuineness of his discomfort destroys the light tone of the scene” (149). Furthermore, Emma’s cruel behavior toward him, also prevents the viewer from seeing this moment as a happy one, since Renoir adds the following dialogue between Emma and her dance partner: “But who is this strange body we meet at every corner of the room? He’s alone, as if being punished. Do you know him?” “Me, no, I don’t know him,” she replies. The ball thereby becomes the moment of Emma’s revenge for Charles’ betrayal of her earlier. In the absence of any other explanation for her subsequent behavior, her own betrayals of Charles can, or maybe must be, interpreted as originating in a key scene, the fight with her mother-in-law. The film, therefore seems to me to emphasize Emma’s search for substitutes for Charles rather than her own quest for self-fulfillment, and thereby also, men’s general moral weakness rather than Emma’s alleged foolishness.

Renoir’s cinematic style plays an important role in that respect. As Alexandre Sesonske notes, Renoir’s film is more classical than romantic, it tends, to emphasize static rather than dynamic forms, control rather than spontaneity (160-162). “Critics who do not like Madame Bovary talk of its coldness; those who do, of its beauty. The remarks are related. The distance imposed by Renoir’s classical style can be seen as coldness, but this distance and the repose of composition of Madame Bovary also make us more aware of its pictorial beauty, the play of light and shadow, the rhythm of movement, the balances of masses in a scene” (153-54). Still, Sesonske asks, was it a good idea to take a story whose central character is the most hopelessly romantic individual in French literature and to frame it in a coldly classical style? The answer is obvious: that is exactly what Flaubert had done before him. Renoir was seeking a cinematic equivalent of Flaubert’s style, his mania for formal perfection, his characters observed with an objectivity which forbids the intrusion of any shade of the writer’s opinion or feelings.

The effect of distancing thereby achieved by Renoir also contributes, I think, to throwing a specific light on Emma’s foolishness: the viewer, who observes Emma from a distance, who sees her rush from man to man, is probably in a better position than the reader to realize that what destroys Emma in the end is not the foolishness of her dreams, but the limits imposed upon her by the economy. For Renoir, I think, Emma’s foolishness is to believe that money does not count, that money does not need to be taken into account. The only moment of intense emotion, the only scene that truly breaks with distance and coldness, is the one between her and Rodolphe toward the end, in which she realizes that money does matter. No wonder Berthold Brecht liked the film. Even though Renoir’s preoccupation with style, his stylistic emphasis on impersonality and distance, can be interpreted as echoing Flaubert’s wish to make a book about nothing, this “nothing” seems to mean different things for each of them.

I would like to suggest that for Flaubert, “nothing” means provincial, rural France, the villages of Toste and Yonville where “nothing” can ever happen, where dreams can never be fulfilled. They are “nothing”, the exact opposite of civilization, of culture, just as Rouen is but a pale imitation of Paris. Flaubert’s Emma, who has had a little taste of culture in school, yearns to belong to the civilized world, to be part of culture, but she fails. And yet Flaubert, the provincial novelist, who claimed to be Madame Bovary, succeeds. Stylistic perfection allows him to overcome his own “nothingness”, his provincialism, and in a sense to demonstrate that rural France too can be civilized.

As similar to Flaubert’s as it might be, Renoir’s style clearly cannot have the function I am suggesting here. What are the cultural implications of impersonality and distancing in Renoir? By making the events of the film seem removed from us, located far away in the past, Renoir emphasizes their historicity. As we know, Renoir filmed Madame Bovary toward the end of the Third Republic (1871-1939), a period of crucial transformation for France. For historian Eugene Weber, it is more specifically the historical period during which peasants of France acquired their identity as Frenchmen, became, in other words, civilized beings. Renoir’s aesthetics of distancing deserves to be related to this historical context. “The rural France I am showing you,” Renoir implies with his film, “is Flaubert’s, not mine. That old France is a thing of the past.” In 1934, the process of cultural assimilation is complete. And yet, by adapting a novel which by then already epitomized French culture, Renoir managed to include in his celebration of modern French identity, the legacy of the past.

1. For instance, the brief exchange between M. Rouault and Charles, when Charles asks for Emma’s hand: “Père Rouault, père Rouault.... I ask nothing better.”

Sources:

Any composer writing music for a *Madame Bovary* movie must be intrigued by the important role music plays in Flaubert's book. In fact, for a book whose characters are not musicians, *Madame Bovary* abounds in references to music - as a topic of conversation, as a metaphor - and even quotes specific pieces of music, which makes it an important source for anyone who wants to write the history of music in 19th century Rouen or Yonville...

Milhaud must have been well aware of this when he wrote his *Madame Bovary* score for the film directed by Jean Renoir in 1933. It was the first of his full-length film scores and also one of the earliest talkies ever made. The musical style of Milhaud's film score is characterized by a certain duality in the musical style. Milhaud seems to have consistently distinguished between those moments that corresponded to a musical situation in the novel and those that didn't. There are, basically speaking, two sorts of music in the movie. On one hand, there are the songs and dances of the various characters, village bands, fairground scenes, and so on, moments that call for music in the original story. For these scenes, Milhaud wrote music that attempted to re-create a period atmosphere, using a style close to the time of the novel (1840s). For other scenes where the actual situation didn't require music but other considerations (for instance the lack of dialogue) called for some, Milhaud wrote music in his own 20th-century neoclassical idiom.

The composer extracted three groups of works from his movie score: two for piano alone and one for voice and piano. These will be performed on Sunday. Of the two piano works, one is a set of three waltzes, the other a suite of 18 short piano pieces called *L'Album de Madame Bovary*. The vocal publication contains only two songs, the first one the song of the Blindman that plays a crucial role in the movie, and the other one, *Chanson du printemps* (Spring Song) is sung at the costume party attended by Emma and Léon. Its text, whose author is identified in the score as Chevalier Bard, does not appear in Flaubert's novel. The song is definitely in a 19th-century popular vein, however. It is [like] a re-creation of a romance that might have been in the music magazine Emma was subscribing to (in one of the scenes in the movie, we shall see her receive the latest issue).

Music means a great deal to almost all the major characters in Flaubert's novel - something any composer writing music for *Madame Bovary* has to take into consideration. At the beginning of their marriage, Charles would stand there "bolt upright" while Emma was playing the piano, "the more quickly her fingers glided over it the more he wondered. She struck the notes with aplomb, and ran from top to bottom of the keyboard without a break. Thus shaken up, the old instrument, whose strings buzzed, could be heard at the other end of the village when the window was open, and often the bailiff's clerk, passing along the highroad bare-headed and in slippers, stopped to listen, his sheet of paper in his hand."

Soon thereafter, as the misery of her life and her marriage gradually dawns on her, she gives up the piano. "What was the good of playing? Who would hear her? Since she could never, in a velvet gown with short sleeves, striking with her light fingers the ivory keys of an Erard at a concert, feel the murmur of ecstasy envelop her like a breeze, it was not worth while boring herself with practising."

To Emma, music symbolizes life beyond the tedium of her everyday existence, her hopes of overcoming her emotional misery. Everyone else, from Charles to the bailiff's clerk, is also touched by music; they, too, forget their everyday concerns and wonder, stand still, and listen. But the better world promised by music's wondrous sounds is not to be: music has to be given up. It is interesting that the motif of the giving up of music returns on two more occasions in the novel. When Emma first learns that Léon, whom she loves, is about to leave for Rouen, (he plays the flute: we learn that he even knows the treble clef), she declares that she won't renew her music subscription. "Then you are giving it up?" Léon asks. Emma replies, "Music? Ah! yes! Have I not my house to look after, my husband to attend to, a thousand things in fact, many duties that must be considered first?" It is clear that Emma's reaction here is motivated by her frustration upon hearing the news of Léon's departure. However, poetic justice catches up with Léon later. When his relationship with Emma started to become an embarrassment, "he swore he would not see Emma again, and he reproached himself with not having kept his word... Besides, he was soon to be head-clerk; it was time to settle down. So he gave up his flute, exalted sentiments, and poetry..."

Yet renouncing music leaves a painful void, as Emma realizes when, soon after her abandonment of the piano, she hears a barrel-organ player outside her window play some waltzes and has "her thoughts leap with the notes, swing from dream to dream, from sadness to sadness.” Was the man playing German music, of which Léon says later in the book that it’s the kind that “makes you dream”?

It is a measure of Flaubert's supreme irony that many of the comments on the dream-inducing quality of music are also repeated by characters who don't mean it at all. Emma’s other lover, the callous Rodolphe, rattles on about arts and music while M. Lieuvain is giving his great speech about the glory of French agriculture.

Four of the book's characters sing songs that are quoted by name. Léon is heard by the pharmacist.
Homais singing a popular romance, L'Ange gardien, to himself (he is too shy to sing in front of other people). Homais himself, who is probably the least romantic figure in the book, is not above singing, at a festive dinner "towards liquor-time," the ballad Le Dieu des bonnes gens by the then-popular Béranger. (Note the irony of the atheist Homais making a partly tongue-in-cheek toast to the God of poor people....) Emma herself sings to Léon, at the high point of their passionate affair, an anonymous setting of one of the most famous French Romantic poems, Le Lac by Lamartine. Finally, to come full circle, there is the Blind Man, this miserable, deformed village idiot, who sings the song that appears in the movie, in an appropriately out-of-tune rendition, Souvent la chaleur d'un beau jour fait rêver fillette à l'amour" (Maids in the warmth of a summer day dream of love, and of love alway) - a song whose text Milhaud attributed to Flaubert in his score, although Flaubert actually quoted the text of this song from an 18th century collection by Restif de la Bretonne, a poet famous, or rather infamous, for his licentious verse.... It is one of the novel's great moments, to be found in the film as well, when this rather coarse song, which ends with the girl's petticoat flying away ("et le jupon court s'envola"), recurs at the very moment of Emma's death.

I have saved the most important musical reference in Madame Bovary for the end of my brief survey. Charles and Emma go to the opera in Rouen to see the famous tenor Lagardy in Lucia de Lammermoor by Donizetti. They couldn't have picked an opera better suited to Emma's state of mind! The parallels between Lucia and Emma have not escaped commentators. Emma thinks the parallels are even greater than they are in reality. For while Lucia was forced to marry a man she didn't love, nobody forced Emma to marry Charles. Yet this does not stop Emma from identifying completely with the heroine, her eyes glued to the stage. Flaubert singles out the cavatina in G Major from Act I, where "she complained of love, she longed for wings," - a description of Lucia clearly seen through Emma's eyes. The detailed description continues through the sextet, but, significantly, Emma and Charles run into Léon during intermission and leave the theatre, missing the mad scene and the opera's tragic ending. Emma tries to evade Lucia's tragedy by embarking on an affair with Léon, but as we know, she succeeds only temporarily. Even so, the opera scene is a turning point in the novel (it is at the opera that Emma meets Léon again after several years), and it is fitting that it is also the longest music-related section. After all, to paraphrase what I said earlier, music functions in Madame Bovary as a recurrent symbol of all the things that Emma desires and can never have.
7. William Bolcom and Joan Morris (CW)

8. Patricia Louis and Madeleine Milhaud (PC)

9. Allan and Mildred Deutsch (PC)

11. I to r Charles Gardiner and Ben Hous (CW)

10. I to r Rebecca Fisher, Marie-Pierre Le Hir and Walter Strauss (PC)

12. I to r Albert Borowitz, Donald and Delores White (PC)

13. Marian Lott

14. I to r Mary Tooze, Clinton Warne and Lucile Soulé

15. Paul Cherry and Sandra Yang

16. I to r Annette Kaufman, Elizabeth Hurwitt and Madeleine Milhaud

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