The Darius Milhaud Society Newsletter, Vol. 12, Spring/Summer/Fall 1996

Darius Milhaud Society

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Ballet demands a style that I like to impose upon myself. I say impose, because the ballet presents me with a group of constraints to which I must submit, problems that I must resolve within extremely strict requirements, and wherein one can change nothing. Constraints that come from choreography, from tempo, from rhythm, etc....Besides, the constraints are perfectly tolerable: it is a question of craft. If one likes it, and if one is acquainted with his trade, the music is a domain where even more than elsewhere, the word impossible does not exist in French. One must be able to treat all subjects and in all their forms. The ballet is obviously one of the arts, more than any other, that requires a musician to break from a precise technique and which demands from him a certain agility and especially a supple flexibility.

CONVERSATIONS WITH MADELEINE MILHAUD

Published by Faber & Faber, Inc. in London, Conversations with Madeleine Milhaud, a paperback book consisting of 111 pages, is the result of interviews with Madame Milhaud conducted by Roger Nichols in Paris in 1991. Madame Milhaud has revised the English text herself, with the editorial assistance of Jeremy Drake, who wrote his doctoral dissertation at Oxford on Milhaud’s operas and has continued his scholarly involvement concerning the composer. The book contains comments that have to do with Milhaud’s ideas, reminiscences concerning his early life, Paris in the 1920s, events, commissions and other important aspects of his life, interestingly and charmingly described by Madame Milhaud, who not only was present at the premieres of nearly all of Milhaud’s works but who is the inspired dedicatee of many of them. A talented professional actress herself, Madame Milhaud’s charm and sense of humor pervade throughout.

Her last remarks in the book combine serious commentary with her lighter side: “Darius and I lived together in absolutely harmonious coexistence without the slightest cloud for more than fifty years. We never had any arguments and never a moment of boredom. Milhaud once said to me it was because he always said ‘yes’ to me. I replied that I could then always change my mind and say ‘no’. It is true that when you love someone a ‘no’ is heard as a ‘yes’!

“I once asked a psychologist, ‘What would you do with a patient of yours who from the age of seventeen to ninety devoted herself entirely to one man?’ ‘I would lock her up,’ he replied.”

Roger Nichols offers his personal thanks in the foreword for Madame Milhaud’s patience and understanding as well as for her generous hospitality. He also mentions her cat, Mitsou, who, he says, “chewed cables, trod on rewind buttons, sat on interview notes and generally did his best to make the whole project as difficult as possible.....”
1996 DARIA MILHAUD PRIZE AUDITIONS

The Milhaud audition concert that determined the 1996 Darius Milhaud Performance Prize recipients took place on Saturday, March 30th in Le Pavilion at The Cleveland Institute of Music. The jury consisted of Dr. Richard Franks, Dean of the Cleveland Music School Settlement, Marian J. Lott, Emerita Professor of Music at the University of Akron, and Laura Silverman, Professor of Music at the University of Akron.

Four varied Milhaud works were performed, including Danse de Jacarémiirim, played by John Williams, violin and Shan-Shan Sun, piano; Concertino d'hiver, by Megumi Kanda, trombone and Christine Hill, piano; Sonatine for two violins, by Sandy Yamamoto and Vivek Kamath; and five of the Poèmes juifs, by Jason Fuh, baritone, and Alex Kunu, piano.

The Prize recipients were announced at a reception which followed the concert. First Prize of $500 was awarded to Sandy Yamamoto and Vivek Kamath, violinists, and Second Prize of $300 was awarded to Jason Fuh and Alex Kunu. John Williams with Shan-Shan Sun and Megumi Kanda with Christine Hill received Honorable Mentions.

The fourth annual Darius Milhaud Performance Prize audition concert is scheduled for Saturday evening, March 1, 1997. Details will be available in the Spring 1997 Newsletter.

1996 MINI-REUNION OF MILLS CLASS OF 1945

Mills College’s Class of 1945 held a mini-reunion from September 29th through the alumnae reunion weekend, ending on October 6, 1996. On September 29th, twenty-six Mills alumnae, faculty, administration and friends - eight of them members of the Class of 1945 - attended the performance of Milhaud’s charming ballet Le Train bleu in the Oakland Ballet’s revival of this 1924 work using Nijinska’s original choreography. The Oakland Ballet had mounted the production in 1989 and presented it again in the fall of 1996 at the Paramount Theater in three September performances. Following the ballet program on September 29th, the group came to the Mills College campus for a post-performance reception in Mills Hall.

MARION ROSS SPEAKS AT 1996 DINNER

Dr. Marion Ross, former Mills College Provost, and Professor Emerita, spoke for her own 50th reunion and was invited to repeat her address for the 50th reunions of the Classes of 1945 and 1946. Her remarks included reminiscences about World War II and comments concerning faculty of the time, including:

“We were privileged to have a faculty of high intelligence and erudition. Ten were European refugees. One of these ten was Darius Milhaud, and we are enchanted to have had the opportunity to hear current Mills faculty play his music and see the Oakland Ballet perform Le Train Bleu last evening as part of the class of ’45’s gift to the College.....Mills was unusual at that time in having several married couples - Willard and Ethel Sabin Smith, the Carruths, the Blumes and the Milhauds - on the faculty in an era when nepotism rules usually excluded the wife.”

Dr. Ross also made comparisons between Mills then and now. She spoke of the changed expectations of college students: “Most of us expected to work at something or another; all rather vague, and then marry.....Today’s Mills students are either already in the labor force or expect to be and to remain until retirement.....College years are perceived much more as an investment in a career rather than an investment in one’s self.”
On Friday, October 4, 1996, the Music Department of Mills College organized and presented a concert of music by Darius Milhaud that fulfilled the terms of the Mills College Class of 1945 Darius Milhaud Performance Endowment. Established during the Alumnae Reunion of 1995 by means of a gift of $100,000 from the Class of 1945, the income from the Endowment is to be used to present an annual concert of Milhaud’s music at Mills during the weekend of Alumnae Reunion.

The works on the 1996 program were well-performed and appealing for their variety. First heard was the Suite for violin, clarinet and piano, adapted from Milhaud’s incidental music for the play Le Voyageur sans bagages. Executants were David Abel, violin, Julie Steinberg, piano and William Wohlman, clarinet. Three songs, D’un Cahier inédit du journal d’Eugénie de Guérin were performed by Janet Holmes, soprano and Belle Bullwinkle, piano. Two of Milhaud’s three woodwind quintets were heard: La Cheminée du Roi René, taken by Milhaud from his incidental music for the film La Cavalcade d’amour, and Opus 443, his last work, in which he reaffirmed his strong belief in the capabilities of polytonality. Players for both quintets were Angela Koregelos, flute; William Banovetz, oboe; Sheryl Renk, clarinet; Carla Wilson, bassoon; and Stuart Gronningen, French horn. The concert ended with presentation of scenes from Le Train bleu with piano accompaniment by Belle Bullwinkle, danced by four soloists of the Oakland Ballet: Lara Deans Lowe (A Tennis Champion), Abra Rudisill (Perlouse), Joral Schmalle (Beau Gosse), and Sean France (The Golfer).

Professor David Bernstein, current Chair of the Music Department, provided written program notes and gave a moving tribute to the Class of ’45, printed on the first page of the program booklet. (See this Newsletter below.) The Concert Hall was full to overflowing, with people in added chairs and sitting on the steps. The front sections of the hall were filled with Mills alumnae and their guests from all over the country. Many people expressed their gratitude to members of the Class of 1945 who were there, and the Music Department received many calls from Bay area attendees expressing their pleasure at once again being able to hear on the Mills College campus the music of internationally renowned Darius Milhaud, who was a member of the College faculty for thirty-one years.

1996 MILHAUD CONCERT DEDICATION

The Milhaud program performed in the Concert Hall at Mills College on Friday, October 6, 1996, took as its theme, “Milhaud: a Note of Thanks”. The first page of the program booklet contained the following:

DEDICATED TO THE CLASS OF 1945

Tonight’s concert is funded by the Class of 1945 Darius Milhaud Performance Endowment. Established last year by the Class of 1945 at its Fiftieth Reunion, the endowment will enable the Music Department to continue to present concerts featuring the music of Darius Milhaud each year. During his thirty years as professor of composition, Milhaud was the beloved teacher of several generations of Mills students. The Class of 1945 was among the first to graduate during his tenure and their vision and generosity is a fitting tribute to Milhaud’s inspirational teaching and artistry. The Music Department would like to dedicate tonight’s program to the Class of 1945 for insuring that Milhaud’s music will continue to exert a strong influence at Mills in the years to come.

DANS LES RUES DE RIO

The above title is for two songs newly available from Presser (see p. 8) that are a pair listed in the catalogue as Deux Versos Cariocas de Paul Claudel. These two songs were meant to follow Milhaud’s Chansons bas, which were written to texts by Mallarmé, a poet of whose work Claudel was fond. Published in March 1918, the songs reflect the presence of the carioca, a ball room step that originated in Rio. A poet of whose work Claudel was fond. Published in March 1918, the songs reflect the presence of the carioca, a ball room step that originated in Rio.

VIRGINIA WARING COMMENTS ON THE ’40S

The Darius Milhaud Society received the following comments from Mills alumna Virginia Clotfelder Waring, Class of 1937, along with her regrets at being unable to join the Class of 1945 for their 50th Mills reunion. She wrote:

“In the Forties, when I was one half of the Morley and Gearhart two-piano team, we spent two summer sessions as artists in residence, along with the Budapest String Quartet, at Mills College. It was there that Milhaud heard us play and became our friend. We spent many happy hours at his modest cottage on campus - Milhaud always seated up his nose upon hearing the word. Coming from Provence, his extreme distaste for garlic surprised me. He would wrinkle up his nose upon hearing the word.

I sat next to him several times at rehearsals in old Lisser Hall. He was always beaming. He told me many times how much he loved the ambiance of the theater - the lights, the music and the action and, above all, the aroma - that unique mixture of stage make-up, scenery paints, dust, heat, perspiration and so on.

What a dear, darling man he was - a rare trait in an artistic genius.”
**NEW OR REISSUED RECORDINGS IN 1996**

*We are deeply grateful to Mesdames Madeleine Milhaud and Francine Bloch Danœn for helping bring Newsletter readers this information.*

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<td>Adès ADS 203, 452</td>
<td>Le Pauvre Matelot &amp; Les Malheurs d'Orphée (reissue)</td>
<td>Jacqueline Brumaire, soprano; Jean Giraudieu, tenor; Paris Opera Orchestra, Darius Milhaud, conductor</td>
<td>Milhaud, Debussy, Poulenc, Saint-Saëns, and Ravel. Nettl and Markham, pianos</td>
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<td>Angel 6 ANG 68509</td>
<td>unnamed vocal work</td>
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<td>ARCOBALENO AAOC 94022</td>
<td>“Music for 2 pianos”: Scaramouche, La Libertadora, Les Songs, Le Bal Martiniquais, Carnaval à Nouvelle Orléans, Kentuckiana</td>
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<td>ASV 2079</td>
<td>Scaramouche (Brazileira) arr. for guitar</td>
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<td>“Brazileira” Music: works by Milhaud, Almeida, Piazzolla, Villa-Lobos, Wusthoff, York; Pro Arte Guitar Trio</td>
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<td>CBA 1078</td>
<td>Saudades do Brasil (Ipanema) arr for violin &amp; piano</td>
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<td>Chandos CHA 7031</td>
<td>Suite Provençale (reissue)</td>
<td>Detroit Symphony Orchestra; Neeme Järvi, conductor</td>
<td>“French Wind Music”: works by Milhaud, Debussy, Ibert, Fauré, Françaix, Poulenc, Damase, Pierre; Reykjavik Wind Quartet</td>
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<td>Chandos CHA 9362</td>
<td>unnamed wind work</td>
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<td>CPR 21466</td>
<td>Concerto for marimba &amp; vibraphone</td>
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<td>Hartglass, coloratura, Leroy, piano. Also works by R. Strauss, Saint-Saëns, and Bernstein</td>
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<td>CPO 999354</td>
<td>Symphonies no. 10, 11 &amp; 12</td>
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<td>by Milhaud and others of Les Six except Durey: Ensemble Erwartung; Bernard Desgraupeus, conductor</td>
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<td>Scaramouche for 2 pianos</td>
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<td>Florence Katz, mezzo-soprano with Ensemble Erwartung; Bernard Desgraupeus, conductor. Also Honegger Six poésies de Jean Cocteau</td>
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<td>unnamed work for 2 pianos</td>
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<td>“With a Touch of Jazz”: Trois rag-caprices; Michael Rische, piano</td>
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<td>LIG 0201033</td>
<td>Chansons de Ronsard</td>
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<td>“Album des six”: works by Milhaud, Auric, Honegger, Durey, Poulenc and Tailleferre. Paulina Dokovská, piano</td>
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<td>Marco Polo DDD 8.223788 (1989)</td>
<td>Les Mariés de la Tour Eiffel (reissue)</td>
<td>by Milhaud and others of Les Six except Durey: Ensemble Erwartung; Bernard Desgraupeus, conductor</td>
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<td>Marco Polo DDD 8.223788 (1989)</td>
<td>Machines agricoles (reissue)</td>
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<td>Florence Katz, mezzo-soprano with Ensemble Erwartung; Bernard Desgraupeus, conductor. Also Honegger Six poésies de Jean Cocteau</td>
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<td>Nuevo NUO 7261</td>
<td>unnamed vocal work</td>
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<td>“Oyfn Prip’Chok”, Jewish Melodies of the 20th Century: works by Milhaud, Rodrigo, Liberovici and Ravel</td>
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<td>Nuevo NUO 7268</td>
<td>unnamed wind work</td>
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<td>“French Music of the 20th Century”: Milhaud, Saint-Saëns, D’Indy, Roussel, Ibert, Françaix; Wind Quintet of the National Theatre of Prague,</td>
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<td>“Le Groupe des Six”; Marcello Bratke, piano</td>
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<td>Symphonie no. 10, L’Homme et son désir, Musique pour L’Indiana, Jack in the Box (Satie, orch. by Milhaud)</td>
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<td>Rag-caprices for piano</td>
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<td>“With a Touch of Jazz”: Trois rag-caprices; Michael Rische, piano</td>
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<td>Schwann Sch CD 317692</td>
<td>Mazurka for piano</td>
<td>Maarten Koningsberger, baritone; Rudolf Jansen, piano</td>
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<td>Trouba Disc Vol. 3 DDD TRO CD 01411 (1996)</td>
<td>Quatre poèmes de Paul Claudel pour baryton, Les Soirées du Fétrograd, Poème du journal intime de Léopold Delil; String Quartets, nos. 6, 7 and 8</td>
<td>Fanny Mendelsohn Quartet: Renate Eggebrecht and Mario Korunic, violins; Stefan Berg, viola; Friedemann Kupsa, cello</td>
<td>Milhaud, Debussy, Poulenc, Saint-Saëns, and Ravel. Nettl and Markham, pianos</td>
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ALPHABETICAL LIST BY TITLE OF WORK

Chansons de Ronsard Hartglass, coloratura, Leroy, piano. Also works by R. Strauss, Saint-Saëns, and Bernstein

Concerto for marimba & vibraphone percussion collection: includes works by Milhaud, Xenakis, Tanaka, Anderson, Donatoni, Fukushi. Leeson, percussion; Markus, piano

L’Homme et son désir BBC Symphony Orchestra; Darius Milhaud, conductor

Jack in the Box (Satie, orch. by Milhaud) BBC Symphony Orchestra; Darius Milhaud, conductor

Machines agricoles Florence Katz, mezzo-soprano with Ensemble Erwartung; Bernard Desgraupe, conductor. Also Honegger Six poésies de Jean Cocteau

Les Malheurs d’Orphée Jacqueline Brumaire, soprano; Jean Giraudau, tenor; Paris Opera Orchestra, Darius Milhaud, conductor. Also Le pauvre matelot

Les Mariés de la Tour Eiffel work by Milhaud and others of Les Six except Durey: Ensemble Erwartung; Bernard Desgraupe, conductor

Mazurka for piano "Album des six": works by Milhaud, Auric, Honegger, Durey, Poulenc and Tailleferre; Paulina Dokovska, piano

Music for 2 pianos Scaramouche, La Libertadora, Les Songes, Le Bal martiniquais, Carnaval à la Nouvelle Orléans, Kentuckiana: Diane Andersen and Oswald Salas

Musique pour L’Indiana BBC Symphony Orchestra; Darius Milhaud, conductor

Le Pauvre Matelot Jacqueline Brumaire, soprano; Jean Giraudau, tenor; Paris Opera Orchestra, Darius Milhaud, conductor. Also Les Malheurs d’Orphée

Poème du journal intime de Léo Latil Maarten Koningsberger, baritone; Rudolf Jansen, piano

Quatre poèmes de Paul Claudel (baryton) Maarten Koningsberger, baritone; Rudolf Jansen, piano

Printemps for piano "Le groupe des six": works by Milhaud, Auric, Honegger, Durey, Poulenc and Tailleferre. Marcello Bratke, piano

Rag-caprices for piano "With a Touch of Jazz": Trois rag-caprices; Michael Rische, piano

Saudades do Brasil (Ipanema) arr. v/piano violin collection: works by Milhaud, Bennett, McBride, Still, Helm, Triggs; Louis Kaufman, violin; Theodore Saïdenberg, piano

Scaramouche (Brasileira) arr. for guitar "Brazilileira" Music: works by Milhaud, Almeida, Piazzolla, Villa-Lobos, Wusthoff, York; Pro Arte Guitar Trio

Scaramouche for 2 pianos Vronsky and Babin duo pianos. Also includes works by Stravinsky, Borodine, Rimsky-Korsakov and Victor Babin

Les Soirées du Pétrogad Maarten Koningsberger, baritone; Rudolf Jansen, piano

String Quartets, Nos. 6, 7 & 8 Fanny Mendelssohn Quartet: Renate Eggebrecht and Mario Korunic, violins; Stefan Berg, viola; Friedemann Kupsa, cello

Suite Provençale Detroit Symphony Orchestra; Neeme Järvi, conductor

Symphonie no. 10 BBC Symphony Orchestra; Darius Milhaud, conductor

Sym., nos. 10, 11 & 12 Basel Radio Symphony Orchestra; Alun Francis, conductor

unnamed vocal work "Les introuvables de Fischer-Diskau"; Fischer-Diskau, baritone

unnamed wind work "French Music of the 20th Century": works by Milhaud, Saint-Saëns, D’Indy, Roussel, Ibert, Françaix; Wind Quintet of the National Theatre of Prague

unnamed vocal work "Oyfn Prip’Chok", Jewish Melodies of the 20th Century: works by Milhaud, Rodrigo, Liborovici and Ravel

unnamed 2 piano work "In France": works by Milhaud and others; Nettle and Markham, pianos

unnamed wind work "French Wind Music": works by Milhaud, Debussy, Ibert, Fauré, Françaix, Poulenc, Damase, Pierre; Reykjavik Wind Quintet

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Olympia OCD 487

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Trouba Disc Vol. 3 DDD TRO CD 01411 (1996)

Chandos 7031

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Angel 6 ANG 68509

Nuevo NUO 7268

Nuevo NUO 7261

IMP 6600142

Chandos 9362
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The Darius Milhaud Society is deeply grateful to those who have supported our efforts to make Milhaud's music better known. The Society's activities include the encouragement of performances, with initiation of fifteen festivals in Cleveland and assistance in an advisory capacity for many others nationwide. The Darius Milhaud Society Newsletter has been published since 1985 and the Darius Milhaud Performance Calendar since 1986. Beginning in 1986, the Darius Milhaud Award has been granted annually during commencement at The Cleveland Institute of Music to exceptionally sensitive, accomplished and diversely talented students, and Darius Milhaud Performance Prizes have been awarded annually since 1994 for the best student performances of Milhaud's music in an annual public audition concert at The Cleveland Institute of Music.

In 1995 the Class of 1945 Darius Milhaud Performance Endowment was established at Mills College in Oakland, California. It was implemented with private funds in 1996 by an Endowment Supplement to be used for special celebratory concerts of Milhaud's music no less often than every five years. In December of 1996 the Darius Milhaud Endowment in Cleveland was established for perpetuation of the Darius Milhaud Award, the Darius Milhaud Performance Prizes and to support an annual Darius Milhaud Scholarship, the requirements of which are similar to those for the Darius Milhaud Award - to support a student who shows exceptional and diverse talents and sensitivity, unusual accomplishment and the potential for an outstanding career in the field of music.

Listed below are the names of those who sent gifts to the Darius Milhaud Society between January 1st and December 31st, 1996. If you have not yet contributed in 1997, please send your gift as soon as possible to be assured of receiving the Spring/Summer 1997 Newsletter, which is now in preparation. The next issue will be sent first-class mail to those who contribute $30.00 or more.

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### WE NEED YOUR SUPPORT!

If you have not yet sent a contribution to the Darius Milhaud Society in 1997, you are urged to renew your support before August 1st in order to be sure of receiving the 1997 **Darius Milhaud Society Newsletter** and the Darius Milhaud Performance Calendar for 1995-1996 and 1996-1997. The only way for us to know that you received the mailing of this **Newsletter** is to respond and to give us any changes of address. Please use the space below to indicate which activities of the Society particularly interest you. We look forward to hearing from you!

Yes! I would like to help the Darius Milhaud Society continue to encourage performances of Milhaud’s music everywhere.

My gift of $________ is enclosed in order to receive the **Newsletter** and the **Performance Calendar** for one year.

I am interested in the following:

- [ ] **Newsletter** and **Performance Calendar**
- [ ] scores
- [ ] recordings
- [ ] performances
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From time to time, publisher Theodore Presser, Inc., issues educational memos. Scores of music by Darius Milhaud originally published in France have recently become available for purchase from Presser. Recent releases include:

*Dans les rues de Rio* for voice and piano. This work was originally published as Eschig 511-02133. (See p. 3.)


**Caramel mou**, Op. 68b for clarinet, trumpet, trombone, percussion, voice and piano. This work is not yet listed by Presser, but it is published by Eschig and therefore should be available for purchase from Presser. The Darius Milhaud Society is very grateful to have received an archive copy from M. Gerald Hugon of Durand/Eschig.

In the Fall 1995 *Newsletter*, Vol. 11, No. 3, an article on p. 8 listed Milhaud study scores newly available from Presser along with information about them. To accommodate those who may be searching for Milhaud repertoire materials, that information is reprinted below:

Two works for piano, which sell at quite reasonable prices are *Saudades do Brasil* and *Polka*. The *Saudades do Brasil*, a collection consisting of twelve pieces in two books of six each, have titles named for different areas of Rio de Janeiro, Brazil, where Milhaud spent two years during World War I as a member of the French Embassy staff when Paul Claudel was Minister. The *Saudades* were written in 1920 after Milhaud’s return to Paris. Although he uses many South American rhythms that fascinated him from the moment he arrived in Río during Carnival, there are no actual quotes from Brazilian melodies.

*Polka* is a piano piece that is part of a collection, *L’Eventail de Jeanne*, written by eight composers who created the work as a surprise to honor Jeanne Dubost, who had hosted numerous soirées of music by Parisian composers. Besides Milhaud, the others were Poulenc and Auric of *Les Six*, Ravel, Ibert, Roland-Manuel, Marcel Delannoy and Roussel.

Several study scores of works originally published by Eschig and previously available only on rental may now be purchased from Presser. Performance materials for all five works are available on rental, also from Presser. They are:

- *Musique pour San Francisco*, Op. 436, for orchestra
- *Ode pour Jerusalem*, Op. 440, for orchestra
- *Stanford Serenade*, for oboe solo and 11 instruments
- *Suite in G*, for string orchestra
- *Suite de sonnets*, for soprano, alto, tenor, and bass solo; flute, oboe, bassoon, trombone, viola, piano.

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**MILHAUD’S JEAN BAPTIST ANET SONATA**

The Darius Milhaud Society was honored to receive a copy of the newly published Milhaud transcription of Jean Baptiste Anet’s 10th Sonata, in D Major for violin and continuo. The work may be ordered from Editions Papillon, Route d’Annecy 46, 1256 Drize (Geneva), Switzerland.

Transcribed by Milhaud for violinist Yvonne Astruc, the first performance took place on November 25, 1935 at La Chaux-de-Fonds, Switzerland with the composer serving as pianist. The Preface published with Milhaud’s Baptist Anet Sonata includes the following comments by Jeremy Drake and Barbara Kelly:

“Jean Baptiste Anet (1676-1755) was one of the foremost representatives of the French violin school in the first quarter of the 18th century....he studied with Corelli. In 1715 he became one of the celebrated ‘24 Violons du Roy’ under Louis XIV. He published six volumes of compositions for the violin....

“Contemporary ideas of stylistic purity and musicological earnestness should not lead one to assume that Milhaud’s intention was to prepare a critical edition of Anet’s Sonata.....Milhaud changes the order of the movements, choosing to finish with an Allegro rather than the Gigue. In fact he omits altogether the second Allegro (Anet’s penultimate movement) because both Allegros and the Gavotte are based on the same figured bass. Milhaud brings this out in his final movement, incorporating the melody of the Gavotte into the upper keyboard part. Secondly, although the violin part is unchanged, this work is in fact a free transcription, the realisation of the piano part making no attempt to reproduce eighteenth-century practice. The use of sustaining pedal is indispensable, and while the basic harmonic framework is respected, the textures and the treatment of passing note dissonances constantly remind one of Milhaud’s own compositions. It is clear that Milhaud is responding to Anet’s score as a composer, not merely as a transcriber.

“Milhaud returned to Anet several times, using the Tenth Sonata again in the incidental music for Tricolore (1938) and yet again in L’Apothésse de Molière (1944). Perhaps Milhaud came across the music in the Mejanes library in Aix-en-Provence, yet even so, that he should decide to transcribe a sonata by Anet....is surprising, especially as he makes no reference at all to him in his various pronouncements on the French tradition....

“Similar treatment by Milhaud of earlier music can be seen in the *Suite d’apres Corrette* (1937), the *Introduction and Allegro* (1940) based on Couperin’s La Sultane, the first Viola Sonata and the *Air* for viola and orchestra (both dating from 1944 and based on anonymous themes from the eighteenth century). Much in fact could be said about Milhaud the transcriber or reuser of preexistent music, whether it be Schubert, Liszt, Paganini, et al., folk or liturgical, not to mention the numerous examples of his own music appearing in differing guises.”
Madame Madeleine Milhaud attended as Guest of Honor a conference held in Amsterdam on April 15-16, 1996. The purpose was to mark the 50th anniversary of the return in 1946 of Dutch book collections from Germany to Amsterdam. Organized by Dr. Willem de Vries, Dutch musicologist, independent researcher and writer about music, the conference included presentation to Madame Milhaud of Dr. de Vries’ book Sonderstab musik: Music Confiscations by the Einsatzstab Reichsleiter Rosenberg under the Nazi Occupation of Western Europe, published by the Amsterdam Press and now available in English as well as in Dutch. (Order from the University of Michigan Press, P. O. Box 1104, Ann Arbor, Michigan 48106-1104. $49.50)

In the course of his research, Dr. de Vries discovered in Nuremberg Milhaud’s Sonatine pour orgue, Op. 112 (1931) and Six petites pièces pour Madeleine Milhaud by Henri Cliquet. He arranged for the performance of both the manuscripts.

During the conference, researchers and curators of Jewish, Masonic and socialist collections in Western and Eastern Europe discussed the recovery and restoration of different libraries after World War II. The first shipment came from the Offenbach Archival Depot, the American assembly point near Frankfurt am Main where looted books found in Germany were stored temporarily. During and immediately after the War the whereabouts of all the books taken by the Nazis were unknown [but] a number of the collections reappeared in repositories and other places. Captain, later Colonel, S. J. Pomrenze was in charge of the Offenbach Depot at the time and helped send material back to the rightful owners, in cooperation with the Netherlands State Archivist, Dr. D. P. M. Graswinckel. Mr. Pomrenze attended the conference, and Dr. A. J. van der Leeuw, who investigated the Nazi looting and recovery of Dutch cultural objects during the 1950s described some of his experiences.

Nazi looting also involved music instruments, documented in Dr. de Vries’ book, which covers the implementation of Nazi music policy (1935-1945), the Sonderstab Music of the Einsatzstab Reichsleiter Rosenberg in Occupied France, the Netherlands and Belgium (1940-1945), and four case histories.

A paraphrase of the Amsterdam University Press description of Dr. de Vries’ book follows: “We have succeeded in purging all Jewish elements from both our cultural life and our music life,” begins the preface to the Lexikon der Juden in der Musik, a reference work compiled by order of Reichsleiter Alfred Rosenberg and first published in 1940. That Jewish musicians were forbidden to practice their profession in Nazi Germany was already well-known; now it was possible to check their names in the Lexikon. However, the primary use of the Lexikon was to answer such questions as whether or not it was still permissible to perform the works of composers like Felix Mendelssohn, Gustav Mahler and Franz Léhar.

“The Reinigung of Jewish cultural life in the German occupied territories during the Second World War took on an entirely different meaning. On July 17, 1940, the ‘Einsatzstab Reichsleiter Rosenberg’ was set up, an organization in which specialists on art and culture were supposed to bring about the elimination of Jewish cultural life in the rest of Europe. A ‘Sonderstab Musik’ was also established, staffed by distinguished German musicologists whose task was to locate music manuscripts, books and instruments. Its initial target was the possessions of Jewish musicians and composers who had fled the Nazi regime - people like Gregor Piatigorski, Wanda Landowska and Darius Milhaud. Later, paralleling the deportations and carried out with the same macabre efficiency, there was a general confiscation and removal of Jewish possessions, including those connected with music-making.

“This book describes the activities of the ‘Sonderstab Musik’ in France, Belgium and the Netherlands. The confiscation of musical instruments and books in the private possession of Jews who had fled or been deported was as completely organized as were the deportations themselves; many thousands of instruments and hundreds of thousands of scores, books and Gramophone records found their way to Germany. There has been little restitution; much was destroyed or lost in the fighting, and for obvious reasons there were few claims by Jewish owners after the War.

“Willem de Vries’ book, Sonderstab Musik, begins with several chapters describing the part in German music policy played by Alfred Rosenberg after 1933. Using a mass of unpublished documentation, the author demonstrates that Hitler’s party ideologist was the main culprit in the looting of the arts in general and the confiscation of music in particular in the occupied areas. The Third Reich’s monomania concerning the solution of the Jewish problem is thus clearly reflected in the attempts made by the Rosenberg organization to annihilate Jewish culture.”

Dr. Willem de Vries in Amsterdam on April 15, 1996, when he discussed his book, Sonderstab Musik, and presented a copy to Madame Madeleine Milhaud.
Martha Tway Mills and Isabelle Hagopian Arabian, two of the leaders of the Mills College Class of 1945 who organized the 50th reunion of the Class in 1995 and the mini-reunion in 1996.

This photograph of Clinton Warne, Treasurer of the Darius Milhaud Society, was made following the Milhaud audition concert on March 30, 1996 at the Cleveland Institute of Music to determine recipients of the Darius Milhaud Performance Prizes.

Shown above are four members of the Darius Milhaud Society Board who helped with the reception following the Darius Milhaud Performance Prize audition concert on March 30, 1996. They are, left to right, Lucile Soulé, Herbert and Martha Schlosser, and Donna Gerber.

This photograph of Dr. Marion Ross, Provost and Professor Emerita of Mills College was taken by Clinton Warne during the Alumnae Reunion held on the Mills College campus in October 1996.

The picture below was made perhaps in 1942 in San Francisco, possibly at the home of one of the men shown. The photograph was on display in Alderwood Hall on the Mills College campus, where alumnae gathered for reunion in October 1996 to celebrate the 50th reunion of the Class of 1946. Provided for the reunion by Mills alumna Onnie Wegman Taylor, whose father was first trumpeter in the San Francisco Orchestra during the 1940s, the photo was given to her by Julius Haug's daughter, a friend from school days. Mrs. Taylor has been kind enough to share a copy of the picture with the Darius Milhaud Society for reproduction in the Newsletter.

Also displayed was the tribute on a plaque given to Mrs. Taylor by Notre Dame College in Belmont, California, where she served on the voice faculty for twenty-five years and retired in May 1995. It read: "For Onnie Taylor in Appreciation of 25 Years of Cultivating Beautiful Voices at the College of Notre Dame, 1969-1995. With Gratitude, CND Faculty Senate."

Shown above, left to right, are Pierre Monteux, Darius Milhaud, Julius Haug and Alfred Hertz, probably in 1942.

"...two resplendent works by Bronislava Nijinska [as choreographer] - 'Le Train Bleu' and 'Bolero' - more than justified the Oakland Ballet's increasing acclaim as one of the most persuasive advocates of this neglected repertory.

"The divine madness of the Diaghilev era envisioned a fusion of all the arts in the sort of dance that painters, designers, writers and actors also could claim as their own. The roster of 1924's 'Le Train Bleu,' perhaps the happiest creation of the Ballets Russes, was impressive: libretto by Jean Cocteau, drop curtain by Pablo Picasso, cubist sets by Henri Laurens, music by Darius Milhaud, swim-suits and tennis togs by Coco Chanel - and choreography by Nijinska in an uncharacteristically playful mood.

"It's all about a day at the beach, with the blue train of the title referring to the popular rail line that carried Parisians south to holidays in the Riviera. Nijinska anticipated Balanchine in eroticizing classical movement, and the Oakland dancers held nothing back in making the most of this ballet's teasing sensuality.

"Typecast as the hunky Beau Gosse, Joral Schmalle showed off both muscles and humor as Nijinska's intricate choreography put him through cartwheels ending with fast beats, turns, lifts and even a spectacular dive into the waves. The winning whimsy of his entrance was surpassed only by the athleticism of his choreographed curtain call.

"Sean France boasted the cool charm of a young Franchot Tone, Abra Rudisill was a sexy Perlouse and Lara Deans Lowe was often irresistible as the Tennis Champion.

"The piece had not been seen anywhere since 1924 until Oakland's first revival in 1989, staged by Irina Nijinska and Frank W. D. Ries from a preliminary reconstruction by Ries and Sir Anton Dolin. Ries, who was cheered at the curtain Friday night, deserves praise for this 1996 revival.

"True, the ensemble lacked precision in the crowd scenes, and some of the company apprentices must be reminded that mouthing words is not the same as meaningful pantomime. But there was real life in this dance and these dancers. Picasso and Cocteau, Chanel and Diaghilev, and especially Nijinska were decidedly well served....."

See p. 3 for information about scenes from Le Train bleu performed at Mills College on October 4, 1996.


"...Oakland's impressive male contingent is headed by the powerful but light-footed Joral Schmalle, who could probably dance with any troupe in the country. Whether he's the gypsy hopping with deer-like grace on and off the dance table of 'Bolero' or the comic beach-boy heartthrob in 'Le train bleu' (The Blue Train), he takes many roles with ease and grace.

"Bronislava Nijinska's 'Le train bleu' (1924) I thought flopped when I caught it without Schmalle four years ago. But this time the too-cute, too-fashionable French fable about young things at the beach had its charm, with support from Rudisill, Michael Lowe, Sean France and Lara Deans Lowe....."


"....In a brilliant piece of programming, [Conductor Michael Tilson] Thomas began with two 20th century works whose use of instruments is unorthodox.....Lou Harrison's Canticle No. 3.....[and] Milhaud's jazzy 1923 ballet score 'La Creation du monde', with its cabaret-style ensemble dominated by the alto saxophone.....Thomas led a suave performance, with saxophonist Donald Carroll a standout.

Review of Scaramouche by WILMA SALISBURY for the Cleveland Plain Dealer. Performed by joseph and Anthony Paratore, duo-pianists, at the Cleveland Museum of Art on March 27, 1996.

"....The program ended on a bright note with a crisp performance of Milhaud's 'Scaramouche', a surefire crowd-pleaser that culminates in irresistible Brazilian rhythms. The audience was delighted....."
"Milhaud’s miraculous feat of addition. ‘One plus one equals three’ isn’t always bad arithmetic. Two days ago, it was the motto for a contrast-filled concert night....[in] which Darius Milhaud’s String Quartets Nos. 14 and 15, played simultaneously, resulted in an independent octet. This feat of contrapuntal mastery was performed by two outstanding Czech ensembles, the Panocha and Prazak quartets, both products of the Prague Conservatory, both acclaimed as top exponents of quartet music tradition at its best. Still, considering the difference in mentality, it may have come as a surprise to some that the Czech performers identified with Milhaud’s language with such natural ease.

“The Czech gentlemen obviously felt that the musical verse of the Frenchman Milhaud - arguably one of the greatest musical geniuses of our century, who died 20 years ago and whose compositions are far too seldom heard - was right up their alley. Milhaud lived in American exile when he wrote the two string quartets, both consisting of three movements. The Panocha Quartet performed No. 14, written in late 1948; the Prazak Quartet followed with No. 15. These quartets, each based on an 8-note system and each a distinctive entity in its own right, were written simultaneously, and despite their differences, it was Milhaud’s intention that they could also be superimposed one on the other. Simultaneously played by the Panocha and Prazak ensembles, the resulting octet was fascinating. Everything seemed sublimated: Milhaud’s wealth of ideas from which he could draw inspiration for his compositions as naturally as other mortals draw breath, the Mediterranean charm of his music, its elegance and exuberance as well as its more intimate, more glowing timbres, and Milhaud’s intently plausible polytonality which, together with his consummate mastery of structure, is the hallmark of his over 400 compositions. The audience greatly appreciated getting treated to such a rarity....”

Review by HILLARY HAUSER of Cinéma-fantaisie (Le Boeuf sur le toit) and La Création du monde performed as part of the Ojai Festival, Kent Nagano conducting the Lyon Opera Orchestra.

"Milhaud’s comic cinema-fantaisie...[his] version for solo violin and orchestra, highlighted by plenty of dissonant tootles and oom-pah-pahs - and by sweet solo playing from violinist Yukiko Kamei.....for Milhaud’s sensuous ‘La creation du monde’, Nagano’s emphasis [was] on the...jazziness of the piece (with sultry, bluesy clarinet playing from Jean-Michel Bertelli and Sergio Menozzi, rather than on the wild mating dance that creates the world.....”


“Madeleine Milhaud made ‘Darius Milhaud and Madame Bovary’ something more than a miniature musical souffle Sunday afternoon at the Cleveland Institute of Music. Widow of the French composer and longtime star in the field of French drama, she brought elegance and graciousness to the brief program with her performance as narrator and mistress of ceremonies.

“Madame Milhaud, 92, has recited numerous works her husband wrote for her. But she did not think about adding texts to his ‘L’Album de Madame Bovary’ until she heard someone else do it in London. Then, she made her own version, carefully choosing excerpts from Gustave Flaubert’s novel to complement the 17 fragmentary pieces Milhaud took from his film score and arranged for piano.

“The original score was composed in 1933 for Jean Renoir’s film, ‘Madame Bovary’. Though the film is set in 19th century France, Milhaud’s music speaks the language of his own time. Spare and concise, it sets a mood or describes a scene with few notes and a minimum of fuss. The orchestration, which assigns an important role to the saxophone, also evokes 20th century Paris.

“The piano suite could hardly be simpler. Yet, it clearly depicts the romantic character of the fictional Madame Bovary. Performed with style by pianist-composer William Bolcom, the little pieces made their point. But it was Madame Milhaud’s recitation of Flaubert, spoken in beautiful French with the rhythm and nuance of music, that brought depth to the performance.

“Bolcom, who studied composition with Milhaud, also played three waltzes adapted from ‘Madame Bovary’, and he assisted his wife, soprano Joan Morris, in two songs from the film score. Since the slight pieces did not give the artists much room for expression, Madame Milhaud invited ‘these two charming creatures’ to perform an encore. They chose ‘Black Max’ and ‘George’, colorful cabaret songs Bolcom wrote for Morris’ special skills as a singer-actress.....

“To conclude the festivities, honorary French consul Albert Borowitz introduced participants in a master class and audition concert conducted earlier in the three-day festival, and French cultural attaché Patricia Louis of New York announced the audition winners. First prizes were awarded to soprano Naomi Gurt and pianist David Riley for their performance of Milhaud’s song cycle, ‘Les quatre elements’, and to string players Amy Schwartz, Michi Wiancko, Ann Marie Hudson and Anne Francis for their performance of the composer’s String Quartet No. 7. Second prize went to violinist John Williams and pianist Shan-Shan Sun for their performance of Milhaud’s Second Sonata.”
STILL MORE PERFORMANCE REVIEWS

Performance of Milhaud's Petite symphonie no. 4 at the Lobero Theater, Santa Barbara, California on December 6, 1994. Review by MICHAEL SMITH for a local newspaper.

"Heiichiro Ohyama and the Santa Barbara Chamber Orchestra opened their concert last week with the very funny Chamber Symphony No. 4 by Darius Milhaud, written in 1921. 'Modern' music is sometimes regarded as 'contemporary' these days, and retains the shock of the new. Brief for a symphony, this cheerful work is scored for 10 strings. The first movement sounds like busy baroque counterpoint with all the wrong notes. It's written in two different keys at the same time. But nothing is wrong - it's wonderful - a wonderful joke. The last movement is two overlapping five-part fugues. One of them starts, eccentrically, in the low notes of the bass; then after all the instruments have come in, each playing a different part, the whole thing is turned upside down. What fun!...."

Review by HILARY HAUSER in the Santa Barbara News-Press of Milhaud's Petite symphonie no. 4 performed on December 6th, Heiichiro Ohyama, conductor. The review was published on December 8, 1994.

".....There are additional superlatives for what had already transpired this evening. Ohyama, with his characteristic knack for intriguing programming, had opened the show (with greatly reduced ensemble) for Milhaud's somber and surreal Chamber Symphony No. 4, Op. 74 a nearly humorous work for all its intensity, featuring bassists David Young and Nancy Chase in deeply resonant key roles....."

Article by GERALD CARPENTER on December 1, 1994, in The Independent of Santa Barbara, CA, discussing the coming performance of Milhaud's 4th Petite symphonie.

"This Milhaud symphony is a composition of serious wit and impish charm, yet not entirely without shadows....."


".....the group as a whole shone in a graceful, often whimsical and thoroughly delightful performance of the Milhaud.....

"The Milhaud quartets are seldom heard, for reasons that are unclear, since his works are always accessible, economical, sophisticated and full of interesting ideas. This one is no exception, and they played it with gusto....."

The Darius Milhaud Society extends warmest gratitude to Lucile Soule and Clinton Warne for editing and proofreading assistance.

Review by JOSEF WOODWARD in the Santa Barbara Independent on June 16, 1995, after performance of Le Boeuf sur le toit and La Creation du monde as part of the Ojai Festival, Kent Nagano, conductor.

"One of the subthemes of the festival, fittingly enough for such a francophile event, was a nod towards Darius Milhaud (1892-1974), whose jaunty Le Boeuf sur le toit (The Bull on the Roof) perked up the Friday night concert with its jazzy turns and Brazilian airs. This is a delicious little piece, full of polytonal twists, and neatly placed wrong notes - a broken toy charisma.

"Is it time, here in the century's twilight, to reassess Milhaud's place in the classical music pantheon? What he may have lacked in revolutionary ardor or angst he gained in clever construction and a kind of prescient eclecticism.

"Before Gershwin popularized the notion with Rhapsody in Blue, he was lured by the jazz pulse with 1923's La Creation du Monde, a highlight of Saturday afternoon's concert....."


"Darius Milhaud (1892-1974) is clearly not American, but his influence for 'The Creation of the World' definitely is. Milhaud wrote the piece in 1923, modeling it after the American jazz bands of the 20s.

"'Milhaud was very influenced by this jazz. He thought it was a wonderful new sound', Kula said. 'I never heard a reason for the "The Creation of the World," but I have to believe that he discovered this new language and he wanted to use it, so he put it into the context of a small orchestra.....'

"'It's almost like an orchestra jazz band,' Kula said. 'It will require more individual virtuosity.'

"The saxophone will replace the viola and has a major solo. Playing the saxophone will be Daniel Williams, clarinetist and third year returnee to the CYO. A rhythm section (bass, drums and piano) will complete the sound of a jazz band. The pianist comes to the CYO from the Chautauqua Piano Department.

"I will need to be less of a conductor for this piece and more of a participant. I'm insisting that the students listen to one another,' Kula said. 'This will be just like a smoke-less-filled nightclub in Paris. Very intimate. I might ask the audience to come down and sit as close to the stage as possible.....""
A 55 YEAR OLD PERFORMANCE REVIEW

When the Mills College library was given mementos of Howard Brubeck after his death, the archive included not only the original manuscript of Milhaud’s two-piano work *Kentuckiana*, but also correspondence during the early 1940s when Mr. Brubeck was on the faculty at Mills and an assistant to Mr. Milhaud. One item of interest is the review by Alfred Frankenstein of the premiere performance of Milhaud’s *Opus Americanum No. 2*. The San Francisco Symphony Orchestra, conducted by Pierre Monteux, played the work in November 1942, after much public discussion the previous spring to the effect that politics should not interfere with art. The performance had been proposed at that time, with objections raised because of activities by the Vichy French government, which was collaborating with the Nazis after the fall of France. It was vociferously pointed out that the Milhau ds had fled France because of the Nazi invasion, and a group of students from Mills College met with the Orchestra administration to help persuade them that not to perform the work was both insulting and ridiculous. Mr. Frankenstein, critic for the *San Francisco Chronicle*, later taught at Mills College. His review follows:

“Although the San Francisco Symphony Orchestra’s 32nd season is only just beginning, one is safe in saying that Darius Milhaud’s ‘Opus Americanum No. 2’, which Pierre Monteux conducted Saturday night at the Opera House, is one of the major and top-ranking novelties of the year.

“This work, given its first performance anywhere, is one of the French composer’s most serious, weighty and dramatic creations. It was originally intended as a ballet on the life of Moses, and it has a depth, thrust and dignity in keeping with its subject. Its textures and rhythms are strong, tense and vital. Its color is predominantly dark, but is relieved by just enough softness and lyricism, and there is just enough subtle suggestion of Oriental color to give the music location in time and place. It is a big piece and an important piece, and one that will take a lot of hearing before it yields up all it contains. It should be a knockout with action on the stage...[it] is a very tricky and difficult piece, and its presentation was a triumph for Monteux and his players....”

RECORD REVIEW

The *San Francisco Chronicle* on November 28, 1942 published a review by Alfred Frankenstein of the Victor recording (price $2.63) of Milhaud’s *Suite Provençale*, performed by Vladimir Golschmann and the St. Louis Symphony. He said: “...the suite, in eight short movements, evokes the spirit of some particularly gay folk festival full of flowers and garlands and prize white bulls with ribbons tied to their horns. It is one of Milhaud’s most brilliant and exhilarating pieces, and Golschmann plays it accordingly.”

The charming drawing above was made by *San Francisco Chronicle* artist Sotomayor and appeared during the same week as the orchestral premiere of Milhaud’s Moses ballet, which had been commissioned in 1940 when the Milhau ds first arrived in New York as exiles from France. They went to see a performance by Ballet Theater in Lewisohn Stadium, Alexander Smallens conducting, and Richard Pleasant, director of the company, immediately invited Milhaud to write a ballet, *The Man from Midian*, based on the life of Moses. Upon arrival in California Milhaud composed the music, and the work went into rehearsal at once. When financial complications arose and the company changed hands, there was new management. The choreographic and musical rights were separated, and the ballet was never produced. That is how it happened that the first performance, with the title, *Opus Americanum No. 2*, took place in 1942.

BOOK REVIEW


“This provocative study of musical collage takes its title from I. M. Pei’s glass entrance to the Louvre, an exotic intrusion on a classical facade that the author likens to Stockhausen’s cadenzas for a Haydn concerto. Such connections are typical of this wide-ranging cross-cultural inquiry, a virtuoso performance indeed. The sheer richness of the material is astonishing. The chapter on Milhaud’s *Création du monde*, for example, roams freely from Brazilian music and Harlem jazz through Léger’s interest in Ivory Coast masks to the sculptures of Brancusi....” [The author discusses several works of Darius Milhaud, notably, *Agamemnon, Le Boeuf sur le toit, Caramel mou, Les Choéphores, La Création du monde, Les Euménides, L’Homme et son désir, Saudades do Brasil*, and *Scaramouche*.]

“Although Börlin used many existing scores.....it is the music commissioned by patron Rolf de Maré that best provides an aural portrait of the company.....

“Surely, the most popular work spawned by the troupe is Darius Milhaud’s ‘La Création du monde’. The conductor [Milhaud] recorded it in 1932 with 19 members of the Orchestre du Théâtre du Champs-Elysées, the band that premiered the work in 1923. You can find it on two releases - on a Milhaud Conducts Milhaud compact disc from EMI Classics (CDC 54604), or on a wonderful three-CD set from the Classical Collector 150 122, which includes many of Milhaud’s early recordings of his own music, notably (from 1948) ‘L’Homme et son désir’, for vocal quartet, 12 instrumental soloists and 15 percussionists.

“Both Leonard Bernstein, with the National Orchestra of France (on Sony Classical) and Kent Nagano, with the Lyon Opera Orchestra (on Erato) have made excellent modern recordings of ‘La Création du monde’. Maurice Abravanel and the Utah Symphony deliver a modern reading of ‘L’Homme et son désir’ on Vanguard Classics.

“The delightful ‘Les Mariés de la tour Eiffel’, compiled by five members of ‘Les Six’, was taped by Harmonia Mundi in a live performance in France in 1993, complete with Jean Cocteau’s Dadaist narration. Jean-Claude Casadesus conducts the National Orchestra of Lille......”

For complete information concerning the above-discussed CDs, see previous Newsletters: triple issue 1993, pp. 21-30; triple issue 1994, pp. 3-5; and Spring/Summer 1995, pp. 7-9.


“.....the well-known Le Boeuf sur le toit and Le Carnaval d’Aix are as entertaining as Milhaud’s best. Some music, particularly the Little Symphonies and L’Homme et son désir, has ‘wrong note’ harmonies that make the musical equivalent of iced tea with.....lemon.....Milhaud conducts about half; the soloists are all competent to excellent, and the remastered recordings still sound quite good.....”

JCMF Nº 460, October 1995, p. 41-42. Discussion of recording, Ratatouille, containing band arrangements by Johann de Meij with the Arnhem Symphonic Winds. Conducted by him, including Milhaud’s Trois rag-caprices. Amstel Classics CD 9501. To order, write to Amstel Music, P. O. Box 94282 NL, 1090 Amsterdam, Pays Bas. Phone: 19 31 206680232. FAX 19 31 206922027.

“Most of our readers know that Darius Milhaud.....wrote a series of interesting works for band.....Here is a transcription of Trois rag-caprices, composed for piano in 1922 (the year of a concert tour in the U.S.A. and of the composition of his Cinquième symphonie (in fact a dixtour for winds). It seems that this work was an exercise, a study for the development of his master work La Création du monde which dates from 1923. The great Milhaud tempted by jazz music - it was a scandal at the time - leaves us today some splendid musical jewels. Milhaud himself later orchestrated these Trois Rag-caprices for symphonic orchestra, a version which lends itself marvelously for this successful transcription for band, enriching the repertoire.....This compact [CD] full of ideas will provide you with hours of very agreeable listening pleasure.”

The score for the band version of Trois rag-caprices is available for purchase in the United States from Hal Leonard. Contact Paul Lavendar. (See also the article, p. 2 of the Fall 1995 Newsletter.)

FANFARE, November/December 1995, p. 183. Excerpts from reviews published elsewhere of three Troubadic CDs, TRO CD 01409, 01410, and 01411, performed by the Fanny Mendelssohn Quartet, Ulrike Sonntag, soprano, Maarten Koningsberger, baritone, Rudolf Jansen, piano. For repertoire, see p. 4 of this Newsletter for Volume 3, and p. 7 of the Spring/Summer 1995 issue for Volumes 1 and 2. These CDs are available in the U. S. from H & B Distributors or from Tower Records.

“.....essential listening for anyone wishing to understand the composer’s roots; and the Fanny Mendelssohn quartet plays with skill and understanding. The German soprano Ulrike Sonntag gives an impressive performance of the Latil and Cocteau songs. A valuable new issue!” (GRAMOPHONE) “This disc gives pleasure.....” (FANFARE)

“They are all excellent.” (MADELEINE MILHAUD)

KOECH-SCHWANN RELEASES

Koch-Schwann has recently announced two reissues under the Discover label. Both consist of Milhaud piano works. Francine Choveaux’s three CD albums (Discover DIS CD 920425, 920426, and 920427) include almost all of Milhaud’s piano music. The other single CD recording, by Billy Eidt, originally available on the Arcobaleno label in Belgium, is now reissued as Discover DIS CD 920167 (TS), featuring Milhaud’s Premiere Sonate, cahiers Printemps 1 and Printemps 2 L’Automne, Quatre Esquisses, and Sonatine.

"[The above song cycles], written by a Milhaud who was not yet twenty-five years old, form four collections representative of his exceptional maturity. The putting together of these cycles - of which the first [Alissas] is of imposing dimensions, constitutes a true master work and the three others have never been recorded before - testimony in a coherent and complete fashion of a kind of 'first epoch' of Milhaud: if each of them is proof of his profound unity of conception and or style, the choice of texts, the evocation of character of young girls of an impassioned nature and oscillating between absolute purity and interior solitude, the general climate often mysterious and imprinted with nostalgia, creates the particular universe of the young musician. He already affirms there the traits of his extreme originality: melodic richness as an inexhaustible element in the complex counterpoint of the accompaniment, subtle harmonies which ally all the most subduced colors with a sweetness and ineffable innocence, [and] a sense of language and of prosody perhaps unequalled."

BOOK REVIEW

Review by B. F. in The Irish Times, June 14, 1995 of My Happy Life, published 1995 by Marion Boyars

"Milhaud's autobiography, Notes Without Music (Notes sans Musique) has been available in English.....[but] this is a later, updated version of it.....Milhaud belonged to the .....[reaction] against Wagner and stressed light, clear textures, tunefulness, brio and rhythm. There is a memorable portrait of Satie, one of the saints of art for Milhaud's set, and much about Paul Claudel who wrote the libretto for his magnificent opera Christophe Colombe. The second World War sent Milhaud, his wife and son into exile in America, where at Mills College in California he taught an entire emerging generation of American musicians (including Dave Brubeck). As the title indicates, he genuinely enjoyed his life, in spite of spending most of the later decades of it in a wheelchair, the victim of rheumatoid arthritis. The geniality and inherent goodness of the man, which can be felt in his sun-warmed music, comes through richly in spite of the ready-made prose style."


"Before his departure for Brazil, the composer was writing in a Franco-French style, inspired sometimes by Debussy in the Chansons de Bilitis with its pointillistic pianistic accompaniment (Trois poèmes de Lucile de Chateaubriand, op. 10), sometimes by the Socrate of Erik Satie for the neatness of the prosody, the choice of texts in unexpected prose and certain neoclassic turns of phrase (D'un cahier d'ineédits d'Eugénie de Guérin op. 27, Deux poèmes de Coventry Patmore, translated by Paul Claudel, op. 30). But André Gide was the first writer to have inspired the young Darius Milhaud to write a [published] song cycle, the most beautiful of the four recorded here. Alissa puts into music some extracts of letters and the diary of one of the two heroines in La Porte etroite. These are lightening flashes on the interior life of a woman: one thinks strongly of Schumann. But the pianistic writing is curiously linked with the white and black, the velocity very 'harpischordlike', the figurations of Couperin. Florence Katz, who has already recorded Socrate, and all the melodies of Honegger as well with the same partner, possesses the style and diction appropriate to this little-known repertoire and linked to a tradition of French song threatened with disappearance. This young soprano takes on brilliantly the relay of one....." HUGUES CUENOD.

Shown above are Fred and Helen Bieltle, Board members of the Darius Milhaud Society. Mrs. Bielthe has designed many of the brochure announcements for Milhaud festivals.

The Cleveland Plain Dealer, in an article published on October 28, 1996 as part of the city's Bicentennial celebration, featured a picture of the Biehles on the front page, wearing hats made by Fred Biehle's father, August Biehle, for the 1926 Kokoon Club ball. August Biehle was a prominent local artist whose paintings were shown with others at a Bicentennial exhibit sponsored by the Cleveland Museum of Art.
In the ARSC Journal, Volume 24, No. 2, published in Fall 1993, an article with the title “Sound Recording Reviews” discusses late violinist Louis Kaufman as follows:

“Another great violinist who finally has been well served by the CD is Louis Kaufman. The result is a virtual cornucopia of historic concerto reissues, including the authoritative 1949 composer-led Milhaud Concertino du Printemps and Second Violin Concerto…….”

Recently made available is a CD, Cambria CD 1078, of works by various composers for violin and piano or violin and orchestra, performed by Louis Kaufman, violin. This CD includes a transcription for violin and piano of Milhaud’s Ipanema from the Saudades do Brasil, in which Mr. Kaufman is accompanied at the piano by Theodore Saidenberg.

SCORERS AVAILABLE IN CLEVELAND

Information received from Mrs. Ruth Lamm, who is in charge of the book store at The Cleveland Institute of Music, indicates that the store stocks a variety of Milhaud repertoire, including (subject to change):

PIANO: Caramel mou, Four Sketches, The Household Muse, Une Journee, Printemps I & II (three pieces in each book), Quatre romances sans paroles, Saudades do Brasil, Suite (1913), Touches blanches, Touches noires; piano-4 hands, Enfantines; two pianos, Scaramouche.

ORGAN: Sonate and Pastorale.

GUITAR: Brasileira (arr.) from Scaramouche.

STRINGS: violin and piano, 1st and 2nd Sonatas, Cinéma fantaisie (Le Boeuf sur le toit), Le Printemps; violin & harpsichord, Sonate; solo violin, Sonatine pastorale; two violins and piano, Sonate.

WINDS: Sonatine (flute/piano), Caprice (clar/piano), Danse (sax/piano), Concertino d’hiver (trombone/pc).


INSTRUMENTAL ENSEMBLE: Pastorale (oboe, clarinet, bassoon), Sonatine (violin/viola), Sonatine à trois (violin, viola, cello), String Quartets No. 8 and No. 9, and Suite (violin, clarinet, piano).

To order a Milhaud score, send your prepaid request to The Cleveland Institute of Music 11021 East Boulevard Cleveland, Ohio 44106

Many thanks to those who contributed information for this issue. They include, among others: Madame Madeleine Milhaud, Allen Arnold, David Bernstein, Marguerite B. Campbell, Frank Caputo, Willem de Vries, Francine Bloch Danoën, Patrick Ferrau and Marie Wabbes, Gerald Hugon, Elliott & Elizabeth Hurwitt, Annette Kaufman, Ursula Korneichouk, Theodore Presser, Eda Rejan, Marion Ross, Jens Rosteck, Tony Scalfite, Onnie Taylor, Mary Tooze, Mary Walsh, Virginia Waring, Nick Wijns.

CONCOURS DARIUS MILHAUD

Announcement was made on December 2, 1994 that the Ecole Darius Milhaud in Gif sur Yvette, near Paris, would sponsor an annual competition in the name of Darius Milhaud, with Madame Madeleine Milhaud as Honorary President. The first concours took place on four days: Saturday and Sunday, March 25 and 26, and April 1 and 2, 1995. The first competition was for pianists and was held at La Benerie (Limours) in a concert hall seating 300 people. The laureates gave a concert on April 9, 1995 at Gif sur Yvette.

The concours rules are interesting: it is open to all pianists with no age limit; all works are performed from memory and without repeats; musicality and style are judged along with technique; use of photo copies of scores is forbidden; if a candidate plays music not on the list, that person will be heard but not judged.

There were eleven levels to be judged, from Introductory, through Beginner I and II, Preparatory I and II, Elementary I and II, Medium I and II, to Superior, and Excellent. A repertoire choice list for each level included pieces by Milhaud as shown below:

Beginner II, “La nouvelle dent” and “La Reecrération” from Accueil Amical

Preparatory I, “Le Jeu” (Les Contemporains, vol. 1)

Superior, “Caramel mou”

Excellent, (required) Saudades do Brazil, nos. 4, 5, 6

When the Darius Milhaud Society is able to learn details of the Concours Darius Milhaud for 1996 and 1997 (which we have been told was successful), we shall report the information in the 1997 Newsletter.

BOOK REVIEW

Conversations with Madeleine Milhaud by Roger Nichols. Reviewer unnamed.

“Darius Milhaud was a member of ‘Les Six’, that highly prominent and fashionable group of Parisian composers of the 1920s. The Milhauds played an active part in the musical, cultural and social life of Paris at that time and later, numbering Cocteau, Dufy, Diaghilev, Satie, Stravinsky, and Ravel among their friends.

“In Milhaud’s own autobiography, My Happy Life, the references to Madeleine were tender but few. In these conversations she views the same life of interest and contentment ‘from the distaff side’......and in these conversations with Roger Nichols she reveals herself as a highly spirited and determined woman in her own right.”
Images Musicales is the title of a booklet published for the Montmartre Museum in Paris by the Société d'Histoire et d'Archéologie Le Vieux Montmartre. The Museum Montmartre hosted an exhibition of artifacts from March 1-May 31, 1995 concerning important musicians who had lived in the neighborhood, including Jolivet, Milhaud, Honegger, Casadesus and Satie. The Darius Milhaud Society is very grateful to have received an archive copy of this catalogue from Madame Madeleine Milhaud.

The Introduction, by Pierre Petit, includes the following remarks:

"Montmartre, should not be 'Mount of Martyrs' but 'Mount of Muses'. For almost two centuries the highest of Parisian hills has attracted an unceasing number of artists across all disciplines who came to find both calm and inspiration. In any case, it is an area that can boast of having welcomed the most musicians and composers to such a vibrant and intense artistic life in such a confined space. That is why this exhibition renders homage to all the creators who, at different times, have come to nest at the foot of Sacré Coeur. "

"......three members of the famous Groupe des Six spent all their lives in the area. [For] Darius Milhaud, like Arthur Honegger, I understand that it was not at all a question for them, to consider going to live elsewhere than in this magic zone....""

The booklet devotes a page to an extract from the remarks Henri Sauguet had made during a conference held at the Museum Montmartre in January 1986:

"Montmartre has forever been populated by musicians as well as by painters and paintings. It is right to think that both have been created by this hill which raises its harmonious lines above Paris, that it awakens, surveys, crowns [the city], smiling and passionate. Berlioz lived there when it was still only a suburban countryside; in his country house he sheltered his dramatic melancholy; Erik Satie, dressed in velvet, with a large artistic hat on his head, lodged in a very small room on the rue Cortot, his 'cupboard', he said, from which escaped his svelt and fluid melodies that he played as a pianist a little bit later, at the Chat Noir [a nightclub] near the Boulevard de Clichy, which should be named the Boulevard of Musicians (there are so many other Clichys: the place, the street, the avenue, the cul-de-sac, the city ...) There lived from one end to the other, Arthur Honegger, Darius Milhaud, Gustave Charpentier, Jacques Ibert, Henri Sauguet, with neighbors around them like Roger Desormières, Inghelbrecht, Georges Auric; André Jolivet was born a Montmartrois, Olivier Messiaen lived there for a time; Arthur Rubinstein, still a bachelor, beribboned his house with his breathtaking scales and his garden on the rue Ravignan! "These are only a few names among so many other artists, composers or intrumental virtuosos, violinists, pianists, singers, flutists, accordionists, guitarists...

"Most of them met at the end of the afternoon, in a café at the Place Pigalle, bustling with their professional conversation, so close to the charming theater on the Boulevard Rochechouart, the Trianon Lyrique, which became a cinema, where so many of the works in the repertoire of the Opéra-comique and the operetta, were presented. So close also to the Théâtre de la Cigale, which, thanks to Count Beaumont, after having been for a moment a place of artistic premieres by the avant-garde under the title Soirées de Paris - metamorphosed what had been a music hall into a theater of art before it became in its turn, another cinema. Most of the cabarets whose sentimental or satiric songs were going to tour the world have disappeared: le Chat Noir, Le Cabaret Bruant, le Ciel et l'Enfer... Only the Moulin Rouge continues the old glory of the rejuvenated can can and tempts the sleeping temple.

"Since the day when, for the first time, I came to live on Montmartre's Boulevard de Clichy some sixty years ago, much has changed: what was still a periphery a little countrified has been integrated into the city itself and nothing is the same. But of this end of the world that the old Montmartre was, under the top of the hill, there remain its narrow little streets, its secret gardens, its adorable museum, its hanging vine. One can still walk alone far from this mound invaded by the bright-colored crowd of tourists who gravitate around the camping painters with their easels in this privileged place, the full length of the week. Then, in the miraculously preserved silence, one can hear an echo, murmured by the rhythm of shivering leaves, punctuated by the grave and noble accents of the bell of the basilica of Sacré-Coeur, one can hear all this music written and played by musicians who succeeded all along the generous flanks of the Hill, home of the arts, muse and music, celebrated by all her inspired songsters."

Another article, by B. Jego, pp. 15-18, concentrates on a general summary of Milhaud’s operas.
**SOME BOOKS IN PRINT**

**PARIS MODERN: THE SWEDISH BALLET 1920-1925**

This book by Nancy Van Norman Baer, published in 1995 by the San Francisco Fine Arts Museums in conjunction with the exhibit held from July through September at the California Palace of the Legion of Honor, contains much information about the ballets mounted in Paris during the years when Rolf de Maré bankrolled the company and Jean Börlin was star choreographer and dancer. Adorned with many color photographs thought to have been lost until they were rediscovered in a trunk in Sweden long after the demise of the Swedish Ballet, the book is not only very beautiful but also full of information about the company, the commissions for music, the costumes, sets and more. Milhaud’s music for *L’Homme et son désir, La Création du monde* and *Les Mariés de la Tour Eiffel* (a collaborative work by five of Les Six - without Durey) were all set on the company with great success. The book includes pictures from all three productions: the set designed by Audrey Parr for *L’Homme et son désir* and both set and costumes designed by Fernand Léger for *La Création du monde*, as well as Jean Hugo’s costume designs for *Les Mariés de la Tour Eiffel*.

**SATIE REMEMBERED**

*by Robert Orledge, with translations from the French by Roger Nichols*

Published in 1995 by Amadeus Press in Portland, Oregon, Reinhard G. Pauly, General Editor, and part of a series, this book consists of interviews or writings by the artists, many of whom were colleagues and friends of Darius Milhaud and who also were acquainted with Erik Satie. There are many amusing and interesting stories concerning the habits and activities of the somewhat mysterious and thoroughly eccentric Satie. The book also contains two interviews with Madame Madeleine Milhaud by Roger Nichols, one in 1987, the other in 1993. In *Notes Without Music* Milhaud describes the 1920 experiment he made with Satie in the writing of “furniture music”, unsuccessful because the audience refused to ignore the music, but Milhaud says, (p. 153-4) “.....Satie was right: nowadays, children and housewives fill their homes with unheeded music, reading and working to the sound....in all public places.....customers are drenched in an unending flood of music. Is this not ‘musique d’ameublement’, heard, but not listened to?”

Among other remarks, Mme. Milhaud said (pp. 191-193), “....I don’t think Satie had any influence on Darius, musically speaking. I have the impression that there was a sort of relationship.....I think he behaved as if he were his godfather, more than being his much younger friend. But Darius had a great admiration for Satie’s honesty and rigueur.....”

**LES BALLETS SUEDOIS, 1920-1925**

This book, produced in March 1994 by Louis Vuitton for the National Library-Museum of the National Opera of France, was written by Erik Näslund, Director of the Stockholm Dance Museum, and contains many color reproductions and a chronography of the ballets mounted in Paris as well as a preface by Princess Christina Mme. Magnuson, Honorary President of the Society of Friends of the Museum of Dance. She wrote: “Cultural and political relations between France and Sweden.....are the object of important manifestations in Paris this spring of 1994. The exhibition ‘The Swedish Ballet, 1920-1925’ shows how these close relationships are pursued in our century. Few examples better illustrate how these contacts between two countries can be realized. The direction, the choreography and the dancers came from Sweden, France contributed the painters, composers and poets. Thus the Swedish Ballet during its five intense years of activity in Paris was a crucible of the avant-garde whose impulses were to have prolonged effects for the future. Only in recent years has the impact of the Swedish Ballet and its total art appeared so clearly.

It is a particular joy that this exposition has been realized by the Museum of the Opera - Rolf de Maré, founder and director of the Swedish Ballet had in 1932-1933 founded the first archives and museum of dance in the world - the International Archives of Dance, in Paris. At the end of the forties Rolf de Maré gave half his collections to the French State, which placed them in the Library of the Opera. The other half went to Stockholm, where it formed the basis for the Museum of Dance which opened in 1953.

“The present exhibition is a new example of the concrete exchanges between our countries.....we hope [it] will contribute to better acquaintance with these short but fertile years in the Franco-Swedish history of dance, art, theater and music.”

Above is the design in red, gold, ivory and black, of the program cover designed by Fernand Léger for use by the Swedish Ballet in 1923.
ROSTECK DISSERTATION PUBLISHED


An article from the dissertation was published in the International Journal of Musicology in German, with an English summary preceding the text. Editor Peter Lang’s representative in the U.S. can be contacted for off-print copies.

Dr. Rosteck’s article on operas of Les Six that includes discussion of critical performance reviews, aesthetic conception of the works, political background and libretto problems, includes Milhaud’s opera Maximilien and has been accepted by the co-editors of the International Journal of Musicology. Dr. Rosteck expected publication to occur in 1996.

On April 18, 1996, Dr. Rosteck took part in an all-Milhaud concert in Heinrich Heine Haus in Paris, when he discussed the program presented by Györgyi Dombrádi, mezzo-soprano with Lambert Bumiller, piano. These performers programmed a veritable festival of Milhaud performances from February 1992 through May 1996. The Darius Milhaud Performance Calendar will give performance details. Recording of repertoire from these concerts is under way.


The Darius Milhaud Society thanks Mrs. Eda Regan for sharing the information on pp. 285-288 of this book, which contains statements by Ernest Bloch, Darius Milhaud and Castelnuovo-Tedesco concerning their Jewish heritage. A long quote from Milhaud’s Notes Without Music, begins, “I am a Frenchman from Provence, and by religion a Jew.” Ms. Heskes quotes Milhaud’s brief history of Jewish settlement in southern France, from the time when Marseilles was founded and the Jews came as traders, the medieval era when King René forced conversion of many Jews to Christianity by threat of exile, and his account of the friendship of Carpentras Jews with the popes in Avignon. Milhaud discusses Hebrew-Provençal jargon, the resemblance in pronunciation of the liturgical Hebrew in the Provençal rite to Sephardic or Latin Jews but with a slightly different service. Ms. Heskes then discusses Milhaud’s works that have a Jewish context.

BRONISLAV NIJINSKA
A Dancer’s Legacy

This book by Nancy Van Norman Baer, published by the Fine Arts Museums of San Francisco, discusses Le Train bleu, Milhaud’s 1924 ballet commissioned by Diaghilev for the Ballets Russes and says in part:

“In January 1924 Diaghilev invited Jean Cocteau to Monte Carlo to watch rehearsals of the Ballets Russes and discuss ideas for new ballets.....Whether the impresario commissioned the libretto for a ballet to showcase the athletic prowess of Anton Dolin, or whether Cocteau, inspired by the dancer’s rehearsal room acrobatics, wrote it on his own, is not clear. What is certain is that Dolin’s youth, energy, and athleticism moved Cocteau to create his last Diaghilev ballet. This he first titled Le Beau Gosses, then Les Poulpes, and finally, Le Train Bleu - after the express that rushed the beau monde of the 1920s from Paris to the Côte d’Azur.

“Darius Milhaud.....at Cocteau’s suggestion was commissioned to write the music for the production. Diaghilev asked Milhaud to compose a light, frivolous score in the manner of Offenbach, using the styles and rhythms of popular music-hall songs of the mid-nineteenth century. Sculptor Henri Laurens was commissioned to design the setting - a bathing beach - and couturière Gabrielle Chanel to dress the dancers. The ballet, with choreography by Nijinska, would premiere during the company’s May-June season in Paris.

“Cocteau’s scenario, which dictated the sport and gymnastic themes of the ballet, contained written details about the staging that served as Nijinska’s choreographic framework....Dolin’s unique ability to imbue acrobatic technique with a classical ballet plastique enabled Nijinska to incorporate into Le Train Bleu movements new to the classical vocabulary...."

[Ms. Baer goes on to describe the movements and costumes for the various solo dancers.]

“In his libretto Cocteau outlined an unusual slow-motion sequence that Nijinska visualized in her choreography.....[when] an imaginary airplane flies over the heads of the bathers. Nijinska spotlighted the action by deliberately slowing the pace of the choreography, even as the musical tempo accelerated. Arrested gesture, a borrowing from contemporary cinema, dramatized the apparition’s novelty and modernity.....”

CHAMBER MUSIC
An International guide to Works and Their Instrumentation

A compilation by Victor Rangel-Ribeiro and Robert Markel with computer program by Glenn Babakian, published in Facts On File, N Y & Oxford, 1993, with lists of works by Milhaud (very limited) and other composers that includes year composed, duration, instrumentation and publisher. Of value as a reference.