than of communicative immediacy. Composed for performance at the Colorado music center where the Milhauds spent so many summers, the work is scored for nine instruments: four woodwinds and four strings, with the addition of a trumpet. In the first movement the strings gravitate toward the tonality of C major, while the tonal axis of the winds is E-flat major. The movement contains two symmetrical halves, and the trumpet is used to articulate this main division, as well as the subdivisions within each section. The second half is characterized by an exchange of tonalities and melodic material between the two instrumental blocks. The second movement, marked "Souple et printanier," is arranged according to a similar two-part plan. The texture is flexible and delicate, and the trumpet is important melodically. The third movement has a three-part ABA form, and the fourth starts off with a series of melodic ideas which are then reversed, crab fashion, halfway through. The last movement superimposes two four-voice fugues. The one played by the winds is in $\frac{6}{8}$ meter and returns to the E-flat tonality of the first movement, while the string fugue, in $\frac{2}{4}$ meter, also returns to its original key of C major. In the final stretto, there is a certain interchange of melodic material between winds and strings. Throughout the movement, the trumpet sings forth in augmentation the themes of the two fugues. The construction of this work, with its vivid instrumental coloring, is very clearly projected. One can compare it to a beautiful stained-glass window, when the sunlight makes each pane of different-colored glass glow intensely.

Symphonic Music

Up to 1938 Milhaud's efforts were mostly divided between the composition of dramatic works (operas, ballets, and incidental music) and chamber music. A few concertos and other pieces using a large orchestra diversified this pattern. He had without question thoroughly mastered the skills of orchestration and had developed his own very special concept of sonority, which was in distinct contrast to the use of instruments for highly coloristic effects that had characterized the impressionist period. However, with the exception of a sparkling *Serenade* (1920), the *Suite provençal* (1936), and the second *Suite symphonique* (1919),these last two adapted from some of his best incidental music (*Bertran de Born* and *Protée,* respectively), he had written virtually no independent symphonic music. Within the sum total of his musical output, he viewed symphonic writing as something he would do only when he had reached full maturity, and therefore he had decided to wait until he turned fifty. Like his decision to compose only eighteen string quartets, this attitude reflected the way he considered his music a totality and a conscientious, orderly statement. Technical ability had noth-

ing to do with his decision to wait. Rather, he felt very strongly the responsibility of continuing the great symphonic tradition. He knew that he had to reshape it in a way that reflected his own musical values and at the same time transcended mere personal whim.

For the great nineteenth-century masters Beethoven, Schumann, and Brahms, and even for César Franck and for Mahler, a symphony was both dramatic and psychological. It was dramatic in the way that a literary work is dramatic—that is, it realizes the consequences of an action, or actions, taken. In the case of music, action is represented by themes, and dramatic development by the development section of sonata form, with its intertwining and juxtaposition of thematic material. In addition, the dramatic quality of the music was also a reflection of a composer's view of psychological struggle, as witness Mahler's symphonies and Richard Strauss's tone poems. The tradition was even prolonged in the twentieth century by Schoenberg and Berg, in whose music symphonic development dominated theatrical implications.

Milhaud venerated this great epoch of German symphonists, with the exception of Brahms and Bruckner. His favorites were Beethoven and Mahler, and also the tone poems and operas of Richard Strauss. He loved *Wozzeck* and *Lulu* and Schoenberg's Five Orchestral Pieces, but it was not his temperament to compose in the same manner. It must have taken him years of thought before he discovered just what means to use in continuing the symphonic tradition without emulating the Romantic period form which had so admirably served and dominated an entire century of musical creativity. Therefore, it was not until 1939, when an invitation came from Chicago to write a work in celebration of the orchestra's fiftieth anniversary, that he felt ready to embark on the series of twelve symphonies that were to occupy him between 1939 and 1961.

In both form and content, these works represent a distinct break with the nineteenth century. In their lack of dramatic intensity, they are closer in spirit, though in neither form nor style, to Haydn and Mozart. They also use the device, not untypical of Mozart, of grouping a succession of melodic ideas into one thematic block, and they reject the Romantic period concept of juxtaposing two themes in strong psychological and dramatic contrast. Beethoven's music acts; Mozart's flows. Using, of course, a strictly twentieth-century vocabulary, Milhaud found Mozart's model particularly compatible with his own temperament as well as with the age in which he lived.

One can observe a certain analogy in literature. In France the nineteenth century was the era of the novel, be it adventurous, sociological, or psychological. Whether written by Alexandre Dumas, Flaubert, Stendhal, Balzac, or Zola, the novel related a series of events involving various people. In the course of the story, these per-

sonalities would confront one another. First would come the initial meeting, then the development of a complex interrelationship, culminating finally at a point of greatest tension. After that there would be a conclusion, which usually embodied a certain feeling of relief. What was true for French literature applied equally to the writings of Thackeray, Goethe, and Dostoevski. In sum, the form of the novel was a kind of exposition, development, and coda.

Turning, by contrast, to the works of André Gide, such as *Le voyage d'Urien* (1892) and *Paludes* (1895), and to Guillaume Apollinaire's *Le poète assassiné,* one finds that these are no longer novels of action. Rather, their chapters reflect states of mind that remain static, rather than being points of departure for psychological evolution. Milhaud's symphonies are to their romantic counterparts what such works of Gide and Apollinaire are to the Romantic novel. Because Milhaud's art is primarily melodic, development of material was not congenial to him. Rather, he preferred to unfold a series of constantly new melodic ideas, either similar or contrasting. He used these in repetition, juxtaposition, superimposition, and retrograde motion, in animated, but nondramatic, interplay. Each symphonic movement portrays a different state of mind but makes no attempt to translate attitude into action. Moments of dramatic development are very rare.

Another characteristic of these symphonies is their use of a full range of instrumental sonority. Widely spaced distribution of melodic material is necessary so that the various thematic ideas can be clearly differentiated. Technically speaking, the instrumental parts are not particularly difficult, with the exception of the violin parts, which are often written in a very high register and are full of rapid passage work. Absolute clarity, particularly in the strings, is essential to the projection of this music. It is also extremely important, as well as quite difficult, to assign just the right degrees of intensity to the various instrumental groups, so that the thematic ideas come through in proper balance. Obviously, a conductor must understand all these basic concepts and an audience must be able to divorce itself from nineteenth-century expectations to appreciate these works fully; and one can pass judgment on them only if one has been privileged to hear a truly well-conceived and well-executed performance. The difficulty in regulating balance, as well as the novelty of approach and vocabulary, have made conductors shy away from programming Milhaud's symphonies. One is tempted to wonder whether electronically controlled performance might not be the answer.

* * *

For a detailed analysis of the twelve symphonies, one should turn to Ralph James Swickard's study (R. J. Swickard, *The Symphonies of Darius Milhaud: An Historical Perspective and Critical Study of Their*

Music Content, Style, and Form, Ph.D. diss., University of California at Los Angeles, 1973). A conductor who wishes to perform these pieces will find Swickard's thesis indispensable, but for the purpose of the present book, a brief summary is sufficient.

Basically, the organization of the symphonies is much like that of the string quartets. The first movements generally consist of an exposition of several successive ideas; these ideas are then reworked according to various contrapuntal formulas and are finally restated as in the opening section, only in a different sequence and often with an exchange of tonalities. The slow movements are frequently in three-part "song form;" the scherzo is replaced by an interplay of contrasting material, either capricious or mysterious in mood; the final movement tends to be a fugato or free fugue. The movements rarely receive classic tempo designations, but are instead suggestive of moods: Pastorale, Mystérieux, Avec sérénité, Tumultueux. Sometimes mood and tempo designations are combined: Vif et cinglant, Lent et doux, Joyeux et robuste. A brief review of the twelve symphonies will show how they fit into the composer's total output.

Milhaud anticipated by three years the date he had planned to begin work on a symphony. But that is of no importance, for when he received the commission from the Chicago Symphony Orchestra, his philosophy, as well as his technique, had come to full fruition. He had thoroughly mastered the problem of maintaining tonal clarity within the framework of polytonality, and to this end he had definitely decided that his melodies must be diatonic rather than chromatic.

The first performance of his *Première symphonie* took place on 17 October 1940 and was attended by the composer, who was able to come to the United States during wartime largely on the basis of the invitation from Chicago. American musicians immediately grasped the distinctive characteristics of the music. Swickard points out the surprisingly broad range of emotions that are translated into music in this piece, and Aaron Copland described some of its expressive components as follows: "A violent dramatic and almost brutal mood, a relaxed mood of almost childish gaiety and brightness, and a tender and nostalgic sensuousness." The lively contrapuntal style and simultaneous presentation of contrasting ideas was remarked on. Stravinsky said later to Robert Craft that, when he heard Milhaud's music, he was reminded of two bands playing on opposite sides of the Piazza San Marco in Venice. Leland Smith has noted "the appearance of various musical fragments or modules during the reprise sections and has found that these fragments are often arranged quite arbitrarily, though always with artistry and good taste. Such musical units," he wrote, "might be referred to as 'musical quanta' purposely so treated to contribute variation to the compository procedure."

The first movement of this symphony is marked "Pastoral." The second is a kind of scherzo, with a fugato acting as a trio section. The third is based on a somber, chorale-like tune. The animated finale starts with a folk-tune type of melody in $\frac{4}{4}$, which is followed by a gigue; and at the end the various melodic ideas are joined in an animated conclusion.

Four years separated the first two symphonies. During that period Milhaud worked on *Bolivar,* several concertos, the sonatas for viola and piano, and *La muse ménagère.* Begun in September and finished on 7 November 1944, the *Deuxième symphonie* was dedicated to the memory of Nathalie Koussevitzky and was given its first performance by Serge Koussevitzky on 20 December 1946. Virgil Thomson termed it "neo-Romantic" and described the movements in terms of their expressive content: "In this work we have Milhaud in three characteristic moods—the pastoral, the serene, and the jubilant. The second and third movements are, in addition, devoted to mystery and pain. The latter achieves an intensity of expression in the vein of dolor that is unusual to this composer and rare in all of music. The jubilant finale Alleluja is also a striking piece of discordant writing and in every way invigorating."

Between the second and third symphonies Milhaud composed the *Suite française,* the second concerto for violin, the second for cello, the third for piano, the ballet *The Bells* (inspired by Edgar Allan Poe), and several vocal and instrumental works. The *Troisième Symphonie,* subtitled "Te Deum," adds a chorus and was composed in 1946 at the request of Henri Barraud, then director of the music department of the Radiodiffusion Française. Barraud wanted a work to commemorate the victorious ending of the Second World War. The first performance took place on 30 October 1947, under the direction of Roger Desormière. The first movement is entitled "Fièrement." In the second, "Très recueilli," a wordless chorus interacts antiphonally with the orchestra. This section never fails to produce a striking effect on the audience. The "Te Deum" of the last movement is based on the text that was for a long time attributed to Saint Ambrose, bishop of Milan, but which is now thought to have originated with Nicetus, bishop of Remisianus (Nish, in Yugoslavia) around 550 A.D. As usual, critical response to this work was divided down the middle, between enthusiastic prose and invective—another illustration of the fact that Milhaud's music disturbs the listening habits of some people, while speaking directly and easily to others.

The fourth symphony followed the third by eight months. In that brief period Milhaud had completed the great *Service sacré pour le samedi* and the concerto for marimba and xylopohone. He wrote the *Quatrième symphonie* in 1947 on the ship that was taking the Milhaud

family back to France for the first time since their wartime exile. It was orchestrated in Genval, near Brussels, and at Aix. Written to commemorate the Revolution of 1848, it was first performed at the Théâtre des Champs-Elysées in Paris on 20 May 1948. Milhaud himself conducted, replacing Roger Desormière, who was unable to be present. Unlike his other symphonies which portray moods, this one alludes to historical events. It embodies, as does his cantata *Mort d'un tyran,* the composer's hatred of injustice. The orchestra, which makes extensive use of wind instruments to represent the crowds in the street as well as the marching of troops, includes three flutes, three oboes, four clarinets, two saxophones, three bassoons, four each of horns, trumpets, and trombones, two tubas, and five percussionists, as well as the usual strings.

Five years later his fifth symphony made its appearance. In the interim, several important works had been produced: the fourth piano concerto, the concertinos *Eté* and *Automne,* the last five quartets, and the opera *David.* The *Cinquième symphonie* was commissioned by the Italian radio, RAI. It was written at Mills College in 1953 and was first performed in Turin in November of that year, with Milhaud as conductor. The double indications of the four movements illustrate Milhaud's most typical choice of mood designations. As usual, the slow movement is the most important of the four. Several critics have pointed to the virtuosity of the orchestral writing. The structure is based this time not on melodies, but on a collection of short motives. Alfred Frankenstein, who responded appreciatively to this work, described it in the *San Francisco Chronicle* as creating "paradoxically an impression of thickness and lightness"; while Alexander Fried, who was not attracted by it, wrote in the *San Francisco Examiner:* "In its coolly objective anti-rhetorical spirit, the music did have a kind of refreshing, almost sardonic crackle that was not without tone-texture. . . . Mainly this *Fifth* seemed made to order and even trivial." The two opinions illustrate the typical dual reaction that Milhaud's music evoked throughout his career.

Two years later, after completing *Le château de feu,* the *Concertino d'hiver,* the *Suite campagnarde,* and two concertos, Milhaud composed his *Sixième symphonie.* It was dedicated to the memory of Serge and Nathalie Koussevitzky and was performed in the year in which it was written, in October 1955, for the seventy-fifth anniversary of the Boston Symphony orchestra, Charles Munch conducting. The departure from tradition of the slow-fast-slow-fast sequence of movements added to the general dismay of the critics. Some of them liked the slow movements and disliked the fast ones. With others it was just the reverse. On the whole, though, they concurred in one opinion: the piece didn't appeal to them. In retrospect, this hostile reaction seems puz-

zling. However, it was much the same with Stravinsky; as each of his new works came along, it seemed to go off in a new direction from the ones preceding it, which confounded the commentators. In general, novelty of musical language, form, and content is met with something less than enthusiasm. Even Mozart, and certainly Berlioz, could bear witness to this state of affairs!

The seventh symphony followed the sixth immediately and was dedicated to the Orchestre Symphonique de la Radio Belge and its conductor Franz André. It was performed by that group in September 1955. It is a short work comprising three movements, and in general it was not well received. Commentators found it obscure, even chaotic. Swickard, however, points out certain remarkable qualities in the slow movement:

> Though constructed as a fugue, the fugal procedure is not always fully recognized on first hearing, owing in part to the subject being presented by pairs of instruments passing the material alternately back and forth. The subject often seems obscured, also, by the surrounding contrapuntal activity. At times rather foreboding in its general sonority, the music reaches a great climax at the midway point; following that, the material becomes abstruse and complicated, with rather odd dissonances engendered by various combinations of heterogeneous counterpoint.

After finishing the seventh symphony, Milhaud produced his fourth quintet, the *Aspen Serenade,* and a sonatina for piano. The *Huitième symphonie* was commissioned by the University of California at Berkeley and had its first performance there in 1958 by the San Francisco Symphony Orchestra conducted by Enrique Jorda. Smetana sang of the Moldau; Milhaud celebrated his river, the Rhône. He portrayed its progress from its source in the Rhône glacier, its sojourn in Lake Geneva, its majestic journey southward, and its final passage through the Camargue before emptying into the Mediterranean. The music evokes the various aspects of the river without trying to be programmatic, except for the subtitles: "Avec mystère et violence," "Avec sérénité et nonchalance," "Avec emportement," and "Rapide et majestueux." One suspects that these reflect the composer's moods as well as those of the river. The title page of the eighth symphony designates it as being in the key of D, and the polytonal writing all seems to refer to this tonal center and to be an extension of it. Of all the symphonies, this is the one most frequently performed. Audiences find it more accessible than the others, perhaps because of its programmatic allusion.

Two and a half years later Milhaud wrote in rapid succession and within a six-month period his ninth, tenth, and eleventh symphonies. Meanwhile, he had composed *Fiesta,* the third violin concerto, a con-

certo for oboe, a *Symphonie concertante,* and his *Sextuor à cordes.* It seems that his creative drive increased as he grew older. All three of the above-mentioned works were composed in Paris in 1959–1960. The performance of the *Neuvième symphonie,* commissioned by the orchestra of Fort Lauderdale, Florida, was an unqualified disaster, in large part because the orchestra was not up to it. The *Dixième symphonie* was commissioned to celebrate the centennial of the founding of the State of Oregon and was first performed in Portland on 4 April 1960 with Piero Bellugi conducting. The clearly perceivable structure of this work has earned it a number of performances in London, Paris, Brussels, and Prague, as well as in the United States. It became a favorite of Josef Krips, who played it first in San Francisco. Later, when it was performed at Lincoln Center in New York, the critic Richard Freed wrote in the *New York Times:*

> The sunny exuberance of the *Suite provençale* danced through the first movement. The two succeeding ones, aptly marked "Expressif" and "Fantasque," were alive with a freshness and inventiveness. The virtuosic use of winds and percussion in those movements was particularly imaginative. If the finale was the weakest part of the symphony, it was nevertheless an adequate end for a diverting work that should take its place in the repertory so far denied to its nine predecessors.

Critical response was similarly enthusiastic in Prague and Paris.

The dedication of the *Onzième symphonie* (1960) reads as follows: "Commande de la Dallas Public Library et du Dallas Symphonic Orchestra." Paul Kletzky directed the first performance in Dallas on 12 December 1960. Specially designated "en Do," this work, as others written in later years, stressed the essentially tonal quality of Milhaud's conception and served to distance him further from the atonality which had become so fashionable that even Schoenberg tried to shed the label. On the whole, the eleventh symphony has been well received in the United States, as well as in Paris and Brussels. The passionate nature of its first and third movements justify its subtitle "romantique."

One year later Milhaud terminated his series of symphonies with the composition (in June and July 1961) of his *Douzième symphonie.* That year also saw completion of *Aubade,* the sonorous *Funerailles de Phocion,* a violent *Cantate sur des poèmes de Chaucer,* the *Cantate de l'initiation,* and a *Concerto de chambre pour onze instruments.*

The "Rurale" symphony, commissioned by the University of California at Davis and performed under the direction of Enrique Jorda, recognizes by its title the great contribution made by that campus to the development of agriculture. One can imagine the chord that this concept struck in the heart of a native of Aix, who so loved the countryside and all growing things. Also in Milhaud's mind was the epigram

by La Rochefoucauld: "The temperate life of a happy person results from the calm disposition with which he is fortunate enough to be endowed."

Milhaud's publisher decided that twelve symphonies was a sufficient number to carry in his catalogue. However, commissions kept coming from Europe and America, and the long period of symphonic preoccupation had opened vistas that were not easily disregarded. To avoid confusion, Milhaud decided to name his subsequent symphonic works after the locality that gave him the commission. They were also brought out by a different publisher. Composed between 1965 and 1972, some of these "Musiques pour . . ." were for full orchestra, others for chamber orchestra. Among those for full orchestra are the "Musiques" for Prague, Indiana, New Orleans, and San Francisco. More quintessential, compact, and often more audacious than the symphonies, these works have not been frequently enough performed (or recorded) to make it possible to form an idea of their place in Milhaud's total body of works.

Concertos

Throughout his career, Milhaud enjoyed writing works for solo and orchestra, and he responded with pleasure to the requests of virtuosi. Between 1920 and 1969 he wrote five piano concertos; two concertos, a suite, and a concertino for two pianos; three concertos and a concertino for violin; two concertos and a concertino for viola; two concertos for cello; and a series of concertos for various instruments, including clarinet, oboe, harp, clavecin, percussion, marimba and vibraphone, and harmonica, as well as one for flute and violin, a concertino for trombone, and a *Symphonie concertante* for the instruments that had not been used in individual concertos—that is, for trumpet, horn, bassoon, and contrabass. There were also numerous pieces for solo instruments and orchestra including such works as *Le carnaval d'Aix* (piano), the *Cinéma-fantaisie* (violin), and the *Suite cisalpine* (cello).

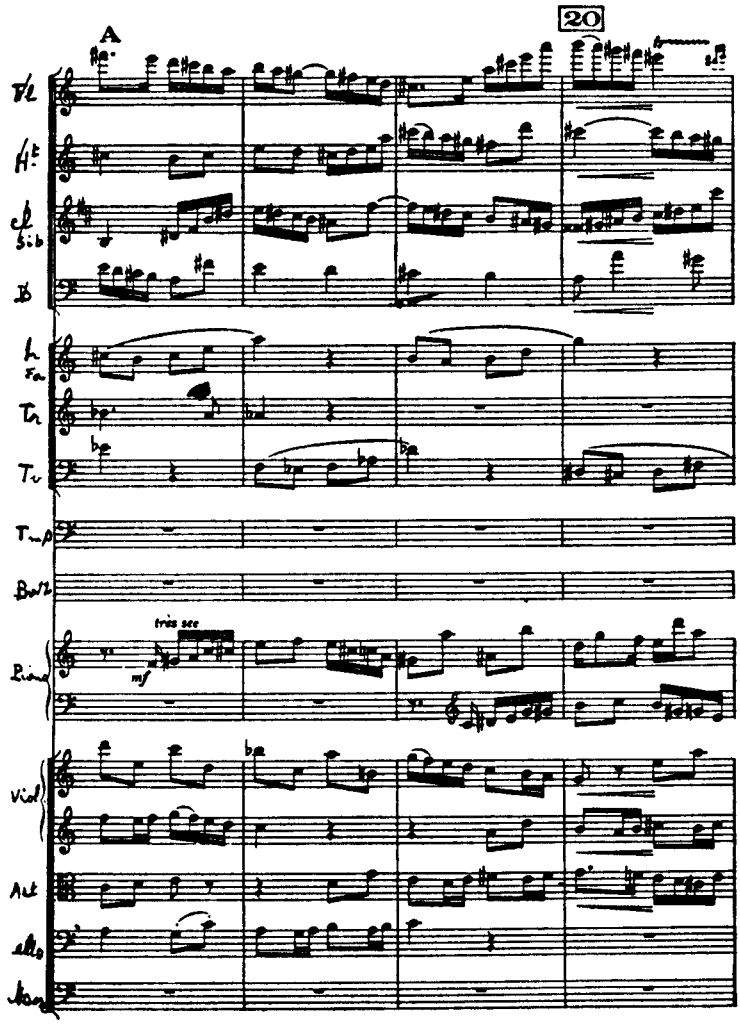
Soloists appreciated Milhaud's knowledge of the capabilities of various instruments, and as a result he received many commissions. Most of the resulting works were intended as showpieces for the performers and are therefore quite difficult. In purely expressive terms, the best are the first piano concerto, the second violin concerto, the second for two pianos, the percussion concerto, and the one for flute and violin. Most frequently performed are the violin and the percussion concertos and the four concertinos that constitute a cycle of the seasons: Spring

(violin), Summer (viola), Autumn (two pianos), and Winter (trombone).

Modern concertos do not receive the frequent performances that many of them deserve. That is not the fault of the performers, as witness the number of works that have been recorded, but rather of a public that is more interested in hearing star performers than in coming to terms with the challenges of a new composition. Most audiences think of music in terms of execution, rather than content, and for this reason concert managers, who must keep an eye on box office receipts, almost always require soloists to repeat the tried and true repertory, so that the public can engage in its favorite pastime of comparing performers. Sometimes, to the concertos of Liszt, Brahms, Tchaikovsky, and Beethoven, and more rarely Schumann and Mozart, are added works by Bartók and Berg. Very rarely does one hear Hindemith or Milhaud.

Let us quickly review Milhaud's concerto output. Among those for piano, the *Premier concerto* (1933) is pleasant and uncomplicated. The orchestral parts are very expressive, especially the part for three clarinets that starts off the first movement. Milhaud composed the *Deuxième concerto* in 1941 for himself to perform and therefore did not make it technically difficult. The music is sensitive and eloquent. The *Troisième concerto* (1946) is likewise an easily accessible work. In the *Quatrième concerto* (1949) the avalanches of unremitting sixteenth notes and the somber mood of the second movement, with its slow trombone theme, make a generally austere impression. The *Cinquième concerto* (1955) is the most brilliant.

Among Milhaud's other compositions for solo piano and orchestra, the *Cinq études* (1920) are especially deserving of a brief analysis. The piano has the principal role, but all the instruments of the ensemble are treated soloistically, and the strings are reduced; for example, there are only four stands of first violins. The first étude is agitated. In the piano part, fourths and fifths in triplet motion trace arabesques against a background of broader melodic lines, mostly carried by the orchestra. The second étude is delicately shaded. A tranquil trombone melody rocks gently back and forth against a shimmering background of winds. Then comes a third étude in which four different fugal subjects are simultaneously exposed: a four-voice one in A major in the woodwinds; a three-voice one in D-flat major in the brasses; a four-voice F major one in the strings; and, after sixteen measures, a three-voice polytonal one in the piano. All this is discreetly punctuated by the basses. The music glows, crackles, and ends with a magnificent dynamic climax (Ex. 8–18).



Ex. 8–18.

The fourth étude is also full of intensity. It starts pianissimo and gradually increases in volume. When it reaches its dynamic peak, the thematic material reverses itself and returns, crab fashion, to its point of departure, coming to rest on a high-pitched chord in the piano, which is reinforced by a single stroke on the triangle—the only one in the piece! In general the percussion instruments are used sparingly in this movement. The "Romantique" finale is a chromatic romp, sometimes suave and restrained, at other times punctuated by trumpet calls, and is propelled to a forceful conclusion by the addition of the gong's insistent beating.

Having fled Europe under the threat of war and finding himself on the edge of the American continent once again facing disaster as war clouds gathered over the Pacific Basin, Milhaud was in a somber mood in 1941. His first concerto for two pianos, like the fourth for solo piano, reflects this state of mind. It is a tumultuous work, beginning in a sort of frenzy, which subsides, grumblingly, into a funereal mood and finally ends on a note of transcendence. The high degree of tension makes severe demands on the performers. The rigorous tempo never relaxes; cascades of notes are unrelieved. Pianistic prowess is put to test by the forceful dynamics of the first movement, and the intensity of the keyboard writing also requires the orchestra to make use of its most brilliant effects. Special demands are placed on the brasses in the first movement, and in the slow movement, "Funèbre," winds and strings must play out above the brassy sonorities. The melodic material is completely carried by the orchestra, while the pianos envelop these themes with innumerable runs and ornaments. The combination of such contrasting elements endows this concerto with a very special color and intense expressiveness.

The *Deuxième concerto* for two pianos was written twenty years later (1965). The entire orchestra consists of four percussionists. One of the composer's first concerns was to put as much distance as possible between his work and Bartók's sonata for the same combination of instruments. The pianistic style has remarkable finesse. The arabesques of the two keyboard instruments weave a kind of tonal lacework, which the percussion instruments penetrate sometimes vigorously, sometimes subtly and poetically. The concerto starts off in sunny good humor, then tends more toward tenderness and solemnity, and finally ends with a free, lively rondo. The percussion instruments play an important role in the third movement, but appear only twice in the second, the first time as an exclamation point and then (as Jean Roy put it) "mysteriously, like steps that fade away into the sunset."

The *Concertino d'automne* (1953) for two pianos and eight instruments (flute, oboe, three horns, two violas, and cello) as Jean Damon has written,

> starts in the low register of the horns which diffuse a long melody through successive entrances of the other instruments. Then oboe, flute, strings, and pianos join, and the musical material expands into an opulent, vehement affirmation of the earth laden with promise. It seems as though wagons full of grapes, modeled in high relief, surge out of some antique frieze celebrating the solemn harvest of the vine. Then, as if to rejoice in the orgiastic birth of the young wine, flute, strings, and pianos join in a sparkling, heady divertissement. After the melodic and rhythmic intoxication subsides, calm returns, tinged with an aura of melancholy. It is winter that slips into the unkempt bed of Autumn.

The *Suite opus 300* for two pianos and orchestra dates from 1950, that fruitful period which produced the last quartets, the last two concertinos, and the *Cantate de proverbes*. It consists of a freely associated collection of five lively, entertaining pieces in the tradition of eighteenth-century dance suites; only here the classic dance forms have been replaced by the rhythms of the tango, samba, shimmy, and java. In the third movement, the java, the fugal subject moves from G to D, C, G, b minor, and f-sharp minor. At measure 103, the orchestra enters and repeats the same theme in retrograde. The fourth movement is a scherzo, the first an overture, and the finale a gigue, whereas the nocturne is reminiscent of a forlane.

Of the three violin concertos, the first and third are virtuosic displays pure and simple. The *Premier concerto* (1927) is not a remarkable work. It is full of difficult double stops and in general gives the impression of being a technical exercise. The third concerto, or *Concert royal* (1958), was commissioned by Queen Elisabeth of Belgium as a contestant's piece in the competition that bears her name, hence the Couperin-like title. Difficult as it is, the passage work is not merely scholastic, and the abstemious orchestral texture allows the soloist to shine.

The *Deuxième concerto* (1946) is by far the most successful. Musical values take precedence over mere virtuosity. Its breadth of ideas and expressive fervor place it among Milhaud's finest compositions. The first movement starts with an emotionally expansive introduction, which leads to a stirring march. The slow movement evolves gradually, unfolding its melodic material and alternating between passionate utterance and moments of the most exquisite tenderness. It is in all respects the center of gravity of the work. The finale, overflowing with rhythmic vitality, cheerfully concludes this particularly felicitous composition.

The delightful *Concertino de printemps* (1934) relates well to its title. Fascinating and brilliant, it is in constant motion up and down, back and forth, like a butterfly among flowers that finally disappears in a ray of sunlight.

The *Premier concerto* for viola (1929) was commissioned by Paul Hindemith, who first performed it under the direction of Pierre Monteux and later in Vienna with Anton Webern conducting. There are two versions; one, with full orchestra and the other, better one, with chamber ensemble. In the *Concertino d'été* (1950) the music basks in the heat of a midsummer afternoon, but, writes Jean Damon:

> It is not oppressive, torrid heat but rather the inviting warmth of a sunny beach bordered by lush vegetation and turgescent flowers. In fact, the work opens in an idyllic, lyric mood, the flowing viola line suggesting the swaying back and forth of a hammock. The brilliant intrusions of wind instruments

that punctuate this reverie are like flashes of sunlight through the leaves as the breeze rises and subsides. Soon, the mood changes to burning intensity, and the music breaks into a dance dominated by the masculine sound of the brasses. But gradually red changes to orange, where the horizon meets a turquoise sky. Little by little, infusions of mauve and deep blue usher in nightfall.

A *Deuxième concerto* (1954), more ambitious than the first, concludes this series for viola.

Of the two cello concertos, the first, written in 1934, is the shortest, with two typically good-natured fast movements separated by a slow one, which starts bitonally in a low range and rises slowly to the transparent upper registers, where it floats serenely. The *Deuxième concerto* (1945) has greater scope than the first, but again, the gaiety of the first movement is counterbalanced by the liveliness of the last, and the middle movement is all tenderness.

An oboe concerto presents the soloist in a quiet, delicate dialogue with orchestra, whereas one for clarinet, in four movements, evokes in certain places the spirit of the *Suite provençale.*

The famous percussion concerto was written in 1929. It is in a direct line with *L'homme et son désir,* the *Choéphores,* and *La création du monde,* works in which Milhaud assigned not only a rhythmic but also an expressive role to percussion instruments. In this remarkable composition one performer is called upon to exploit the entire range of possibilities of sixteen instruments.

The *Concertino d'hiver* (1953) is a piece for solo trombone with string orchestra; and to complete the list, one should not overlook the *Symphonie concertante* (1959), the light and dreamy concerto for marimba and vibraphone, dating from 1947, the harp concerto of 1953, and the diaphanous concerto for violin and flute written between 1938 and 1939. Most of these works for solo and orchestra are still to be discovered by today's performers, as are, indeed, the quartets and symphonies.

Epilogue

How can this study be brought to a close? So many works are left unanalyzed; there is so much more to be said even about those mentioned in detail. The worth of a great artist has no beginning and no end. Milhaud is part of that mighty stream of musical creation that stretches from the dawn of history into the unforeseeable future. For the one who creates it, music is a form of communication. For the listener, it is a form of knowledge: knowledge of the world, certainly, and also the illumination of a historical period as perceived by a creative individual. Music, thus, speaks for humanity. A few people are aware of its mission, but for most listeners, music is only a pleasurable pastime. For still others, it is a noisy waste of time.

Thoughtful persons throughout all ages and in all parts of the world have recognized the importance of music. A phrase by Se-Ma-Tsien aptly summarizes their attitude: "Music should never be without thought." Furthermore, music is prophetic. In a recent work (*Bruits,* 1977), Jacques Attali has written: "In theory and in practice, music is in advance of the rest of society, because it explores, within a certain code, the entire field of possibilities, moving more quickly than material reality permits. It projects the sound of a new world which only slowly becomes visible, conditions it, and gives it order; it not only reflects a state of being, but anticipates the future."

The masterful architectural complexity of Bach's fugues was not fully appreciated until around 1830, when the Industrial Revolution had begun to emphasize mechanical perfection. The so-called *musique d'ameublement* of Erik Satie did not begin to come into its own until fifty years after the composer's death, when radio and television began to bring entertainment more and more into the home. In *Le sacre du printemps* Stravinsky anticipated the destruction and sacrifice of 1914.

Milhaud's music is also prophetic. The polytonal style that he developed stemmed from a deeply felt need to convey the idea of simultaneous events. True, he received the inspiration for this stylistic concept initially from nature. But remember also that at that time—that is, around 1915—one could stand on Flemish soil and almost hear the droning of Moroccan troops patrolling their sandy shores at sunset, the epic poems being intoned by the Maoris of New Zealand, Scottish bag-

pipes, and the chants of the Senegalese natives, all combined into a vast human symphony. The world had become telescoped, and Milhaud's sensitivity to this fact was apparent in *Le retour de l'enfant prodigue,* the chamber symphonies, and the *Cinq études* for piano and orchestra. All these works are quite attuned to the state of mind of the traveler who leaves Europe and finds himself a few hours later in Bangkok or New York. The rapidity of communication gives one the feeling that everything is happening at once. The television screen creates a similar impression; turning from one channel to another, the eye records images of tropical forests, catastrophic accidents, industrial strikes, and idyllic alpine scenery, which become amalgamated into one huge collage.

All sorts of new horizons of expressiveness have been opened up by Milhaud's musical language. At first it attracted attention because of its novelty. But novelty per se quickly wears thin, and only after a certain amount of time has passed can one appraise the true significance of innovation. Gradually, the composer of *Les malheurs d'Orphée,* the *Orestie,* and the string quartets has begun to be considered one of the most complete of modern musicians. True, his output is unequal in quality, but what does it matter that some works are less successful when so many are of outstanding quality?

In the generation following Debussy and Ravel, Milhaud certainly occupies a position of prime eminence. It is he who contributed the most works to contemporary lyric theater; his quartets, cantatas, many of his symphonic compositions, and some songs are major additions to the literature. He succeeded in synthesizing to the most felicitous extent the mood of his own time and place with a timeless, nobler vision.

His music flowed forth day after day, unceasingly, from the deepest recesses of his heart. He sang the poetry of the sea, the grandeur of love, the gracefulness of flowers, the power of destiny, and the glory of God. And he expressed everything with conviction because it was all deeply felt. For Milhaud was not only a great musician; above all, he was a remarkable human being for whom the spirit of mankind and the magnificence of the natural world existed in close communion.