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## **A Performer's Guide for Two Solo Song Cycles by Darius Milhaud (1892-1974): Catalogue de fleurs, opus 60 & Six Chansons de Théâtre, opus 151b**

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**A PERFORMER'S GUIDE FOR TWO SOLO SONG CYCLES BY  
DARIUS MILHAUD (1892–1974):  
*CATALOGUE DE FLEURS*, OPUS 60 (1920)  
*SIX CHANSONS DE THÉÂTRE*, OPUS 151b (1936)**

by

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Submitted in Partial Fulfillment of the Requirements

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## **DEDICATION**

To my loving parents, Ted and Mary Beth Flory...without you I would not be here today, having completed this document and graduating with my Doctor of Musical Arts degree in Vocal Performance. You have been there with me every step of the way towards this point in my life and career. Words cannot express how thankful I am for your constant and never-ending support, help, presence, patience, and love. I love you both!

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## ABSTRACT

This study is a guide for vocalists and teachers to assist in the preparation and performance of two of the solo song cycles by Darius Milhaud (1892–1974): *Catalogue de fleurs*, opus 60 (1921) and *Six Chansons de Théâtre*, opus 151b (1936).

Chapter one is a biography focusing on the most impactful moments in Milhaud's career. The chapter takes the reader through his early years, education, travels to Brazil, connection with Les Six, career highlights, and years as a professor. The second chapter serves as an introduction to the compositional elements found in Milhaud's vocal works. After establishing the recurring techniques, the heart of the study begins in chapters three and four. In presenting a thorough analysis of these song cycles, the goal of this dissertation is to focus on:

1. Where, when, and how each of these cycles fit into Milhaud's life
2. The conditions under which each of these cycles were commissioned, inspired, composed, and/or premiered,
3. Milhaud's setting of the poetry to music, including artistic analysis, IPA, and translations,
4. Background on the poet of each text and analysis of the poetry.

Chapter five brings the study to its conclusion including a section with self-editorial suggestions. These suggestions are a compilation of ideas from the author's experience in preparing and performing both song cycles. The study also includes appendices with a list of internet links to beneficial pictures for this study, a chronological list of Milhaud's music

for solo voice and piano, a discography of Milhaud's solo vocal works, and information on the Darius Milhaud Society. The hope is that this dissertation will make these cycles by Milhaud more accessible to vocalists and teachers and that as a result, will contribute to the wider dissemination of these wonderful musical works.

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## INTRODUCTION

Darius Milhaud was an extremely prolific composer and although he wrote music in many different musical genres, many believe that he was most successful through writing his vocal music having composed 265 songs during his lifetime. Despite these popular opinions, the sad reality is that overall in today's world Milhaud is not well-known, thus his vocal music is widely underutilized. While there are many more delightful vocal works by Darius Milhaud, the goal of this study is to educate others about the composer, his life, his compositional features in his vocal music, and to focus specifically on two specific song cycles. The hope is that this dissertation will make these works by Milhaud more accessible to vocalists and teachers. As a result, it will also contribute to the wider dissemination of these wonderful works as well as increase interest in Milhaud and his other musical works.

### Note about the musical examples used in this study:

There are a limited amount of musical excerpts included in the analyses of the song cycles in this document. It is recommended that the reader have access to a score for both of the works when reading this study. Currently available editions of *Catalogue de fleurs* is published by Hal Leonard Publishing and *Six Chansons de Théâtre* by Alphonse Leduc Publishing.

## **CHAPTER ONE:**

### **BIOGRAPHY OF DARIUS MILHAUD**

“I am a Frenchman from Provence, and, by religion, a Jew.” These are the opening words of Darius Milhaud in his autobiography, *My Happy Life*.<sup>1</sup> In this brief statement, Milhaud expressed three elements of himself in which he felt great pride. Milhaud was proud to be a Frenchman, felt great affection and gained quite a bit of influence from his town of Aix-en-Provence, and his Jewish religion held great importance for him. While he was not a strict orthodox Jew, he always held deep religious beliefs, an element that would later be seen in many of his compositions.<sup>2</sup>

Milhaud was born on September 4, 1892 into an old Jewish family. The Milhauds came to Aix-en-Provence many years earlier in 1806 and settled in a former inn called Le Bras d’Or. It was in this old house that Milhaud spent his childhood. The family resided on the first floor, while his father worked as the director of an almond exporting firm on the ground floor. In his autobiography, Milhaud described his memories of lying in bed during the mornings and evenings as he listened to the “hum of conversation and scraps of song that floated up to me, mingled with the soft sound of fruit falling into the baskets and the monotonous and soothing drone of the machines for sorting the almonds.”<sup>3</sup>

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<sup>1</sup> Darius Milhaud, *My Happy Life* (London: M. Boyars, 1995), 25.

<sup>2</sup> Jeremy Drake, “Milhaud, Darius.” *Grove Music Online* (<http://oxfordmusiconline.com/subscribe/article/grove/music/18674>) accessed March 2, 2014.

<sup>3</sup> Milhaud, *My Happy Life*, 28.

The Milhaud family was a musical one. His father, Gad Gabriel Milhaud, was an excellent amateur pianist and was also involved in the local musical society while his mother, Sophie Milhaud, née Allatini, was a talented contralto singer. Beginning at the age of three, a young Darius began to play duets with his father. This helped teach him a sense of rhythm at an early age. When he turned seven, Milhaud began playing the violin, eventually progressing enough to give public recitals. In 1905, at the *Bar-Mitzvah* age of thirteen, Milhaud started to study harmony with a local teacher. It was at this time that he came to the realization that despite his piano and violin skills, it was composing that would be his real occupation.<sup>4</sup> The day eventually came when Milhaud made the choice to end his instrumental lessons and instead devote his time and energy to composition. This decision was a sad one for Milhaud's mother; however, she finally accepted that her son was a composer.<sup>5</sup>

The opening sentence of the third chapter in Milhaud's autobiography states, "My adolescence was lit by the glow of two wonderful friendships."<sup>6</sup> Léo Latil studied violin with Léo Bruguier, whom Milhaud began studying with at age seven. However, according to the composer's cousin, Madeleine Milhaud, Latil "wasn't really a musician. He was a very sensitive, highly strung, fragile young man. He wrote poetry, but loved music in his way."<sup>7</sup> They quickly became close friends and would spend hours discussing Milhaud's

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<sup>4</sup> Drake.

<sup>5</sup> Roger Nichols. *Conversations with Madeleine Milhaud* (London, England: Faber and Faber Limited, 1996), 7.

<sup>6</sup> Milhaud, *My Happy Life*, 35.

<sup>7</sup> Nichols, 8.

music, contemporary poetry, and walking through the beautiful picturesque areas of Aix-en-Provence. In an interview with Roger Nichols, Madeleine Milhaud went on to explain how Latil “admired Milhaud and held him in great affection. He thought he was the only person who could understand him.”<sup>8</sup>

The close relationship between Milhaud and Latil might have become a bit unhealthy if Milhaud had not met his other close childhood companion, Armand Lunel, an extremely shy, nature-loving poet. Milhaud and Lunel knew each other for years, but due to the latter’s shyness, did not become friends until 1908. Years later, Lunel succeeded in becoming a writer and historian as well as a librettist for his friend, Darius Milhaud.<sup>9</sup> In fact, Lunel was Milhaud’s first collaborator. Lunel wrote a number of poems about the exotic lands of Persia, India, and Greece for Milhaud to set to music. Unfortunately, due to a fire, none of these pieces survive today.<sup>10</sup>

In 1909, Milhaud attended the Paris Conservatoire where he studied until 1915; however, he would always return to his beloved Aix-en-Provence every holiday. During his years at the Conservatoire, he studied with multiple teachers such as Jean Baptiste Berthelier (violin), Paul Dukas (orchestral playing), Xavier Leroux (harmony), Charles-Marie Widor (fugue), Vincent d’Indy (conducting) and the most impactful of his instructors, André Gédalge (counterpoint, composition, and orchestration).<sup>11</sup> Milhaud was

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<sup>8</sup> Nichols, 8.

<sup>9</sup> Milhaud, *My Happy Life*, 35-36.

<sup>10</sup> Nichols, 9.

<sup>11</sup> Milhaud, *My Happy Life*, 41-42.

a very serious student although he did not enjoy all of his courses. He detested his harmony classes because Leroux did not want to waste his time on Milhaud saying, “Why waste your time in this class? You have your own language, go away!”<sup>12</sup> Milhaud then made a very important decision to begin studying with Gédalge. He wanted to learn technique and felt strongly that this was the right teacher for him. Gédalge showed great interest in Milhaud and offered to teach him orchestration lessons without compensation, but rather for the sheer pleasure.<sup>13</sup> During his years at the Paris Conservatoire Milhaud did indeed grow to be an excellent orchestrator as well as a skilled conductor. As a student, he wrote bold, modern music. He was also extremely prolific having written a large number of works in every genre of music. Milhaud was constantly looking forward and incorporating new ideas and techniques in his compositions such as being among the first to consistently and deliberately use polytonality in his works and applying exotic rhythms from Latin America in his lighter compositions. Later in his career, he began experimenting with new stage techniques, composing for electronic instruments, and incorporating jazz and blues features in some works. Ultimately, he successfully established his own style of composition full of lyrical melodies and energetic rhythms.<sup>14</sup>

In addition to his experiences at the Conservatoire, Milhaud gained much from his time in Paris. He was exposed to a wide range of musical styles as he discovered the music of composers such as Gabriel Fauré, Maurice Ravel, Charles Koechlin, Richard Wagner

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<sup>12</sup> Nichols, 8.

<sup>13</sup> Ibid.

<sup>14</sup> Nicolas Slonimsky, *Baker's Dictionary of Music* (New York: Schirmer Books, 1997), 633.



(whose music bored him), and Arnold Schoenberg (whose compositions fascinated, yet puzzled him).<sup>15</sup> It was also during this time that he became associated with three people who would become very important in his life: Paul Claudel, Erik Satie, and Jean Cocteau.

According to Milhaud, “the great stroke of luck in my life” was in 1912 when he met Paul Claudel.<sup>16</sup> In *My Happy Life*, Milhaud described his reaction to learning that he was going to meet Claudel.

At the idea that the writer I revered more than any other was coming to visit me, I was beside myself with excitement. Perhaps I was unconsciously aware that this meeting would decide what my life’s work was going to be!<sup>17</sup>

Milhaud was extremely happy following their meeting, saying the “understanding [between them] was immediate, our mutual confidence absolute. [...] What a happy day that was! Not only did it mark the first step in a faithful collaboration, but in a precious friendship too.”<sup>18</sup> The connection and respect was immediate despite the twenty-four year age difference.

When World War I began in 1914, Milhaud, unable to join the armed forces due to medical reasons, chose to contribute by helping Belgian refugees. The year 1915 brought both joy and sorrow to Milhaud’s life. After the Battle of the Marne, the family of his cousin, Madeleine, returned to Paris. The two began to spend a lot of time together, going for walks and playing music. Milhaud would even stop by on his way home from the

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<sup>15</sup> Drake.

<sup>16</sup> Ibid.

<sup>17</sup> Milhaud, *My Happy Life*, 50.

<sup>18</sup> Ibid.

Conservatoire, tapping on Madeleine's window so they could visit.<sup>19</sup> His time with Madeleine brought great happiness to Milhaud; however, later that same year he would endure severe sadness. His close childhood friend, Léo Latil, who had been able to join the armed forces, was killed in action. In fact, in his book Milhaud described how:

On September 27<sup>th</sup>, 1915, as I was going across the Place de Villiers, I felt an exceedingly acute physical pang, which lasted several seconds. I immediately thought of Léo and feared that some disaster had befallen him. Later I was to learn that I had felt this pain at the very moment of his death.<sup>20</sup>

Due to the loss of his close friend and the sheer turmoil over the war, Milhaud was having a difficult time, but things were about to turn around for the composer. It was at this time that the newly appointed minister to Brazil, his close friend, Claudel, offered him a job as attaché in charge of propaganda. Milhaud eagerly accepted and left for Brazil in January of 1917. After an eighteen day trip, Milhaud arrived in Brazil and began his duties. He was responsible for translating coded messages, accompanying Claudel on his travels, and organizing concerts and lectures with the aid of the Red Cross. During his time in Brazil, he found inspiration in the sights and sounds of the beautiful, tropical forests as well as in the liberating rhythms of the Brazilian popular music. These exotic sounds and rhythms would find their way into a number of his works throughout his career.<sup>21</sup> After almost two years in Brazil, Milhaud and Claudel returned to Paris after a brief stop in the United States. Milhaud found himself very excited about the thought of returning to Paris; however, his happiness was mixed with feelings of regret when he realized, "I had fallen deeply in love

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<sup>19</sup> Nichols, 11.

<sup>20</sup> Milhaud, *My Happy Life*, 65-66.

<sup>21</sup> Drake.

with Brazil.”<sup>22</sup> On November 23, 1918, they boarded their ship to begin what ended up being a difficult voyage. Fifty-nine days later, they finally arrived in New York and after a short visit, they eventually returned to Paris on February 14, 1919.

After recovering from a brief period of losing himself in his nostalgic memories of Brazil, Milhaud became very interested in the postwar artistic movements that were occurring in Paris. Literature, art, and music were all going through drastic changes. Musicians were “reacting against the impressionism of the post-Debussy composers.”<sup>23</sup> During this time, musicians were more interested in a “clearer, sturdier, more precise type of art which should yet not have lost its qualities of human sympathy and sensitivity.”<sup>24</sup> Milhaud also spent this time renewing old acquaintances with Charles Koechlin, Arthur Honegger, and Francis Poulenc, while also creating a new friendship with Erik Satie.

The year of 1920 was a turning point in Milhaud’s career. His name became known to the public when he became associated with a group of French composers. One day there was a concert that contained Milhaud’s Fourth String Quartet as well as works by five other composers. Henri Collet, a music critic, was in attendance at the performance. Who better to describe what happened next than Darius Milhaud himself in his autobiography?

Collet published in *Comoedia* a chronicle entitled ‘Five Russians and Six Frenchmen’. Quite arbitrarily he had chosen six names: [Georges] Auric, [Louis] Durey, [Arthur] Honegger, [Francis] Poulenc, [Germaine] Tailleferre and my own, merely because we knew one another, were good friends, and had appeared on the same programmes; quite irrespective of our different temperaments and wholly dissimilar characters.<sup>25</sup>

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<sup>22</sup> Milhaud, *My Happy Life*, 77.

<sup>23</sup> Ibid, 82.

<sup>24</sup> Ibid.

<sup>25</sup> Milhaud, *My Happy Life*, 84.

Madeleine Milhaud, was slightly amused by these titles, saying that “not that many people could say who the fifth Russian was, or the sixth Frenchman – and she was a woman anyway! In fact, they were all very embarrassed and said, ‘What are we going to do?’”<sup>26</sup>

Milhaud was indeed not thrilled with being categorized in a group such as this, feeling that:

Auric and Poulenc were partisans of [Jean] Cocteau’s ideas, Honegger derived from the German Romantics, and I from Mediterranean lyricism. I fundamentally disapproved of joint declarations of aesthetic doctrines, and felt them to be an unreasonable limitation on the artist’s imagination, who must for each new work find different, often contradictory means of expression.<sup>27</sup>

In the end, all six composers came around and realized the label could actually help them. Milhaud said, “It was useless to protest. Collet’s article excited such worldwide interest that the ‘Group of Six’ was launched, and willy nilly I formed part of it.”<sup>28</sup> Ultimately, the group of composers were unified by their friendship rather than a collective musical style; however, they did decide to present some ‘Concerts des Six’ often featuring works by all six composers. In an interview with Roger Nichols, Madeleine said she was “sure that none of them dreamt that people would still be talking about [Les Six] fifty years later.”<sup>29</sup>

Les Six also had a ‘mascot’ in their fellow composer and friend, Erik Satie, whose “purity of art, horror of all concessions, contempt for money and ruthless attitude to the

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<sup>26</sup> Nichols, 20.

<sup>27</sup> Milhaud, *My Happy Life*, 84.

<sup>28</sup> Ibid.

<sup>29</sup> Nichols, 20.

critics were a marvelous example” for the group.<sup>30</sup> According to Madeline Milhaud, the group of composers referred to Satie as ‘the Good Fairy’:

Because they knew he was interested in them, he was keen to get to know their music, [...and] they had a lot in common [such as] their attitudes towards audiences and critics. They were the only composers as far as I know who were utterly indifferent to what people, especially critics, thought of their music.<sup>31</sup>

Beginning in 1919, Les Six would congregate at Milhaud’s home every Saturday night before venturing out in the city of Paris. They would spend the entire evening with other composers, performers, painters, and writers, including Lucien Daudet (poet for *Catalogue de fleurs*) while enjoying cocktails, dinner, events, and conversation. They would finish back at Milhaud’s home. The poets would read their latest poems and the composers would play their latest compositions.<sup>32</sup> While the composers of Les Six would proceed with their own careers, the connection between them continued for many years. Today, out of the composers from *Les Six*, it is Honegger, Poulenc, and Milhaud that are the most famous and popular.

During the 1920s, Milhaud not only collaborated with *Les Six*, but he also did a fair amount of travelling. He helped to bring jazz to London in 1920 and went to Vienna in 1921 with Poulenc and Marya Freund to meet Arnold Schoenberg, Alban Berg, and Anton Webern. He toured in the United States in 1922 giving lectures at Harvard, Princeton, and Columbia Universities and appearing as pianist and composer of his own works in multiple performances. The year 1925 was a very important and busy year for Milhaud. Not only

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<sup>30</sup> Milhaud, *My Happy Life*, 84.

<sup>31</sup> Nichols, 77.

<sup>32</sup> Milhaud, *My Happy Life*, 84–85.

did he travel to numerous countries including Italy, Germany, and Austria, but this was also the year he married his cousin and true love, Madeleine Milhaud.<sup>33</sup> The two had been close since their time together in Paris in 1915 and after their marriage Madeleine quickly became his inseparable companion, helpmate in later years, and most importantly, his muse. The following year, in 1926, they traveled together when Milhaud was the first French composer to be invited to the USSR for a concert tour. It was a trip full of lasting impressions for the couple, from the pleasure of being approached with a symphony by an extremely intimidated, eighteen year old Shostakovich to the shame of being fed excessive amounts of food when they could see how the people were experiencing a shortage.<sup>34</sup> The couple, knowing they would never forget their time in Russia, returned to France and Milhaud focused mainly on his composing and teaching. Compositions were flowing regularly from his pen and were being received with growing success. By the end of the 1920s, Milhaud had established himself as quite a successful composer.

The 1930s began with a joyful occurrence. On February 8, 1930, Darius and Madeleine Milhaud welcomed their son Daniel into their lives. As for his professional life, Milhaud's compositional output changed a bit with an increasing amount of film and incidental music. From 1935-1938, he composed almost nothing but film music. He also picked back up his work as a music critic, a job he began in the early 1920s. From 1933-1937 he often wrote for the daily *Le jour* as well as other publications. Unfortunately, along

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<sup>33</sup> Drake.

<sup>34</sup> Nichols, 33-34.

with growing success, this decade also included a decline in the composer's health.

According to Milhaud:

Recurring attacks of rheumatism confined me to bed for weeks at a time and racked me with atrocious pain [...and] during the lengthy convalescence that succeeds each of my attacks, the use of my legs only gradually returns. Soon I could only go about in a car, for even a few moments' walking sufficed to bring on a relapse or even a violent attack. How often I had to cancel a tour or a concert! Like Offenbach, whose life I had just been reading, the outcome of all my plans depended on chance, and like him, too, I often attended rehearsals leaning on two sticks and wrapped in a shawl.<sup>35</sup>

His declining health and pain from his arthritis also led him to need to sit down while conducting his performances.

Milhaud had returned to his home town of Aix-en-Provence when World War II began. In May of 1940, Germany began to invade Western Europe with the ultimate goal of conquering France. After invading Belgium and the Netherlands the Germans began their assault on the French. Roughly a month and a half after the Germans began their invasion on Western Europe, France signed an armistice on June 22, 1940. It was not long until Milhaud became aware that his name was on the "Germans' wanted list of prominent Jewish artists."<sup>36</sup> It was at that time that the Milhauds made the difficult choice to leave their home to immigrate to the United States. Before departing, Milhaud reached out to all of his friends in the United States informing them of their arrival plans and of his need to find a job. Just as they left for their voyage he received a telegram offering him a teaching job at Mills College in Oakland, California. Milhaud would later find out that the professor of composition at the college had just passed away and the President of the school was

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<sup>35</sup> Milhaud, *My Happy Life*, 167.

<sup>36</sup> Drake.

hoping to hire a European to fill the position. The timing was perfect. According to Milhaud, “it was only now, after the wrench departure [from France], that I realized that I was entering on a new phrase in my existence.”<sup>37</sup> The Milhauds arrived in New York on July 14, 1940 and were met by Kurt Weill and his wife, Lotte Lenja, who drove them to the house of Claire Reis, the founder of The League of Composers, for lunch. On their arrival, Reis presented Milhaud with a stack of letters offering him more invitations to join college faculties. Reis reminisces in her book, *Composers, Conductors, and Critics*, and describes a nice story about Milhaud’s reaction.

‘Just look at this!’ he cried to his wife Madeleine. ‘Here are two [more] letters from colleges, inviting me to go on their faculties.’ A moment later he glanced up from another letter, saying to me, ‘Why Claire, here is confirmation already of the broadcast you were telling me about!’ [...] With Davidson Taylor, then program director of CBS, I had arranged for a broadcast program of Milhaud’s music soon after his arrival, which he was to conduct; the note was Davidson Taylor’s gracious confirmation of the event, welcoming Milhaud and his family to this country.<sup>38</sup>

If that wasn’t enough, Reis then received a phone call to arrange a much needed week of rest and relaxation for the Milhauds at a country home in Connecticut. Reis continued the story in her book, saying:

Milhaud shook his head in bewilderment, murmuring, ‘There never was a country like this for welcoming a foreigner! Here am I, a refugee arrived just today, and already I have two [more] positions offered me, my works are to be broadcast, and so much hospitality is already prepared for us!’ He seemed quite overcome by it. It seemed to me on the contrary that all this was little enough compensation for a man — one of the most renowned composers in the world, beloved in his own country — now forced to flee

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<sup>37</sup> Milhaud, *My Happy Life*, 201.

<sup>38</sup> Claire R. Reis, *Composers, Conductors, and Critics* (Detroit: Detroit Reprints in Music, 1974), 183.



almost like a criminal, seeking refuge in a strange land, from the heavy hand of Hitler.<sup>39</sup>

After a brief stay on the east coast, the Milhaud family bought a Ford car and embarked on the long drive across the United States. Ten days later, the family of three arrived in California.

Milhaud accepted the position at Mills College where he remained full time from 1940-1946. In his autobiography, Milhaud stated:

I knew America well, but this was my first experience as a teacher. American colleges have an atmosphere that is all their own. They are like little islands, set apart in time and space, where young people eager for learning may find all that they need...<sup>40</sup>

Teaching in France was quite different than teaching in America. In France, students only studied music, while at Mills College, many of the students “had no intention of following a musical career, [instead] music was a part of the curriculum and consequently of their general culture, and [thus] he was able to teach them as if they were future professional musicians.”<sup>41</sup> This delighted Milhaud because he never had to change himself or his way of teaching. His approach was extremely flexible, feeling that:

Teaching composition involves, I believe, allowing [students] to liberate themselves from all the conventional formulae...helping them, by a sort of cleansing process, to realize their often sensitive and refined personalities, which many years of strict but necessary exercises have prevented from flowering.<sup>42</sup>

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<sup>39</sup> Reis, 183.

<sup>40</sup> Milhaud, *My Happy Life*, 205.

<sup>41</sup> Nichols, 60.

<sup>42</sup> Drake.

He was pleasantly surprised when he saw how serious his students were about their musical studies even when it was not their main subject. One of the qualities that made Milhaud such a great teacher was how his main goal was always to identify and understand the best path for each student. A perfect example was when Milhaud asked a young Dave Brubeck, “What do you really enjoy doing?” Brubeck replied, “Playing boogie-woogie” to which Milhaud responded, “So, why are you trying to do something else? Learn your technique, because through technique you will be free. That’s the path you have to follow.”<sup>43</sup> This made quite the impact considering that years later Brubeck honored Milhaud by naming his first son Darius.

After the liberation of 1944, the Milhaud family decided to return home to France. As soon as the summer school session ended on August 13, 1947, they set sail leaving behind seven very successful years in the United States. Milhaud felt extremely grateful to the country and immediately knew that he would return to continue the work he had started during those seven years. However, Milhaud was also extremely excited about returning to his home country. He described his feelings in his autobiography, stating, “I am going to see my friends again. [...] I can feel the emotion that will well up in my heart as I see the shores of my long-lost homeland looming above the horizon.”<sup>44</sup>

After getting resettled in Paris the Milhauds took a difficult trip home to Aix-en-Provence. Unfortunately, both of his parents died during the Occupation and the realization of not being there for them immediately led to a decline in Milhaud’s health. In January of

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<sup>43</sup> Nichols, 61.

<sup>44</sup> Milhaud, *My Happy Life*, 218.

1948, Milhaud accepted a teaching position as professor of composition at the Paris Conservatoire with the stipulation that he be allowed to continue teaching at Mills College.<sup>45</sup> When the director of the Conservatoire contacted him about the position, Milhaud proposed that he would teach in Paris every other year. This was not customary; however, the director was able to convince the Ministry of the Conservatoire to “send Milhaud on a mission to the USA every second year!”<sup>46</sup> Thus, he would return to the United States later that same year during the summer to teach at Tanglewood, before returning to Mills College in September. Milhaud continued to travel back and forth for many years. He would return to the United States as a conductor and teacher almost every year regardless of his struggling ailment with his rheumatoid arthritis. By 1948, Milhaud was permanently confined to his wheelchair which made traveling difficult, but he did not let that keep him from teaching his students in both locations. He loved to travel, saying that, “travel is one of the most necessary things for my imagination...I love travel and I need it...whatever the destination.”<sup>47</sup>

In November of 1955, while back in Paris, Milhaud was devastated after the death of his close friend, Arthur Honegger. According to Milhaud, “His death was the first among Les Six, and a grievous blow to all of us. We were united by a friendship so strong and so fraternal that his death was heartbreaking for us all.”<sup>48</sup> Soon after Honegger’s death,

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<sup>45</sup> Milhaud, *My Happy Life*, 221.

<sup>46</sup> Nichols, 74.

<sup>47</sup> Drake.

<sup>48</sup> Milhaud, *My Happy Life*, 232.

Milhaud composed a piece in memory of his friend — a string quartet consisting of four movements:

1. Lament on the death of a friend
2. Memories of youth
3. The beauty of a long friendship
4. Hymn of praise

Despite the grief, 1955 also brought some joy to Milhaud's life when his son Daniel got married. Milhaud was full of joy when he thought about life moving on around him even as he was approaching old age.<sup>49</sup>

During the following decade, the Milhauds continued to travel back and forth making sure to spend the month of September with Daniel and his wife, Nicole, especially after the birth of their first grandson in February of 1958.<sup>50</sup> In 1962, Milhaud reached the age-limit for teaching at both the Paris Conservatoire and Mills College having turned seventy years old. Milhaud greatly enjoyed teaching at the Paris Conservatoire, but he accepted that 1962 would be his final year at the school. At Mills College, however, he was asked to continue teaching as long as he wished. Milhaud happily and gratefully accepted.<sup>51</sup>

Milhaud would enjoy teaching at Mills College for another decade until making the decision that 1971 would be their final visit to the United States. His continued failing health and their son Daniel's recent separation from his wife both contributed to their

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<sup>49</sup> Milhaud, *My Happy Life*, 233.

<sup>50</sup> Ibid, 234.

<sup>51</sup> Ibid, 240.

decision to return to Europe. The community of Mills College was saddened by his announcement, but were very understanding and:

The music department at Mills College put on a concert in my honour. [...] The department's director, Dr. Margaret Lyon, had the charming idea of inviting all 420 students who had worked with me; not all of them came, but a large number gathered from all over the United States. Mme Agnès Albert commissioned Daniel to paint my portrait, and donated it to the college, where it was hung at the entrance to the concert hall. I said with a smile, 'So you will never see the back of me.'<sup>52</sup>

The Milhauds chose to settle in Geneva, Switzerland because he needed to be near doctors and hospitals, yet also in a place quiet enough to relax and compose.<sup>53</sup> Milhaud continued to write his music almost to the end of his days and left no works unfinished. Milhaud's wife and family were extremely important to him; therefore, it is fitting that his final composition was a wind quintet that he wrote for their fiftieth wedding anniversary, even though he would not make it to the anniversary date. Darius Milhaud died in Geneva on June 22, 1974. When asked about their life together, Madeleine Milhaud said, "Darius and I lived together in absolute harmonious coexistence without the slightest cloud for more than fifty years. We never had any arguments and never a moment of boredom."<sup>54</sup>

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<sup>52</sup> Milhaud, *My Happy Life*, 258.

<sup>53</sup> Ibid.

<sup>54</sup> Nichols, 103.

**CHAPTER TWO:**  
**INTRODUCTION TO THE COMPOSITIONAL FEATURES OF**  
**DARIUS MILHAUD’S VOCAL MUSIC**

The following two chapters of this performance guide provide an in depth analysis of the background, music, and text of Darius Milhaud’s *Catalogue de fleurs*, Op. 60 (1920) and *Six Chansons de Théâtre*, Op. 151b (1936). Before embarking upon those analyses, it is important to understand the commonly used features of Milhaud’s vocal compositions. To say that Milhaud was a prolific composer would be an understatement. He wrote a large number of works in every musical genre, but according to Carol Kimball, “although they were not uniform in quality, each exhibits Milhaud’s careful and skillful craftsmanship.”<sup>1</sup> His music ranges from gentle to vibrant; however, whatever the mood of the piece, Milhaud’s strong connection with humanity is a constant presence. While Milhaud did not write an extremely large amount of solo vocal repertoire compared to other composers — of his 443 works with opus numbers, only sixty-four of those are vocal works totaling 265 songs in all — it has been said by many that it was the genre in which he truly thrived. Before progressing in this study, it is important to gain an understanding of his choice of texts as well as the features used in his melodies, harmonies, instrumental accompaniments, and his overall compositional style.

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<sup>1</sup> Carol Kimball, *Song: A Guide to Art Song Style and Literature* (Milwaukee, WI: Hal Leonard, 2006), 219.

According to Barbara L. Kelly in her book *Traditions and Style in the Works of Darius Milhaud 1912-1939*, it was Milhaud's choice of literature that guided him in his search for a distinctive musical style. He was drawn to unique texts.<sup>2</sup> In Milhaud's earlier works, his music reacted directly to the text; however, in his later works, his music reacted more to the mood or idea being presented in the text. Two examples of his earlier works that show his use of text and linguistic meaning are the *Soirées de Péetrograd* (1919) and *Catalogue de fleurs* (1920), the latter of which will be studied in the following chapter.<sup>3</sup> Throughout his career, Milhaud's vocal music showed his partiality for nontraditional and challenging texts. When selecting poetry, Milhaud would often prefer the work of contemporary poets. The poetry of his friends, Léo Latil and Armand Lunel, as well as works by Jean Cocteau, Francis Jammes, Paul Claudel, René Chalput, Maurice Carême, and André Gide were all very often among his selections.<sup>4</sup> It is interesting to note that none of these poets' works were used for the two song cycles covered in this particular study.

Another important feature to discuss in Milhaud's vocal music are his melodies. It was his teacher, André Gédalge who taught Milhaud that melody must be the "essence of musical composition."<sup>5</sup> In fact, before Gédalge would even allow his students to begin to write any composition he encouraged them to write unaccompanied lines of music. Once he felt that the student had successfully created an expressive melody he would allow them

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<sup>2</sup> Barbara L. Kelly, *Traditions and Style in the Works of Darius Milhaud 1912-1939* (Burlington, VT: Ashgate Publishing Limited, 2003), 112.

<sup>3</sup> Ibid, 137.

<sup>4</sup> Kimball, 219.

<sup>5</sup> Paul Collaer, *Darius Milhaud* (San Francisco: San Francisco Press, 1988), 33.

to begin the study of compositional technique. He felt that this allowed them to learn how to make a single line of music express a complete musical thought. “One never tires of true melody. The great musician is the one who invents great melodies.”<sup>6</sup> Milhaud never felt that he could thank or praise Gédalge enough for this advice. The melody lines of Milhaud’s vocal musical are quite strong and extremely lyrical, beautiful, and unique. The melodies in his vocal compositions are often more like lyrical fragments due to their small ranges and recitative-like quality. Depending on the work, it seems that Milhaud would prioritize the emotional mood over melodic lyricism.<sup>7</sup> Those that are most lyrical are Milhaud’s *Trois poèmes de Lucile de Châteaubriand*, *Chansons bas*, *Deux petits airs de Stéphanie Mallarmé*, and finally, his “Catalogue Music” — the two song cycles titled *Machines agricoles* and *Catalogue de fleurs*.<sup>8</sup> In the third chapter of this study, this lyricism will be seen often in *Catalogue de fleurs*. In addition, many of the other melodic qualities will be seen as well.

Milhaud’s melodies are clearly a key element in his vocal compositions; however, it is also important to look at his style of harmonic writing. Milhaud was one of the first composers to “exploit polytonality in a consistent and deliberate manner.”<sup>9</sup> As a general rule, either bitonality or polytonality is seen in his vocal compositions, as will be seen in a

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<sup>6</sup> Collaer, 33.

<sup>7</sup> Kimball, 219.

<sup>8</sup> Collaer, 164-165.

<sup>9</sup> Slonimsky, 633.



number of the songs over the following two chapters. Overall, Milhaud also preferred to use a more linear harmony with counterpoint rather than using chord clusters.

The instrumental accompaniment is just as important as the vocal line in Milhaud's vocal compositions. According to Carol Kimball in her book *Song: A Guide to Art Song Style and Literature*, Milhaud would often create "textures between voice and piano that are chamber-like in quality — neither really predominates and interaction between the two is rare."<sup>10</sup> The accompaniment rarely doubles the voice and always has its own important role and character in the piece. Another feature incorporated by Milhaud in many of his accompaniments is the use of basso ostinatos, which will be seen often in *Catalogue de fleurs*.

In 1918, Milhaud's friend, writer Jean Cocteau, published an essay entitled "Le coq et l'arlequin" in which he expressed his desire for simplicity. Milhaud's aesthetic was right in line with Cocteau's ideas of simplicity in music; in fact most of Milhaud's vocal compositions contain characteristics of *dépouillé* style, meaning that the music is simple and only contains the essentials.<sup>11</sup> This was a style often seen in the music of Erik Satie and the other composers of Les Six. While he greatly admired and respected Claude Debussy and his music, Milhaud preferred to write his music in this completely opposite style.

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<sup>10</sup> Kimball, 219.

<sup>11</sup> Ibid.

**CHAPTER THREE:**  
***CATALOGUE DE FLEURS, OPUS 60 (1920)***

1. “La Violette” (The Violet)
2. “Le Begonia” (The Begonia)
3. “Les Fritillaires” (The Fritillaries)
4. “Les Jacinthes” (The Hyacinths)
5. “Les Crocus” (The Crocus)
6. “Le Brachycome” (The Swan River Daisy)
7. “L’eremurus” (The Foxtail Lily)

Historical Background & Introductory Information:

During the earlier years of his career, Darius Milhaud wrote two song cycles that have created considerable amusement, speculation, and confusion — *Machines agricoles*, Op. 56 in 1919 and *Catalogue de fleurs*, Op. 60 in 1920. Milhaud referred to both of these cycles as catalogue music simply because the text either came from or was inspired by a catalogue. In *My Happy Life*, Milhaud explained:

I had put away in a drawer a number of catalogues which I came across in 1919. I then composed a little suite for singer and seven solo instruments in the style of my little symphonies. A few months later, I used the same group of instruments for settings to some delightful poems by Lucien Daudet inspired by a florist’s catalogue: *Catalogue de fleurs*.<sup>1</sup>

His intention was for both cycles to be completely serious; however, they were often considered to be a joke. Some critics thought that perhaps Milhaud had composed them on a bet. How could this be serious music? According to Milhaud:

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<sup>1</sup> Milhaud, *My Happy Life*, 101.

Not one critic understood what had impelled me to compose these works. [...] Every time people wanted to prove my predilection for leg-pulling and eccentricity they quote the *Machines agricoles*. I have never been able to fathom why sensible beings should imagine that any artist would spend his time working, with all the agonizing passion that goes into the process of creation, with the sole purpose of making fools of a few of them.<sup>2</sup>

Milhaud treated the text for his catalogue music with the utmost respect. He approached the setting of this poetry with great consideration.

After completing *Machines agricoles* in 1919, Milhaud did not waste any time. As stated previously, the text for *Catalogue de fleurs* is a set of poems by Lucien Daudet inspired by a florist's catalogue. The explanation of this wonderful song cycle is quite simple. A person receives a spring catalogue, peruses through it leisurely, and makes their selections. The descriptions create the image of a garden and the person then begins to dream of gorgeous summer days filled with new greenery mixed with bright colors.<sup>3</sup>

*Catalogue de fleurs* is a perfect example of Milhaud's tendency toward the idea of returning to simplicity. He does this in a charming way through the use of multiple compositional features all of which will be seen in the following analyses in addition to those features presented in the previous chapter. First, it is important to notice how the melodies of these seven songs generally begin diatonically, while harmonically, the songs are more tonal with the occasional appearance of bitonality. According to Barbara Kelly, the vocal lines are "more rhythmically nuanced and the textures are carefully controlled by the effective use of dynamics."<sup>4</sup> Another feature from the previous chapter is the lack of

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<sup>2</sup> Milhaud, *My Happy Life*, 101.

<sup>3</sup> Paul Collaer and Sally Abeles, *A History of Modern Music* (Cleveland: World Publishing Company, 1961), 243.

<sup>4</sup> Kelly, 139.

chords in the instrumental accompaniment. Milhaud chose to avoid the use of chord clusters from the Impressionist era and instead used a more flexible, linear harmony.

Milhaud originally wrote the cycle for voice and seven instruments, but the work can quite easily and successfully be performed with piano accompaniment. According to Graham Johnson and Richard Stokes, the short, fragmented songs are “charmingly fresh with touches of real humour and poetry – even if the texts were said to have been taken from a flower catalogue they are, of course, artful and witty constructions of catalogue style by the poet, Lucien Daudet”.<sup>5</sup> In chapter four the biographical information on the poets will be presented differently than in this chapter. Since there is only one poet for *Catalogue de fleurs*, the biography of Lucien Daudet is presented before the analyses of the seven songs.

#### Biographical Information on the Poet:

Lucien Daudet was born on June 11, 1878 into a family of novelists who contributed greatly to the world of literature. His mother, Julia Daudet née Allard, was a poet and his brother Léon was an author and polemicist; however, his father, Alphonse Daudet was by far the most famous as a writer, novelist, and dramatist. The French writer, Jean-Yves Tadié described Lucien as being lovely and elegant, thin and frail, and somewhat effeminate. His life was a fashionable one which allowed him to meet the French

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<sup>5</sup> Graham Johnson and Richard Stokes. *A French Song Companion* (New York: Oxford University Press, 2000), 327.

novelist, critic, and essayist Marcel Proust. Lucien shared a close friendship with Proust and possibly a sexual relationship as well.<sup>6</sup>

Lucien was quite a prolific novelist and a wide-ranging writer. Unfortunately, as a writer, he would never manage to step out of the shadow of his father. In addition to this, today Lucien is known primarily for his connection with Proust. Between his father and his close friend, he could never make a name for himself, so Lucien took lessons in painting at the Académie Julian with Whistler. However, this would end up being another situation when a well-known person would always overshadow him.<sup>7</sup> In 1943, toward the end of his life, Lucien Daudet decided to get married. Unfortunately, the marriage would not last long because Daudet died in 1946.<sup>8</sup>

As mentioned in chapter one, Lucien was friends with Jean Cocteau, which brought him into the group of artists associated with Les Six. He met with them every Saturday evening from 1919 to 1921. It was during that time that he assisted Milhaud with two projects. First, he helped him to bring the ballet, *Le Boeuf sur le toit*, to the stage.<sup>9</sup> Then, Daudet chose words from a seedsman's catalogue knowing Milhaud found inspiration from these in the past and wrote the poems that would end up in Milhaud's *Catalogue de fleurs*.<sup>10</sup>

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<sup>6</sup> Morlino, Bernard. "Daudet, père & fils avec Marcel Proust", *La République du livre numérique* (<http://larepubliquedulivrenumerique.com/daudet>) accessed March 3, 2014.

<sup>7</sup> Ibid.

<sup>8</sup> Ibid.

<sup>9</sup> Milhaud, *My Happy Life*, 84-85.

<sup>10</sup> Neil Cardew-Fanning, "Catalogue de fleurs", *All Music Online* ([www.allmusic.com/compositions/catalogue-de-fleurs-7-song-cycle-for-voice-amp-chamber-orchestra-or-piano-op-60](http://www.allmusic.com/compositions/catalogue-de-fleurs-7-song-cycle-for-voice-amp-chamber-orchestra-or-piano-op-60)) accessed March 2, 2014.

## SONG ANALYSES

### **I. La Violette (The Violet)**

“La Violette” is the perfect piece to begin Milhaud’s song cycle. It is a fun, light, playful, short, and sweet piece of music. Before delving deeper into the song with the musical and textual analyses, a singer should take a closer look at the song text, idiomatic translation, and IPA.

**Table 3.1: IPA, Song Text, & Idiomatic Translation for “La Violette”**

IPA:	[la vjɔlətə siklɔpə sə fɔʁs admirabləmɑ̃]
Song Text:	<b>La Violette cyclope se force admirablement</b>
Translation:	The Cyclops Violet is an admirable force,
IPA:	[dœ bo ruʒ(ə) <sup>11</sup> solferino]
Song Text:	<b>d’un beau rouge Solférino.</b>
Translation:	a beautiful Solferino red.
IPA:	[ɛl ɛ trɛ parfyme ativ e vigurøz(ə)]
Song Text:	<b>Elle est très parfumée, hâtive et vigoureuse.</b>
Translation:	It is very fragrant, blooms early and vigorously.

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<sup>11</sup> Milhaud would sometimes set a schwa on a grace note. In these cases, the [ə] symbol is placed in parenthesis meaning the vocalist should take care to only phonate briefly on this schwa. This applies to any (ə) found throughout this study.

### Musical Analysis:

In order to make the analytical discussion a bit simpler, the analysis for *Catalogue de fleurs* will be done with the piano accompaniment version rather than that of the instrumental ensemble. The opening song is quite short at only fourteen measures and is written in a 2/4 time signature. Milhaud suggests a tempo of 116 for the eighth note.

The first song of the cycle is through-composed although it also contains quite a bit of repetition in the piano accompaniment. The first sample of this repetition can be seen in the short, one measure introduction. Milhaud immediately begins with one of his commonly used features, the basso ostinato. This figure begins in measures 1-3 and returns in bars 9-10. Figure 3.1 shows the repeating figure of B, E, D#, A# in the left hand of the piano in measure 9. Immediately following the opening measures the left hand moves to the second example of repetition changing from the steady eighth notes to a line of playful sixteenth and thirty-second notes in bars 4-6. Following a short bridge section and a return to the music of the opening measures, Milhaud brings the song to a close. He finishes the piece with the piano playing an almost exact repetition of measures 4-6 concluding on the open, B octaves which provides a kind of half cadence.

Another feature mentioned in chapter two of this study that is found in “La Violette” is the linear harmony. Milhaud provides only one marking of expression in the entire song and it refers to this quality found in the piano. The entire piano accompaniment is extremely linear. In fact, the song contains only two measures with any kind of chords (bars 5 and 12) with a brief sound of A minor and C# diminished chords. In the first measure, the pianist will find the marking *très lié* meaning ‘closely linked’ which instructs the pianist to make sure to play the linear accompaniment legato.

Lastly, the vocalist should notice some key features found in the vocal line. This song is the perfect example of a melody consisting of lyrical fragments. The range is small and the two vocal lines are short and sweet. The most lyrical and beautiful moment occurs in bars 8-9. This is an important moment in the song. The piano has transitioned back to the basso ostinato statement from the opening measures and the vocal line extends to the highest note through a beautifully written triplet on the word ‘parfumée’ meaning ‘fragrant,’ as seen below in figure 3.1. This is followed by another great opportunity for text painting that is once again placed on a triplet. The word is ‘vigoureuse’ meaning ‘vigorous’ set on a stepwise ascending triplet leading the voice to the dominant that will bring the song to a close when the piano arrives there two measures later.



Figure 3.1: “La Violette” bars 8-9 show the text painting opportunity on the triplets and bar 9 shows the basso ostinato

#### Textual Analysis:

*La Violette cyclope se force admirablement d’un beau rouge Solférino.  
Elle est très parfumée, hâtive et vigoureuse.*



Similar to the way Milhaud referred to his song cycle as ‘catalogue music’, all of the poems for this work are written in Daudet’s ‘catalogue style’ of poetry. The form is in a casual prose rather than the traditional rhythmic structure found in a lot of poetry. The tone is short, informational, and playful. The subjects of these poems are extremely simple and easy to understand. However, it is interesting that Daudet chose to set the description of the Cyclops Violet instead of the more commonly known violet. The most common kind of violet is purple in color, but Daudet selected the ‘beautiful, Solferino red’ violet. He also made sure to include words, such as, ‘parfumée’, ‘hâtive’, and ‘vigoureuse’ in order to successfully describe the flower.

## II. Le Begonia (The Begonia)

“Le Begonia”, with only seven measures, is even shorter than the first song. In a way, it is more like a brief interlude. After the fast and playful “La Violette”, this is the perfect song to follow because it is slower, softer, and simpler...or at least it seems to be simpler.

**Table 3.2: IPA, Song Text, & Idiomatic Translation for “Le Begonia”**

IPA:	[begonia ɔʁɔra flœr trɛ dubl(ə) abriko mɛle də kɔʁaj]
Song Text:	<b>Bégonia Aurora, fleur très double, abricot mêlé de corail,</b>
Translation:	Begonia Aurora, a full, double flower, apricot mixed with coral,
IPA:	[kɔləʁi trɛ ʒɔli rar e kyriø]
Song Text:	<b>coloris très joli, rare et curieux.</b>
Translation:	colors very pretty, rare and curious.

### Musical Analysis:

Milhaud set this song in a 3/4 time signature with a slower tempo marking of 84 for the quarter note. Once again, the song is a short through-composed piece with quite a bit of repetition in the piano. Milhaud provides instructions for the song to be very soft with the *pp* dynamic marking and to be very sweet with the expression marking *très doux*.

Overall, the piece seems extremely simple in both the vocal and piano parts. However, closer examination of the harmonies in the accompaniment show a clear example of bitonality throughout the song. The entire accompaniment consists of all arpeggiated chords providing a kind of ostinato yet again. What makes it a bit different than a typical ostinato is the bitonality. Figure 3.2 shows how the song begins with the right hand in E major while the left hand begins in D major. Following this bitonality, Milhaud continues with the exact same arpeggiated chords in the second measure, but this time he swaps hands. The right hand plays a D major arpeggio while the left hand plays an E major arpeggio. The swapping arpeggios continues throughout almost the entire song.



Figure 3.2: "Le Begonia" bars 1-3 show the bitonality in the piano accompaniment

Perhaps Milhaud chose to use bitonality in the arpeggios in this accompaniment because of the description in the text saying the begonia is "a full, double flower." Regardless of

the reasoning, it is not until the final measure that Milhaud brings the tonality together and provides a new chord. The piece ends with both hands playing arpeggios that together create an A#m7 chord in the final measure. Milhaud finishes the song by joining the piano and voice together on the rarely used cluster of pitches. It is not technically a cluster chord because the pitches are separated by ninths. It is fitting that he chose to set the words “rare et curieux” meaning “rare and curious” over a cluster — a compositional feature that he rarely would use in his early writing.

Despite the short length of this song, there are still a few features in the vocal line that should be brought to the attention of the vocalist. The vocal part of “Le Begonia” is written in a very limited range and the text is set in a natural speech-like rhythm. Milhaud really set the rhythm well for this text as it has an extremely natural feeling for the vocalist. As previously stated a common feature of Milhaud’s early works are the lyrical fragments. The melody of this song consists of what could feel like four short fragments even though the text is one sentence.

#### Textual Analysis:

*Bégonia Aurora, fleur très double; abricot mêlé de corail;  
coloris très joli, rare et curieux.*

Daudet’s second poem is once again written in casual prose form. The poem is even shorter than the previous one, but this time the subject is a bit more detailed. Descriptions of the look, “a full, double flower,” and the color, “apricot mixed with coral,” paint a more detailed image for the reader. Due to the short length of this poem, there are limited opportunities for text painting; however, there are a couple of options with words such as “beautifully colored” and “rare and curious”.

### III. Les Fritillaires (The Fritillaries)

“Les Fritillaires” contains less measures (12 bars) than the first song (14 bars); however, it lasts longer due to the composer’s choice of tempo and time signature for the third song of the cycle. The piece is much more complex than the first two songs that have been discussed thus far.

**Table 3.3: IPA, Song Text, & Idiomatic Translation for “Les Fritillaires”**

IPA:	[lə fritijərə zɛmə lɛ zɑ̃drwa ɛkspoze o sɔləj]
Song Text:	<b>Les Fritillaires aiment les endroits exposés au soleil</b>
Translation:	Fritillaries like areas exposed to sunlight
IPA:	[e a labri dy vɑ̃ e də ʒele prɛtanjərə]
Song Text:	<b>et à l’abri du vent et des gélées printanières.</b>
Translation:	and sheltered from wind and spring frosts.
IPA:	[pɑ̃dɑ̃ liver ɔ̃ lɛ kuvrə]
Song Text:	<b>Pendant l’hiver on les couvre.</b>
Translation:	During winter should be covered.
IPA:	[ɔ̃ lɛ zapɛl osi œf də vano e kurɔnə zɛ̃perialə]
Song Text:	<b>On les appelle aussi Oeufs de Vanneau et Couronnes Impériales.</b>
Translation:	They are also called ‘Eggs of Lapwings’ and ‘Crown Imperials’.

### Musical Analysis:

Milhaud composed “Les Fritillaires” in a 4/4 time signature and selected a slow tempo marking of 56 for the quarter note. Just like the previous two songs, “Les Fritillaires” is through-composed; however, this time the repetition in the piano accompaniment is done in a different way than what has been seen in the first two songs of the cycle. Once again, Milhaud only provided one expression mark with the words *très chanté* at the opening of the piece, but he does include a few more dynamic instructions. He provides the pianist with multiple crescendos and diminuendos throughout. These dynamic markings can apply to the vocal line as well since they are placed at peak moments in the song.

The melody of “Les Fritillaires” has quite a strong presence throughout the song in both the vocal line as well as in the piano. The piano accompaniment is quite intricate since both hands are responsible for melody and harmony throughout most of the piece. The accompaniment contains a new compositional feature that is not identified as commonly used by Milhaud. In fact, he will only use the feature two other times in this song cycle. In “Les Fritillaires” there is an overwhelming amount of melodic fifths in the right hand and harmonic fifths in the left hand of the accompaniment.

The harmonic fifths in the left hand occur at least once and sometimes twice in every measure of the song until the final measure when the left hand concludes on the dominant C. These open fifths provide an interesting sustaining quality throughout the entire song while the left hand is also responsible for the previously mentioned melody. Figure 3.3 shows how the left hand plays a slightly altered version of the vocal melody line (circles) in measures 1-4. The piano actually introduces this melody line before the voice

enters and continues to precede the voice by two beats until the voice and piano go their ‘separate’ ways in measure 7.

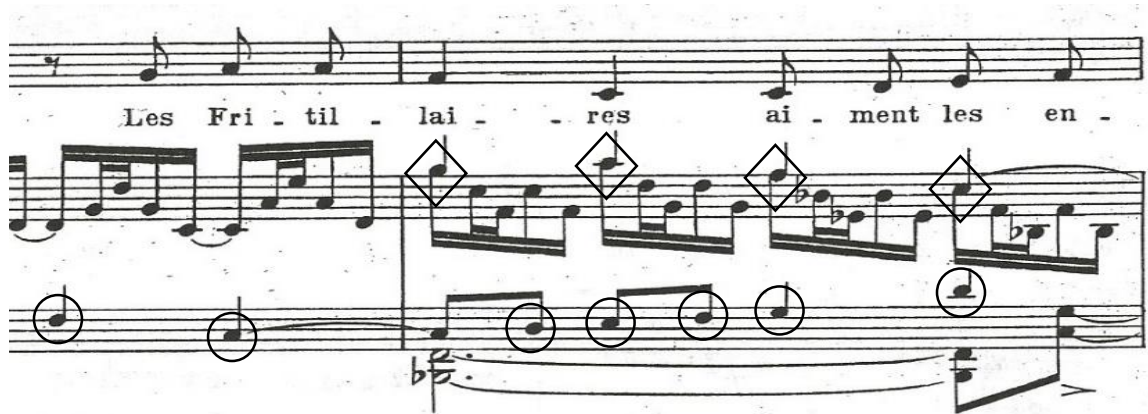


Figure 3.3: “Les Fritillaires” pickup into bar 2 shows melody in each hand & vocal line

At the beginning it seems that the right hand will provide a decorative harmony with a repetitive 32<sup>nd</sup> and 16<sup>th</sup> note rhythm placed on the off beats of each measure. However, figure 3.3 shows that after the voice enters, the right hand introduces the melody for a third time (diamonds) in the second measure of the song. While playing the melody, the right hand continues with the rhythmic pattern established in the opening measure. This is where Milhaud places the melodic fifths. Each beat contains a rhythmic unit. With a few exceptions of thirds and fourths, each segment in this entire harmonic line is comprised of melodic fifths. This sequential pattern continues through measure eight, but then the presence of melodic fifths returns in measure ten in a different descending rhythmic pattern. This continues until the final measure of the song when the right hand descends by eighth note perfect fifths concluding on the mediant A.

Ultimately, a canon of the melody line is created by the voice and both hands of the accompanist. The left hand plays this melody line in measures 1-7, the voice in measures

1-7, and the left hand in measure 2-8. This melody is clearly very important in the song because the use of a canon is not one of the commonly used techniques by Milhaud. While singing this melody there are a couple important words that the vocalist should try to emphasize. In measure 3, the word “exposée” meaning “exposed” is placed on the highest note of the phrase. Another great moment is at the end of the previously discussed melody in measure 7-8 on the word “couvre” meaning “covered.”

#### Textual Analysis:

*Les Fritillaires aiment les endroits exposés au soleil  
et à l’abri du vent et des gelées printanières.  
Pendant l’hiver on les couvre.  
On les appelle aussi Œufs de Vanneau et Couronnes Impériales.*

As with his first two poems from the song cycle, Daudet’s third poem is also written in a casual prose form. The poem is quite a bit longer than the last two; however, this time the tone of the subject is focused on the proper care and the names of the flower. There are some definite moments of imagery in the poem such as “exposed to sun,” “springtime frosts,” and “covered in winter.”

#### **IV. Les Jacinthes (The Hyacinths)**

All three songs in *Catalogue de fleurs* up to this point have consisted of both the voice and piano being constantly involved equally throughout each piece. In the fourth song, however, Milhaud includes a brief prelude and a slightly lengthier and more involved interlude. “Les Jacinthes” is, yet again, a through-composed piece of music although this time there are three clear sections in both the song and the text. The text in table 3.4 and the musical analysis below shows these three sections in clear detail.

**Table 3.4: IPA, Song Text, & Idiomatic Translation for “Les Jacinthes”**

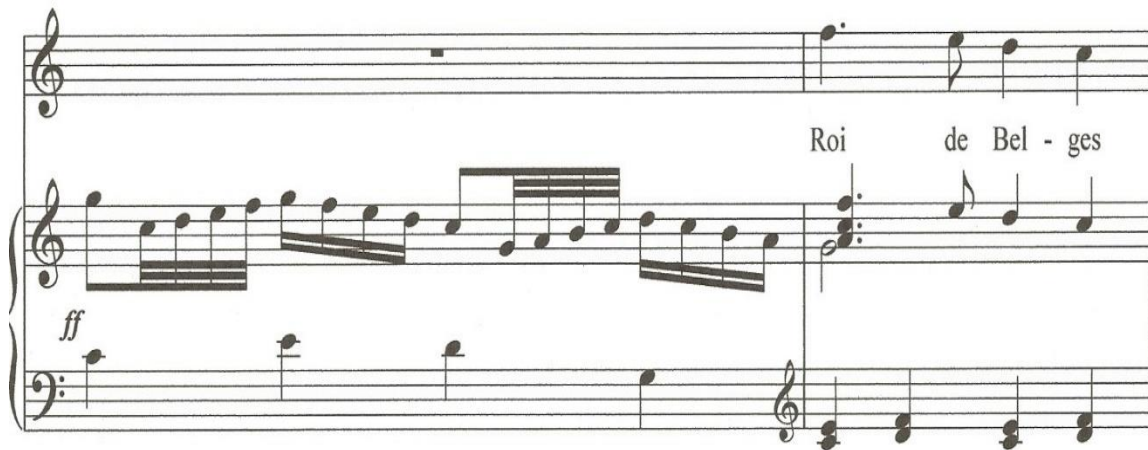
IPA:	[albertinə blɑ̃ pyr laperuzə movə klɛr]
Song Text:	<b>Albertine blanc pur. Lapeyrouse mauve clair.</b>
Translation:	Albertine – pure white. Lapeyrouse – light mauve.
IPA:	[ʁwa dɛ bɛlʒə karmɛ pyr rwa dɛ blø blø fɔ̃sɛ]
Song Text:	<b>Roi des Belges carmin pur, Roi des bleus, bleu foncé.</b>
Translation:	King of Belgians – pure crimson, King of Blues – dark blue.
IPA:	[mad(ə)mwazel(ə) də malakɔf ʒonə vif a buke]
Song Text:	<b>Mademoiselle de Malakoff jaune vif à bouquet.</b>
Translation:	Mademoiselle de Malakoff – a bright yellow bouquet.

#### Musical Analysis:

The fourth song of the cycle returns the listener to a fast, fun, and playful experience. Milhaud composed “Les Jacinthes” in a 2/2 time signature and clearly wanted a duple feeling by assigning a fast tempo marking of 108 for the half note. The song is once again short with a number of repeating moments occurring in the piano accompaniment. This is the halfway point of the cycle and it seems clear that Milhaud saw this piece as a peak in the flow of the seven songs. He provides an expression mark of *léger* at the beginning in order to balance the strong dynamic markings placed throughout. The song is almost one big crescendo, beginning on *forte*, reaching *fortissimo* halfway through the song, and concluding *fortississimo*.



From this point forward in the song cycle, Milhaud began to incorporate a new key feature. He used miniature preludes, interludes, and postludes in the remaining three songs. This piece does begin with a brief introduction; however, the interlude in measures 6-8 is more important. Along with the help of the sweeping lines in the right hand, the piano accompaniment smoothly, easily, and successfully carries the story of this simple, descriptive poem into the following section. The closing measure of this interlude can be seen below in figure 3.4.



*Figure 3.4: “Les Jacinthes” bars 8-9 show the conclusion of the miniature interlude, the recurring basso ostinato from measures 1-8, and the beginning of the regal section*

Another simple, yet very effective and important quality found in “Les Jacinthes” is a substantial amount of text painting. When setting the text, Milhaud successfully managed to color the words by changing the tone, the harmonies, and using a number of effects in order to characterize the different varieties and colors of hyacinths.<sup>12</sup> He successfully managed to represent multiple qualities such as innocence by writing melody

<sup>12</sup> Kelly, 139.

lines that sound like skipping or running in measures 2-3. Another quality produced by Milhaud in this song is regality. He accomplishes this by setting a strict, descending, ‘military-like’ rhythm in measures 9-12, the beginning of which can be seen above in figure 3.4. The vocalist should definitely assist the piano in the text painting. The highest notes of the song occurs in the regal, military section on the word “Roi” meaning “King”. Both times the vocalist sings the word “Roi” they should do so with a strong, regal sound. The final quality Milhaud portrays in the fourth song is femininity. He represents this in the delicate, ascending line of the voice in measures 14-16.<sup>13</sup>

A few more important features to notice in this piece of the song cycle are found in the piano accompaniment. Once again, Milhaud uses a basso ostinato from measures 1-8. This is followed by another repeating ostinato in the left hand from measures 9-12. Both of these basso ostinatos can be seen above in figure 3.4. Milhaud also briefly returns to using melodic fifths in the penultimate measure in the right hand of the piano. The piece concludes with two strong sounding FM9 chords.

#### Textual Analysis:

*Albertine blanc pur.  
Lapeyrouse mauve clair.  
Roi des Belges carmin pur,  
Roi des bleus, bleu foncé.  
Mademoiselle de Malakoff jaune vif à bouquet.*

Similar to the poem used in the second song, the poem for “Les Jacinthes” consists of all sentence fragments rather than complete sentences. It is another poem written in a casual prose form and the content is extremely fragmented and descriptive. The entire

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<sup>13</sup> Kelly, 139.

poem is simply a list of the available colors for the hyacinth in the catalogue. Due to the simplicity and the colors provided in this poem, the vocalist is given many opportunities to show artistic freedom and creativity.

## V. Les Crocus (The Crocuses)

Like the previous song, “Les Crocus” contains a prelude and interlude; however, this time both are substantially longer than that of “Les Jacinthes” and for the first time in the cycle Milhaud includes a postlude after the conclusion of the vocal line. All of these features provide an intriguing quality of suspense for the complex fifth song about this simple, colorful, little flower.

**Table 3.5: IPA, Song Text, & Idiomatic Translation for “Les Crocus”**

IPA:	[lə krɔky sə fɔrsə tã pɔte]
Song Text:	<b>Les Crocus se forcent_en potées</b>
Translation:	The crocus can be forced in pots
IPA:	[u dã də sukup(ə) syr də la mus ymidə]
Song Text:	<b>ou dans des soucoupes, sur de la mousse_humide,</b>
Translation:	or in saucers on damp moss,
IPA:	[a la plənə tərə sœl u mɛle a dotrə plãtə prẽtanjɛrə]
Song Text:	<b>A la pleine terre, seuls_ou mêlés à d’autres plantes printanières.</b>
Translation:	In the solid earth, alone or mixed with other spring plants.

IPA:	[il fõ tœ trɛ bɛl ɛfɛ]
Song Text:	<b>Ils font un très bel effet.</b>
Translation:	They create a very beautiful effect.

### Musical Analysis:

When organizing the songs for his cycle, Milhaud placed them quite strategically and successfully. “Les Crocus” is a great choice to follow the peak song, “Les Jacinthes”. For the fifth song, Milhaud set a slow tempo of 96 for the eighth note, provided delicate expressive markings, soft dynamic markings, and used a 6/8 time signature. In fact, the final three songs of the cycle are in the same compound meter time signature. As playful as the previous piece is, “Les Crocus” in contrast has an eerie, mysterious quality about it. Milhaud instructs the piano to be *très expressif et lié* meaning “very expressive and connected” throughout the first fifteen measures. Then as the piano plays a section similar to the opening, Milhaud instructs the pianist to play *très doux* meaning “very sweetly”.



Figure 3.5: “Les Crocus” bars 6-7 show the versions of melody in the voice and piano

As stated previously, the fifth song in Milhaud's *Catalogue de fleurs* contains a longer prelude, interlude, and postlude. In the first measure, the piano begins by introducing a slightly rhythmically altered version of the vocal melody that will enter in measure 6. After the five measure prelude, the voice enters with the slightly altered melody in measure six, as seen above in figure 3.5; however, the voice is not alone. The piano presents once again the melody playing an exact repetition of the opening three measures of the song, but this time played in the right hand of the piano. In measures 9-13, the voice and piano go their separate ways. The piano plays the interlude from measures 14-18 during which the right hand plays the introductory melody one last time before the voice enters for one last statement. At this point, in measure 19, Milhaud provides his first instruction telling both the piano and voice to *Cédez* or "yield" on the text "they create a beautiful effect". The piano finishes the song with a postlude consisting of three measures concluding on a brief statement of bitonality with the right hand moving from a G major chord to an A major chord and the left hand doing the exact opposite progression.

Overall the vocal line in this song is rather metronomic; that is until reaching measure 19 when Milhaud provides the *Cédez* marking. Out of all the phrases in the entire song, this is the one that should be sung with the most beautiful and legato line as possible due to the meaning of the text and Milhaud's placement of the *Cédez*.

#### Textual Analysis:

*Les Crocus se forcent en potées ou dans des soucoupes,  
sur de la mousse humide.  
À la plaine terre, seuls ou mêlés à d'autres plantes printanières,  
ils font un très bel effet.*

Once more, Daudet wrote this poem in casual prose form. The text consists of two informative sentences providing instructions on how to plant and care for the crocus when attempting to place them in a pot or saucer. There are a few vivid moments of imagery in the text “sur de la mousse humide” meaning “on the damp moss,” “printanières” meaning “springtime,” and lastly “Ils font un très bel effet” meaning “they create a beautiful effect.”

## VI. Le Brachycome (The Swan River Daisy)

Of the entire song cycle “Le Brachycome” is the most repetitive and contains the most doubling between the voice and piano. Similar to “Le Begonia”, the sixth song serves as a kind of interlude between the fifth and final song. Due to tempo, dynamics, and simplicity, the piece passes by almost unnoticed.

**Table 3.6: IPA, Song Text, & Idiomatic Translation for “Le Brachycome”**

IPA:	[brakikɔm iberidifolia etwalə blø nuvotə]
Song Text:	<b>Brachycome<sup>14</sup> Ibéridifolia; étoile bleue nouveauté,</b>
Translation:	Brachycome iberidifolis – new blue star,
IPA:	[plātə nənə ʃarmātə kuvertə də flœr blø dœ blø vif]
Song Text:	<b>plante naine charmante couverte de fleurs bleues, d’un bleu vif.</b>
Translation:	charming dwarf plant covered with blue flowers, a bright blue.

<sup>14</sup> Brachycome iberidifolis is the Latin name for this flower, which is why the French pronunciation uses a [k] rather than a [ʃ] for the Brachycome.

### Musical Analysis:

A musician will quickly see the extreme repetition in the piano. In fact, the music in measures 1-3 repeats exactly in measures 5-7 and 9-11 and, as seen in figure 3.6, measures 13-14 repeat the first two of these three measures. Basically, twelve out of the seventeen measures in the song repeat this statement. The song is in a 6/8 time signature and contains no instructions from Milhaud except for two dynamic markings of *pp* and *ppp*. The song is simple and ‘swingy’ with a faster tempo of 104 for the dotted quarter note.

This song contains the most doubling between the voice and piano out of all seven songs in the cycle. It is extremely simple and repetitive. The most important elements for the vocalist to remember are to watch the few cases of rhythm that are different than the more common rhythm found in measures 1-3 as well as being careful on the final word and notes. The word “vif” is placed on a slur from B-flat up to D-flat with a quick release, as seen in figure 3.6. The goal is to make sure the tone “glows” and does not go flat.



*Figure 3.6: “Le Brachycome” bars 13-14 show the final vocal line and repeating measures of the accompaniment*

A study of this piece is not complete without mention of the final two measures. The vocal line ends somewhat abruptly and the accompaniment continues with the opening

statement, yet it is incomplete. Not only is it incomplete, but Milhaud clearly marks how he wishes for the pianist to fade away and provide a feeling of slowing down without the use of a *ritardando*. Measure 14 is meant to sustain into the empty measure 15. Then the piano begins the incomplete statement again in measure 16. It sustains into measure 17 before finally coming to rest on the two final notes. The final result is a combination of B-flat minor and major chords which are sustained as the right hand is holding both a D-natural and a D-flat.

#### Textual Analysis:

*Brachycome iberidifolia; étoile bleue.  
Nouveauté, plante naine charmante couverte de fleurs bleues, d'un bleu vif.*

Most of the song titles from *Catalogue de fleurs* are easily translatable; however, most people might not know that “Brachycome” translates to Swan River Daisy. This text is written in a simple prose form and is full of fragmented statements. The words chosen by Daudet from the seedsman’s catalogue do not provide much imagery. The possible exception is on the final phrase with “d’un bleu vif” which translates to “a glowing blue”.

### **VII. L’eremurus (The Foxtail Lily)**

When writing this song, Milhaud once again chose to include a prelude, interlude, and postlude in the final song of his cycle. Of the seven songs in *Catalogue de fleurs*, “L’eremurus” contains the most instruction for the vocalist and pianist from Milhaud. The piece also contains many of the features previously discussed in the analyses of the first six songs.



**Table 3.7: IPA, Song Text, & Idiomatic Translation for “L’eremurus”**

IPA:	[ɛrɛmurʊs ɪzabɛlinʊs sa flɔrɛzɔ̃ nɛ ɡarɑ̃ti]
Song Text:	<b>Eremurus Isabellinus, sa floraison est garantie.</b>
Translation:	Eremurus Isabellinus, flowering is guaranteed.
IPA:	[la ɑ̃pə də sɛtə maɲifik ɛspɛs atɛ parfwa dø mɛtrə]
Song Text:	<b>La hampe de cette magnifique espèce atteint parfois deux mètres,</b>
Translation:	The stem of this magnificent species sometimes reaches two meters,
IPA:	[sɛ flœr sɔ̃ dœ bo kɔlɔri ɑ̃trə ʒon e rozə]
Song Text:	<b>Ses fleurs sont d’un beau coloris entre jaune et rose</b>
Translation:	Its flowers are a beautiful color between yellow and pink
IPA:	[e dynə lɔ̃gə dyre vu ʁəsœvrɛ lɛ pri par kɔʁɛspɔ̃dɑ̃s(ə)]
Song Text:	<b>et d’une longue durée. Vous recevrez les prix par correspondance.</b>
Translation:	and it is long-flowering. You will receive the prices by mail.

#### Musical Analysis:

“L’eremurus” opens with a very simple, exposed statement of the closing vocal melody line. Milhaud sets his closing song in a 6/8 time signature; however, he does not provide any tempo indication until measure 4. Instead, Milhaud instructs the pianist to begin softly, to play once again *très lié* and, perhaps the most intriguing instruction, to play the opening introduction *rallentando*.

The song takes off in measure 4 with a tempo marking of 112 for the dotted quarter note. The momentum carries until Milhaud “yields” the line with a *Cédez* in measure 12. This is brief, however, because immediately the voice and piano take off once more in the following five measures. During these five measures the song hits the dynamic peak of *forte* and the description of flowers comes to an end.

As previously stated, Milhaud insisted that his “catalogue music” was indeed serious music; however, there is most definitely an element of humour at the end of this song and thus at the end of the entire song cycle. Figure 3.7 shows the closing line of *Catalogue de fleurs* stating “Vous recevrez les prix par correspondance” which translates to “You will receive the prices by mail.” In measure 20, the vocalist sings the melody from the introduction over a very minimal accompaniment embodying the idea of simplicity.



Figure 3.7: “L'eremurus” bars 20-22 show the humorous closing vocal line

In the four measure postlude, Milhaud returns to two features used previously in multiple songs from the cycle. The accompaniment consists of nothing but melodic and harmonic fifths in measures 23 and 25 ascending up to the open harmonic fifths in measures 24 and 26. Another feature that returns in the final measure is bitonality as Milhaud concludes his cycle with an E-flat open fifth chord against an F open fifth chord.

### Textual Analysis:

*Eremurus isabellinus, sa floraison est garantie.  
La hampe de cette magnifique espèce atteint parfois deux mètres;  
ses fleurs sont d'un beau coloris entre jaune et rose et d'une longue durée.  
Vous recevrez les prix par correspondance.*

The poem used for “L’eremurus” is the longest of the seven used in the song cycle. Once again, Daudet wrote his poem in a casual prose form. When selecting the words from the catalogue Daudet seems to have gone more from the salesman standpoint. The tone of the poem is one where the text is informative yet is providing reasons why someone should buy this flower. Here we face another less obvious translation because many people might not realize that “L’eremurus” means the “Foxtail Lily”. There are numerous great moments in this poem for imagery including the phrases “magnifique espèce” meaning “magnificent species,” “beau coloris” meaning “beautiful colors,” and, of course, the reader must have fun with their imagination on the final phrase “Vous recevrez les prix par correspondance.”

### Closing Information

Milhaud dedicated *Catalogue de fleurs* to the memory of the painter Guy-Pierre Fauconnet, who was a friend of Les Six. He had recently helped Milhaud by designing the costumes and masks for *Le Boeuf sur le toit* the previous year. Unfortunately, Fauconnet died suddenly of a heart ailment before the premiere. The first performance of *Catalogue de fleurs* occurred in 1922 at the Paris Conservatoire. Immediately after the conclusion of this short cycle it was met with a lot of confusion and hostility.<sup>15</sup> Milhaud would continue to deal with this kind of reaction to these works throughout his career.

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<sup>15</sup> Cardew-Fanning.

## CHAPTER FOUR:

### *SIX CHANSONS DE THÉÂTRE, OPUS 151b (1936)*

1. “La Bohémienne la main m’a pris” (The Bohemian took my hand)
2. “Un petit pas, deux petits pas” (One little step, two little step)
  
1. “Mes amis les cygnes” (My friends the swans)
2. “Blancs sont les jours d’été” (White are the days of summer)
  
1. “Je suis dans le filet” (I am in the net)
2. “Chacun son tour, les animaux” (Take your turn, animals)

#### Historical Background & Introductory Information:

Before World War II, it was not easy for a composer to earn a living so many began to write music for film and theater productions. According to Milhaud, “for a long time so-called symphonic composers were ostracized in film circles, and as a class rather looked down upon by film producers.”<sup>1</sup> Eventually, this reputation began to change and Milhaud was among the composers who were hired to write the music for films although he was more prolific in writing music for the theater. He wrote more than fifty scores of incidental music despite the fact that it was not always a simple collaboration. Milhaud describes it in his book by saying:

Music for the theatre involves highly complex problems which may be dealt with in widely differing, often contradictory, ways. When the producer plans the production of a new play, he attends to the function to be played by the music with the same minute care that he devotes to the lighting, and

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<sup>1</sup> Milhaud, *My Happy Life*, 179.

he often asked the composer to make alterations in the course of the actual rehearsals, so that the musician must be highly adaptable.<sup>2</sup>

The relationship between a composer and stage producer is much more personal when working on a play than in a film production. When a producer is sensitive to the music the result was a cooperative collaboration. Unfortunately, there were also a number of instances when the composer would be treated more like a decorator. In an interview with Claude Rostand, Milhaud describes the position of the composer when writing for a stage production.

Incidental music is an area where the composer's freedom of expression is most restricted. In the theatre the stage director is the all-powerful, and the composer submits to his will just as much as do the lighting and scenery designers. The composer's mission is actually very similar to that of the lighting director who manipulates his projectors. We have to direct our projected sounds to different parts of the action as indicated by the stage director. But things are not as simple as one might think because of the time limitations imposed. A composer cannot push a button or turn off a rheostat. Each little fragment of music that is required must still have a certain structural logic.<sup>3</sup>

It was not always easy, but according to his wife Milhaud always managed to handle every one of his collaborations with patience and humility.<sup>4</sup> During the 1930s, Milhaud worked with a number of authors and producers for the stage. Madeleine Milhaud stated that, "he wrote for all sorts; plays by contemporary writers and also classical plays."<sup>5</sup> The ultimate

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<sup>2</sup> Milhaud, *My Happy Life*, 180.

<sup>3</sup> Darius Milhaud, *Darius Milhaud: Interviews with Claude Rostand* (Oakland, CA: Mills College Center for the Book, 2002), 117.

<sup>4</sup> Nichols, 49.

<sup>5</sup> *Ibid*, 51.

goal of this incidental music was to “provide moments of lyric relief rather than to comment on the dramatic action.”<sup>6</sup>

Milhaud’s first experience with writing incidental music was with none other than his friend Paul Claudel. In 1912, Claudel asked Milhaud to write some music for his translation of Aeschylus’s Oresteian trilogy. However, since he was only writing music for a few moments in the trilogy, this was not truly incidental music. His first real score would come the next year for Claudel’s *Protée*.<sup>7</sup>

Often Milhaud would attempt to transform his music for these productions into a separate piece of concert music. According to Madeleine, “It is exceptional when music can be extracted successfully from a particular dramatic context and used in a concert.”<sup>8</sup> In 1936, Milhaud was hired to write music for Pierre Jean Jouve and Georges Pitoëff’s translation of *Romeo and Juliet*. In his book, Milhaud says:

I wrote a suite for oboe, clarinet, and bassoon based on themes from [Michael]<sup>9</sup> Corrette. This suite was published and recorded. It was very pleasant to work with Pitoëff. With the manuscript open before us, we would pick out the passages in which music was required and work out the time together. Then I composed my music, which corresponded exactly to the spoken text. In addition to *Romeo and Juliet*, I wrote for him music to René Lenormand’s *La Folle du ciel*, using harp, Ondes Martenot<sup>10</sup>, and voice (my songs were sung with great charm and feeling by Ludmilla

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<sup>6</sup> Kimball, 221.

<sup>7</sup> Nichols, 50.

<sup>8</sup> Ibid, 49.

<sup>9</sup> Michel Corrette was a prolific French organist-composer who wrote many concertos, sonatas, songs, instrumental chamber works, harpsichord pieces, cantatas, and other sacred vocal works.

<sup>10</sup> The Ondes Martenot is an early electronic musical instrument invented in 1928 by Maurice Martenot.

Pitoëff”; *Amal* by Tagore and Gide; *La Première Famille* by Supervielle, and Anouilh’s *Voyageur sans bagages*.<sup>11</sup>

This statement is quite important for this study because one of the resulting concert pieces that came from some of these stage productions is Milhaud’s *Six Chansons de Théâtre*. Milhaud “composed these six songs, of varying moods and lengths, as incidental music for three stage works [two of which are listed above in Milhaud’s quote].”<sup>12</sup> *Six Chansons de Théâtre* is a fun, little set of songs that is, sadly, often overlooked. Like many of Milhaud’s compositions for the voice, these songs are “miniatures, illustrating various people and scenes.”<sup>13</sup> The six songs are divided into three groups of two determined by the author of the text. Thus, the songs are not numbered like those in a typical song cycle. Instead, Milhaud provided subheadings for each of the three groups and assigned numbers I and II for each song. Due to this way of organization, the vocalist has freedom in deciding the performance order of the three groupings. Typically the order of all six songs is not altered, but rather just the groups of songs. The following order is used most often because it starts and finishes the cycle with the two songs that have the most energetic appeal.

In the following study, the analyses of these songs will be divided into three sections following the composer’s example. Milhaud’s subheading for each group will be located at the beginning of each of the three sections in order to avoid confusion. In addition, the first information covered in each of the following three sections will be a brief biography of the author of the texts. It is important to understand that these texts are not

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<sup>11</sup> Milhaud, *My Happy Life*, 182.

<sup>12</sup> Kimball, 221.

<sup>13</sup> Ibid.

original poetry, but rather excerpts from three different plays turned into poetry; therefore, the songs have no real musical consistency or common literary idea. The theme that provides continuity throughout the cycle is simply that all six texts came from plays for which Milhaud wrote incidental music.

### SONG ANALYSES WITH AUTHOR BIOGRAPHIES

#### **DEUX CHANSONS extradites de “Tu ne m’échapperas jamais” (You shall never escape) Texts de Georges Pitoëff**

##### Biographical Information on the Poet:

Georges Pitoëff was born on September 4, 1884 in Tiflis, Russia into a wealthy family of merchants. His father, Ivan, was in charge of the local theatre in which he also served as designer and directed numerous productions. Pitoëff went to school to study architecture, mathematics, and law; however, like his father, he could not escape the draw of the theatre. In 1912, he founded a theater in St. Petersburg where he worked with Stanislavski, a family friend although they had very different ideas for the theatre. Stanislavski was an advocate for a realistic theater, while Pitoëff preferred a theatre that could provide access to fantasy. Ultimately, this difference would not be an issue for long, because soon after this, Pitoëff’s mother passed away and he moved to Geneva, Switzerland with his father. It was not long before Pitoëff met the woman who would become his wife, Ludmilla Smanov. They were married on July 14, 1915. During their time in Geneva, Pitoëff founded his second theatre company and made the acquaintance of



the playwright, Henri-René Lenormand.<sup>14</sup> This led to a friendship that would later result in the staging of a number of Lenormand's plays by Pitoëff as well as an introduction with Darius Milhaud. Pitoëff began to travel with his new theatre company taking them to Paris for a tour of performances. Among these were two productions by Lenormand. After multiple years of touring, Pitoëff's family returned to Geneva where they had their son in 1920. The interest in the theatre clearly ran in the family because their son would later become the actor and theatre director, Sacha Pitoëff. After World War II, Pitoëff returned to Paris where he and his company performed in many theatres between the years 1922 and 1934. During this time, they were finally established as the Théâtre des Mathurins. It was also in this time span that Pitoëff, along with three other directors and managers of Parisian theatre, founded the Cartel des Quatre in 1927. This group was dedicated to the rejuvenation of French theatre.<sup>15</sup>

Throughout Pitoëff's life, he ultimately had a nomadic career. He was constantly travelling to perform hundreds of plays written by hundreds of playwrights. His choice of scripts was quite varied; however, there was always a constant goal — to portray the most important aspects of the play through the simplest means possible. He presented international plays as well as introducing the public to contemporary works by French innovators such as Jean Cocteau and Jean Anouilh. In fact, Pitoëff became known for putting on these contemporary productions. "His work demonstrated his skills at adapting,

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<sup>14</sup> "Georges Pitoëff", *Encyclopaedia Britannica Online* ([www.britannica.com/EBchecked/topic/462104/Georges-Pitoeff](http://www.britannica.com/EBchecked/topic/462104/Georges-Pitoeff)) accessed March 11, 2014.

<sup>15</sup> Ibid.

translation, designing, directing, and acting, although in the latter activity he was limited by his strong [Russian] accent.”<sup>16</sup>

Pitoëff and Milhaud shared a common interest — simplicity. As previously mentioned at the beginning of this chapter, Milhaud wrote in his autobiography how much he enjoyed collaborating with Pitoëff on stage productions. Milhaud wrote incidental music for not only the plays written by Pitoëff, but also for productions by other playwrights.

Sadly, Georges Pitoëff died on September 18, 1939 in Geneva just a couple weeks after his 55<sup>th</sup> birthday. After his death, his wife, Ludmilla, led the company. She continued to enforce his simplistic style in all of the productions put on by the Théâtre des Mathurins.

### I. La Bohémienne la main m’a pris (The Bohemian took my hand)

“La Bohémienne la main m’a pris” is a great song to begin the cycle. It starts with a loud, strong, and bold opening, which helps to grab the listener’s attention. Out of the six songs, this one by far contains the most character portrayal. The vocalist can have a lot of fun interpreting these characters.

**Table 4.1: IPA, Song Text, & Idiomatic Translation for “La Bohémienne la main m’a pris”**

IPA:	[la bœmjənə la mɛ̃ ma pri la vʲejə tsiganə lə sɔr ma di]
Song Text:	<b>La Bohémienne la main m’a pris: La vieille tzigane le sort m’a dit;</b>
Translation:	The Bohemian took my hand. The old gypsy told my destiny;

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<sup>16</sup> “Georges Pitoëff”, *Encyclopaedia Britannica Online*.

IPA:	[ɛlə ma predi a rəgardə ɑ̃fɑ prɑ gardə]
Song Text:	<b>Elle m’a prédit: Ah regarde, Enfant, prends garde!</b>
Translation:	She predicted: Look out, Child, take care!
IPA:	[sɛ tœ meʃɑ garsɔ sɛ tœ meʃɑ œ trɛ meʃɑ]
Song Text:	<b>C’est_un méchant garçon, C’est_un méchant, un très méchant,</b>
Translation:	This is a naughty boy, This is a naughty, a very naughty one,
IPA:	[sɛ tœ movɛ garsɔ sɛ tœ movɛ œ trɛ movɛ]
Song Text:	<b>C’est_un mauvais garçon, C’est_un mauvais, un très mauvais,</b>
Translation:	This is a bad boy, This is a bad, a very bad one,
IPA:	[œ trɛ trɛ trɛ movɛ meʃɑ garsɔ]
Song Text:	<b>Un très très très... mauvais, Méchant garçon.</b>
Translation:	A very, very, very... bad, Naughty boy.

### Musical Analysis:

“La Bohémienne la main m’a pris” consists of two sections — a kind of recitative and the main part of the song. Along with a tempo marking of 84 for the quarter note in a 4/4 time signature, Milhaud provides the instruction *Recitatif* for the opening portion of the song. Following this recitative section, Milhaud completely alters the feel of the song by changing the time signature to 3/4 and the tempo to 58 for the dotted half note. Carol Kimball provides a brief and precise description of the song’s story in her book saying, “A Gypsy fortune-teller’s exaggerated warning about a bad boy is punctuated by ominous

piano chords. As the old gypsy repeats her prediction, the piano crazily segues into a charming waltz.”<sup>17</sup>

While the beginning is clearly a kind of recitative, it also has a military-like sound, providing a free, yet strict result. Overall, this opening section has three interesting compositional features. First, the piano opens the song with a statement of four quarter notes on D; however, as the line progresses, a note is added with each successive D building a cluster chord of four notes on the downbeat of the second measure. It has already been strongly established in chapters two and three that, overall, Milhaud avoided using cluster chords and preferred to use a more linear harmony. In this introduction, Milhaud found a way to combine these two elements. The four beats have a linear direction resulting in a very close cluster of pitches. Milhaud repeats this cluster chord building process in measures 5-6, as seen below in figure 4.1.

In measures 3, 5, and 6, Milhaud returns to one of his favorite compositional features of bitonality. The ‘ominous piano chords’ mentioned earlier are three strong, blocked chords in the opening section and all three are examples of bitonality. In measure 3, Milhaud wrote a chord that could be analyzed two different ways. Some may say that it is a GM9 chord; however, knowing how Milhaud enjoyed bitonality, the chord could also be a B minor chord in the left hand of the piano with a D major chord in the right hand. While the first chord may be up for discussion, the following two blocked chords in measures 5 and 6 are clear cut examples of bitonality. Figure 4.1 shows the D major chord again with an E minor chord in measure 5 and the D major chord with a C major chord in

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<sup>17</sup> Kimball, 221.

measure 6. Both of these bitonal chords help to portray the dangerous warnings from the old gypsy.

*Figure 4.1: “La Bohémienne la main m’a pris” bars 5-8 show the cluster chord building process, bitonality in measures 5-6, and the beginning of the dissonant octaves in measures 7-8*

Another interesting presence in Milhaud’s writing can be seen in both the voice and the piano in his use of octaves. There are multiple instances in this opening section when the piano either is silent or sustained and the voice sings a military sounding, dotted rhythm set in octaves. In measures 2 and 4, the voice sings octaves while the piano is silent. Figure 4.1 shows the beginning of the vocal line as it continues with another octave jump in measures 8-9 while the piano sustains octave D’s against octave E’s. Perhaps these open octaves represent the vulnerability of the young girl, while the dissonance between the two octaves represents the danger lying ahead.

It can be challenging to accomplish a recitative feel with a military-like rhythm. This can be achieved by maintaining a strict military-like rhythm overall while enjoying a bit of freedom when the piano is resting or sustaining. There are also a couple moments that call for text painting. In measures 6-9, the vocalist quotes the gypsy, saying “ah,

regarde, enfant, prends garde!” This is a great moment to paint the text and act for the audience.

The second section of “La Bohémienne la main m’a pris” is much simpler than the opening recitative. Not only does Milhaud change the time signature to a waltz 3/4 and alter the tempo, but he also places a *p* dynamic marking. All of this, overall, results in a much lighter, softer, fun, and flirty section of the song. This portion of the piece is entirely from the young girl’s point of view as she is quite flirtatious and excited about this “bad, naughty boy.”

The waltz portion of the song is much less linear in the accompaniment and much more repetitive due to the waltz feel in the piano. Milhaud begins the section with a classic waltz pattern in the accompaniment. Meanwhile, the voice provides an opening statement in measures 10-16 and then immediately follows with a sequential statement of the same line in measures 17-23. At this point in the song, at measure 24, Milhaud places the climax of the piece. The voice reaches the highest note on an accented F# and the piano immediately comes to a halt on a restatement of the first bitonal chord from measure 3. While the bitonal chords in the piano continue in the same order as the opening section, the voice adamantly repeats the word “très” on a descending line full of accents. As the voice carries the song on this descending line to the conclusion, the piano returns to the opening waltz theme in measures 27-29; however, this time Milhaud omits the notes from the first measure of the statement due to the sudden return in the accompaniment. Briefly, he returns to the simple opening of this section until the voice and piano both resolve to G major on the downbeat of the penultimate measure. Before ending the song, Milhaud includes another moment of bitonality. He indicates that the piano should sustain the final

two measures together resulting in D major and E minor chords, which just happens to be the same octaves used at the conclusion of the recitative section.

Overall, “La Bohémienne la main m’a pris” is a short and playful song that is full of character. A vocalist should have a lot of fun singing this piece. In addition to the suggestions of gypsy character in the opening section, the singer should let loose in the second section providing a flirtatious character on phrases that contain words, such as, “mauvais” meaning “bad,” “méchant” meaning “naughty,” and along with those descriptive words, the noun, “garçon” meaning “boy.” Another word that definitely deserves some extra attention is “très” in measures 24-27. “Très” meaning “very” is repeated ten times, so the vocalist should try to color each of these slightly different.

#### Textual Analysis:

*La Bohémienne la main m’a pris:  
La vieille tzigane le sort m’a dit;  
Elle m’a prédit: Ah regarde,  
Enfant, prends garde!*

*C’est un méchant garçon,  
C’est un méchant, un très méchant,  
C’est un mauvais garçon,  
C’est un mauvais, un très mauvais,  
Un très très très très très très très très très mauvais,  
Méchant garçon.*

As previously stated, this text is an excerpt from a play titled “Tu ne m’échapperás jamais.” Unlike all of the poems from *Catalogue de fleurs*, this text is considered poetry because it contains traditional rhythmic structure. The first stanza contains a clear rhyme scheme and the second stanza provides an illusion of a rhyme scheme due to the repetition of the word “garçon.” The tone of the poem is conversational between the gypsy and the young girl; however, the subject of the poem is really the “bad, naughty boy.” The story is

portrayed quite successfully due to the vernacular text which provides clear imagery — darkness in the gypsy’s warning and light, flirtatiousness in the young girl’s description of the boy.

## II. Un petit pas, deux petits pas (One little step, two little steps)

The second song from the first group of this cycle is a sweet, little piece that is “reminiscent of a bedtime story read to a child.”<sup>18</sup> The swinging melody tells the daily frolics of a dog with each of the three verses covering a different activity: trotting down a road, jumping over a stream, and going to sleep.

**Table 4.2: IPA, Song Text, & Idiomatic Translation for “Un petit pas, deux petits pas”**

IPA:	[œ̃ pəti pa dø pəti pa lə pəti ʃjẽ o tro sã va]
Song Text:	<b>Un petit pas, deux petits pas Le petit chien au trot s’en va,</b>
Translation:	One little step, two little steps The little dog trots along,
IPA:	[syr la rutə bjẽ lõgə ki suvrə]
Song Text:	<b>Sur la route bien longue qui s’ouvre</b>
Translation:	On the very long road ahead
IPA:	[lə pəti ʃjẽ sã va ta duvrə]
Song Text:	<b>Le petit chien s’en va-t-a Douvres.</b>
Translation:	The little dog is off to Dover.

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<sup>18</sup> Kimball, 221.



IPA:	[œ pəti pa dø pəti pa lə pəti ʃjẽ o tro sã va]
Song Text:	<b>Un petit pas, deux petits pas Le petit chien au trot s'en va,</b>
Translation:	One little step, two little steps The little dog trots along,
IPA:	[syr la rutə truv œ rɥiso]
Song Text:	<b>Sur la route trouve un ruisseau</b>
Translation:	On the road he finds a stream
IPA:	[fɛ o o pɥi zœ grã so o]
Song Text:	<b>Fait oh, oh puis un grands saut, oh!</b>
Translation:	Goes 'oh, oh' then takes a big jump, oh!
IPA:	[œ pəti pa dø pəti pa lə pəti ʃjẽ o tro sã va]
Song Text:	<b>Un petit pas, deux petits pas Le petit chien au trot s'en va,</b>
Translation:	One little step, two little steps The little dog trots along,
IPA:	[syr la rutə truvə la nɥi fɛ o o e pɥi do do]
Song Text:	<b>Sur la route trouve la Nuit, Fait oh, oh et puis Do Do!</b>
Translation:	On the road he finds the night, Goes 'oh, oh' and then 'zzzzz'!

### Musical Analysis:

Up to this point in the study, all of the songs while having repetitive qualities have been through-composed. The poem described above contains three stanzas, so it seems

quite appropriate that Milhaud chose to set the text in a modified strophic form. He set this song in a 6/8 time signature with a tempo indication of 106 for the dotted quarter note and the description of *Berceuse* meaning “lullaby.” The result is a light, playful, and, overall, soft piece of music.

Each of the three verses of “Un petit pas, deux petits pas” has its own presence and notable qualities. The first verse is the most simple of the three due to a light dynamic range, legato lines, and being the shortest in length. The vocal part establishes the main melody line and the rocking quality of the lullaby. The piano accompaniment however, while still the simplest of the three verses, is a bit more complex. The opening line of the vocal part resolves in measure 5, but the piano has its own theme in measures 1-6. Notice that measures 1, 3, and 5 of the piano accompaniment are all exactly the same, while measures 2, 4, and 6 are only similar to one another. These measures progress in a kind of sequence ending with the descent of a fourth rather than a fifth so that it will conclude on the tonic G. This once again shows Milhaud’s tendency to use fifths in his music. In fact, the fifth is a constant presence throughout this song in all three verses. The accompaniment in this verse is extremely linear and it ends on a GM7 chord in measure 11 although Milhaud provides an interesting suspension in the same measure when the F# resolves to an E giving a hint of the relative E minor.

Verse two is by far the most playful of the three verses in the song due to the louder dynamic markings and higher energy level portrayed through the text and by the vocalist. The second verse begins in measure 12 when the voice provides an exact rhythmic, pitch, and text repetition of the opening line of the song, as seen below in figure 4.2. However the piano is a bit different as the accompaniment from measures 1-6 is now compressed to

create the accompaniment in measures 12-15 allowing the voice and piano to end the opening line together this time. From this point forward, the verse is quite different from the first in both the voice and piano parts.



*Figure 4.2: “Un petit pas, deux petits pas” bars 12-14 show the compressed accompaniment from the opening measures*

The vocal line continues its playful, swinging quality until ending on the representation of the dog frolicking. The final line of the verse seems repetitive yet it contains slight changes through the line until it concludes on the dominant in measure 24.

This verse contains numerous opportune moments for text painting, such as, in:

- Measure 17: singing “trouve un ruisseau” legato representing the “stream”
- Measures 19-20: singing “grand saut” emphasizing the larger intervals representing the “big jump”
- Measures 21-24: singing the line with a fun lilt representing the dog’s jumps

Overall, it is important for the vocalist to remember that verse two is the most involved and playful of the three verses in the song.

The piano accompaniment from measure 16 forward becomes more complex as well, beginning with the first consistent use of chords in measures 16-17 as both the right and left hand lines descend in parallel motion. Milhaud returns to the constant presence of

harmonic seconds that are seen in verse one with the descending chords in the left hand. Meanwhile the right hand provides leaps of ascending fifths while the overall line descends. All of this successfully propels the music forward. Measure 20 provides the first clear establishment of the G major key by resolving to the tonic chord before continuing on with its own playful, yet simple line in measures 21-24 while the voice is jumping above. Finally, the verse is completed when the piano concludes on a strong statement of the tonic GM7 chord in measure 24.

In verse three, Milhaud returns to softer dynamics and legato lines. In measures 25-28, Milhaud has the vocal line provide an exact repetition of the opening measures from verses one and two. The piano accompaniment, however, is completely different. Each measure starts the same, but ends with a cluster chord descending in sequence, perhaps representing the fatigue of the dog.

In measures 29-30, the vocal line continues to repeat the melody in verse two except for a slight alteration to the text. The piano shows some similarities to the comparable moment in verse two, but this time the right and left hand parts move in contrary motion. The right hand descends in parallel thirds, again possibly representing the fatigue and sleeping. In measures 31-33, Milhaud silences the piano with three beats of rest as the vocal line just finishes singing “oh, oh” as a yawn. The song and the dog’s day comes to a close as the voice repeats the same sequence of pitches as the conclusion of verse two. However, the piano has something completely different as both hands play descending sequential lines in the accompaniment. The listener expects Milhaud to resolve this line on the tonic, but before that happens he revisits the opening two measures of the piece. This time, in

place of the piano, the voice sings the descending fifth before ending once again on the D dominant, as seen below in figure 4.3.



Figure 4.3: “Un petit pas, deux petits pas” bars 38-39 show the sustained GM7 chord with the presence of E minor

As seen above, Milhaud indicates for the piano to sustain the final three measures together ultimately resulting in a GM7 chord, but just like earlier in the song, there is an E sustained in the chord as well. This E provides an illusion of the relative minor key. Overall, the song is in G major. Is this an added 6<sup>th</sup>? Or perhaps this is Milhaud’s tendency to use bitonality?

#### Textual Analysis:

*Un petit pas, deux petits pas  
Le petit chien au trot s’en va,  
Sur la route bien longue qui s’ouvre  
Le petit chien s’en va-t-a Douvres.*

*Un petit pas, deux petits pas  
Le petit chien au trot s’en va,  
Sur la route trouve un ruisseau  
Fait oh, oh puis un grands saut, oh!*

*Un petit pas, deux petits pas  
Le petit chien au trot s’en va,  
Sur la route trouve la Nuit,  
Fait oh, oh et puis Do Do!*

The text for this song, while an excerpt from the same play as the previous song, is quite different, although there are a couple similarities between these poems. First, the form of this text definitely falls into the category of poetry being that it clearly contains a traditional rhyme scheme. Secondly, the diction of the text is written in relaxed vernacular. That being said, there are a number of differences from the first poem. The tone of this text is extremely playful. There is no dark tone in this poem. The theme is light and playful throughout and the imagery is quite clear as the poem takes us through the frolicking events in the dog's day whether it be trotting down the road, jumping in the stream, or falling asleep at the end of the day.

**DEUX CHANSONS**  
**extradites de “La Folle du ciel” (The Mad Woman from Heaven)**  
**Texts de René Lenormand**

Biographical Information on the Poet:

Henri-René Lenormand was born in Paris on May 3, 1882 and was named after his father, the composer, René Lenormand. He studied at the University of Paris and ended up spending the majority of his adult life in the capital city of France. He began his writing career in 1905 when he published a book of prose poetry. In the same year, he wrote his first play which would be produced in 1905 as well. In 1911 he married the actress, Marie Kalff, who would play the lead role in many of his plays in the later years of their marriage.<sup>19</sup>

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<sup>19</sup> “Henri-Rene Lenormand”, *Encyclopoedia Britannica Online* ([www.britannica.com/Ebchecked/topic/336029/Henri-Rene-Lenormand](http://www.britannica.com/Ebchecked/topic/336029/Henri-Rene-Lenormand)) accessed March 15, 2014.

Almost all of his published works were written in the years between the two World Wars, including his *Théâtre Complet*, which was a collection of his most important plays. He wrote other plays, but did not believe them to be worthy of this collection. Today, Lenormand is known primarily for his play writing; however, he was not well-known until the performances of two of his plays by Georges Pitoëff in Paris in 1919 and 1920. In addition to his plays, Lenormand also published multiple volumes of short stories, three novels, and memoirs for his contemporaries. In fact, in 1943, he wrote *Les Pitoëff, Souvenirs*, based on the lives of his friend and well-known actor-manager, Georges Pitoëff and his wife, Ludmilla along with their relationship with Lenormand himself.<sup>20</sup>

Lenormand's plays were known to be somewhat dark and rather deep due to his exploration of the inner emotional conflicts and tragedies of human existence. Perhaps this was a result of his close friendship with Sigmund Freud. Lenormand would often write characters that were abnormal or irrational which could be difficult to stage, so he often made use of tableaux in his writing. Tableaux is "a succession of very short scenes occupying only part of the stage and serving to show the various facets of the character's inner personalities."<sup>21</sup>

In 1949, Lenormand published the first of three parts of his *Confessions d'un Auteur Dramatique*. This autobiography is considered to be the best resource on the author since there is little other published biographical material on Lenormand.<sup>22</sup> In the

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<sup>20</sup> Posen, R. "Aspects of the Work of Henri-René Lenormand. Part I", *Nottingham French Studies* (volume 6, May 1967), 30.

<sup>21</sup> "Henri-Rene Lenormand", *Encyclopoedia Britannica Online*.

<sup>22</sup> Posen, 30.

summer of 1951, he and his wife accepted an invitation by Darius Milhaud's wife to come to the United States. Madeleine had been the director of the Maison Française at Mills College for a number of years and that summer she asked Lenormand to give a series of lectures at the school. In addition to the lectures, Madeleine had her students present some scenes from Lenormand's plays about which she was quite nervous. This was the first time that Lenormand would see his work performed by amateur performers, not to mention foreign, amateur performers. After the performance, he was full of nothing but joy and praise for the students and Madeleine. In Milhaud's autobiography, he wrote, "I think this trip to America was one of his last pleasures, as he died shortly after returning to France."<sup>23</sup> Lenormand died on February 16, 1951. He did not live long enough to publish the second and third volume of his autobiography. The second volume was published after his death. The third was never completed.

### **I. Mes amis les cygnes (My friends the swans)**

"Mes amis les cygnes" is the most simple and the shortest of the six songs at only eleven measures. According to Carol Kimball, "It is a little *gymnopédie*<sup>24</sup> with charming motion and a questioning quality."<sup>25</sup> This song could be seen as a short introduction to the following song, "Blancs sont les jour d'été".

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<sup>23</sup> Milhaud, *My Happy Life*, 223-224.

<sup>24</sup> A *gymnopédie* is a title given to a type of piano piece by Erik Satie in 1888. They are short, atmospheric pieces written in 3/4 time using mild dissonances against the harmony resulting in a solemn sound.

<sup>25</sup> Kimball, 221.



**Table 4.3: IPA, Song Text, & Idiomatic Translation for “Mes amis les cygnes”**

IPA:	[mɛ zami lɛ sijə prizonje də la glasə]
Song Text:	<b>Mes amis les cygnes, Prisonniers de la glace,</b>
Translation:	My friends the swans, Prisonners of the ice,
IPA:	[delivre vu delivre vu də lãfãtəmã]
Song Text:	<b>Délivrez-vous, délivrez-vous de l’enchantement.</b>
Translation:	You deliver, you deliver the enchantment.

Musical Analysis:

Kimball’s description of this piece is actually quite accurate. It has already been established that Milhaud had a connection with Erik Satie through his association with Les Six, so her statement about the similarity of this piece with Satie’s *gymnopédie* style of piano music is quite fitting. This similarity could be Milhaud’s way of honoring his friend or it could simply be Satie’s influence. “Mes amis les cygnes” does indeed display some qualities of a *gymnopédie*. The time signature is 3/4 and the tempo is a slow 72 for the quarter note. The entire song is set to one sentence of poetry which is written in two phrases. The first line ascends and the second line descends. The dynamic markings reinforce this line as the song is basically one crescendo/diminuendo beginning and ending on a soft dynamic.

The first half of the song is the ascending, crescendo line accomplished through the use of a sequence. Ultimately, the voice sings a D minor scale with the aid of the B-flat accidental in measure 4. At first glance, the accompaniment in measures 1-5 looks

extremely repetitive; however, after closer examination one sees that the piano, like the voice, begins to ascend and ultimately almost every measure contains a different chord (Dm9, B-flatM, Dm9, E°9, and CM).

The peak of the song occurs in measure 6 as the voice and piano have reached their highest pitch and the loudest dynamic. This is also when both lines begin the second descending, diminuendo line. In measures 6-9, the voice sings two statements in a descending sequence by a fifth and also briefly visits the key of D major with the presence of the F# and C#. The song then concludes as the vocal line returns to D minor and resolves to the tonic note in the final measure on the word “l’enchantement” which is a great opportunity for text painting, as seen below in figure 4.4.



*Figure 4.4: “Mes amis les cygnes” bars 10-11 show the return to the tonic in the final two measures and the opportunity for text painting on the word “l’enchantement”*

In measures 6-11, the piano accompaniment continues with the same rhythm, but the chords are a bit more complex. The left hand of the piano finally arrives in bass clef with a descending linear line as the right hand also descends, but with parallel fifths on beat two of every measure. This continues until the two hands eventually come back together on a tonic D octave in the last measures of the song. This could have been the

conclusion of the piece, but Milhaud does not simply end it there. He transitions the D's into becoming the mediant of a B major chord, as seen above in figure 4.4.

Textual Analysis:

*Mes amis les cygnes,  
Prisonniers de la glace,  
Délivrez-vous, délivrez-vous de l'enchantement.*

In many ways this song is similar to “Le Begonia” and “Le Brachycome” from *Catalogue de fleurs*. The poem itself is one of those similarities because the text is written in the form of a prose poem rather than using a traditional rhyme scheme. The entire poem consists of one sentence as the deliverer of the text speaks of their friends the swans. It is quite impressive how through so few words such a beautiful and sad description of swans is produced. There are some lovely moments of imagery in the poem, such as, “prisonniers de la glace” and “délivrez-vous de l'enchantement”.

## **II. Blancs sont les jours d'été (White are the days of summer)**

As previously stated in the opening section of this chapter, there is no real unifying theme uniting this song cycle; however, the second group of songs does contain a similarity. The subject of both songs are birds. While the first song is simple like a *gymnopédie*, “Blancs sont les jours d'été” contains a consistent feeling of motion while also remaining delicate throughout the song. According to Carol Kimball, “of the six songs in the set, these two *melodies* are Impressionistic in mood and style.”<sup>26</sup>

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<sup>26</sup> Kimball, 221.

**Table 4.4: IPA, Song Text, & Idiomatic Translation for “Blancs sont les jours d’été”**

IPA:	[blã sɔ̃ lɛ ʒur dete u ira til lwazo sã zɛlɐ]
Song Text:	<b>Blancs sont les jours d’été, Où ira-t-il l’oiseau sans_ailes?</b>
Translation:	White are the days of summer, Where will he go, a bird without wings?
IPA:	[blãʃ ɛ la nɥi dete kə fəra til lwazo sã zɛlɐ]
Song Text:	<b>Blanche est la nuit d’été, Que fera-t-il l’oiseau sans_ailes?</b>
Translation:	White are the nights of summer, What will he do, a bird without wings?
IPA:	[aprɔ̃dra ublira parlɛra plœrɛra]
Song Text:	<b>Apprendra, oubliera, parlera, pleurera,</b>
Translation:	Learn, forget, speak, cry,
IPA:	[kœʝɛra lɛ flœr palɐ syr lə sɔl dezɔle]
Song Text:	<b>cueillera les fleurs pâles sur le sol désolé.</b>
Translation:	pick the pale flowers on the desolate ground.
IPA:	[blã sɔ̃ lɛ ʒur dete u ira til lwazo sã zɛlɐ]
Song Text:	<b>Blancs sont les jours d’été, Où ira-t-il l’oiseau sans_ailes?</b>
Translation:	White are the days of summer, Where will he go, a bird without wings?
IPA:	[blãʃ ɛ la nɥi dete kə fəra til lwazo sã zɛlɐ]
Song Text:	<b>Blanche est la nuit d’été, Que fera-t-il l’oiseau sans_ailes?</b>
Translation:	White are the nights of summer, What will he do, a bird without wings?

### Musical Analysis:

“Blancs sont les jours d’été” is a light, fast, and playful song which makes it a great response to the previous piece. It is written in ternary form with a tempo marking of 120 for the quarter note. The time signature is 3/4; however, the piano’s accompaniment comes across feeling more like a 6/8 meter, thus it can be a bit challenging to get the voice and piano together when first learning the piece.

The ‘A’ section takes place in measures 1-19 and while the vocal line is important, the piano accompaniment contributes quite a bit to this part of the song. The vocalist in the ‘A’ section sings two phrases that are almost exactly the same. The text and the notes of the final measure of each phrase are slightly different. Each of these phrases starts up on a D, descends, and then ascends back up to the D, but the first phrase does not remain on the D indicating that the section is not yet complete.

The piano in the opening is quite interesting. As previously stated, despite the 3/4 time signature the piano provides a 6/8 feel due to the placement of the two higher harmonic intervals on what feels like beats 1 and 4. The piano begins by playing the same statement three times before the left hand begins to descend in sequence through measure 6. The concluding measure of this opening statement can be seen below in figure 4.5. At this point, the piano then takes off in measures 7-10 with an interlude continuing in the feel of 6/8 since Milhaud placed stress marks in the right hand on beats “1 and 4” which move in parallel motion with the notes of the left hand. Interestingly enough, after taking a closer look at these pitches, another moment of bitonality is found from Milhaud. Figure 4.5 also shows the beginning of a descending E minor scale in the right hand while the left hand plays a descending D scale.

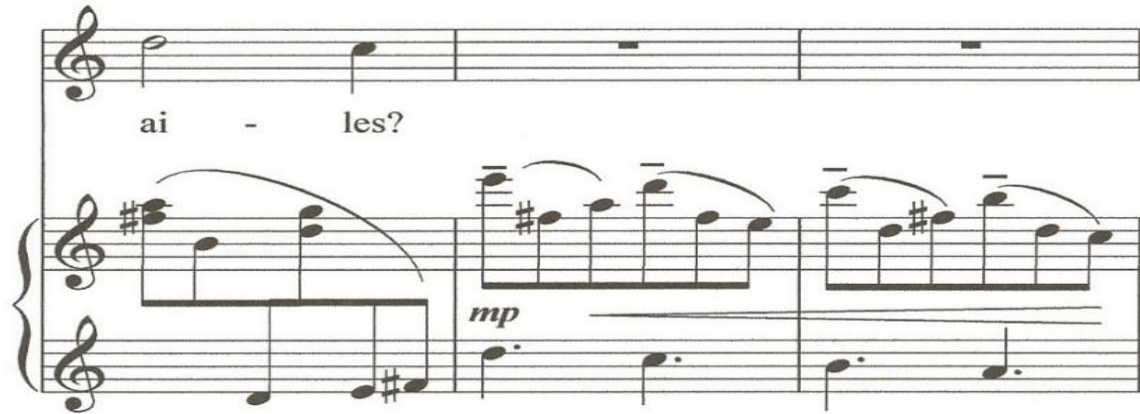


Figure 4.5: “Blancs sont les jours d’été” bars 6-8 show the piano accompaniment with harmonic intervals on beats ‘1 & 4’ of a 6/8 time signature and the conclusion of the vocal line leading into the piano interlude with bitonality in descending scales

The interlude flows seamlessly into the second vocal phrase. Other than the text and the slightly different notes at the end of the vocal phrase, measures 11-15 are exactly the same as measures 2-6. The ‘A’ section concludes with another interlude. The right hand is exactly the same as the previous interlude, but this time the left hand is a bit different as it plays the same descending D scale on quarter notes rather than dotted quarter notes. This slight change to the left hand’s rhythm aids in transitioning the piano out of the 6/8 feel and into a solid 3/4 feel for the ‘B’ section.

The ‘B’ section of this song is completely different in many ways and is quite short at only eight measures. While the piano interlude aids in the transition, overall the ‘B’ section enters rather suddenly. Milhaud provides an instruction of *tendre* meaning “tender” as the piano and voice begin a completely new idea. In measures 20-23, the vocal line simply lists verbs which provides the vocalist with a great opportunity for text painting, especially on the words “oubliera” meaning “forget” and “pleurera” meaning “cry.” The piano accompaniment under these verbs simply sustains while the voice sings and vice versa the piano only moves when the voice sustains. Following this interaction, the voice

and piano begin the transition back to the recap of the ‘A’ section. The voice completes the line of text on a simple, repeated melody while the piano returns to the 6/8 feel by playing three measures reminiscent of the interlude in measures 16-19. As the voice concludes the line, the piano plays a simple, ascending line in measure 27. This leads the music back to the opening measure of the ‘A’ section, as seen below in figure 4.6. It is suggested that the pianist include a slight *ritardando* in this measure which helps to ease the transition.

The recap of the ‘A’ section is almost exactly the same as the opening. Measures 28-33 are the same as measures 1-6 in every way — text, pitch, rhythm, and piano line.

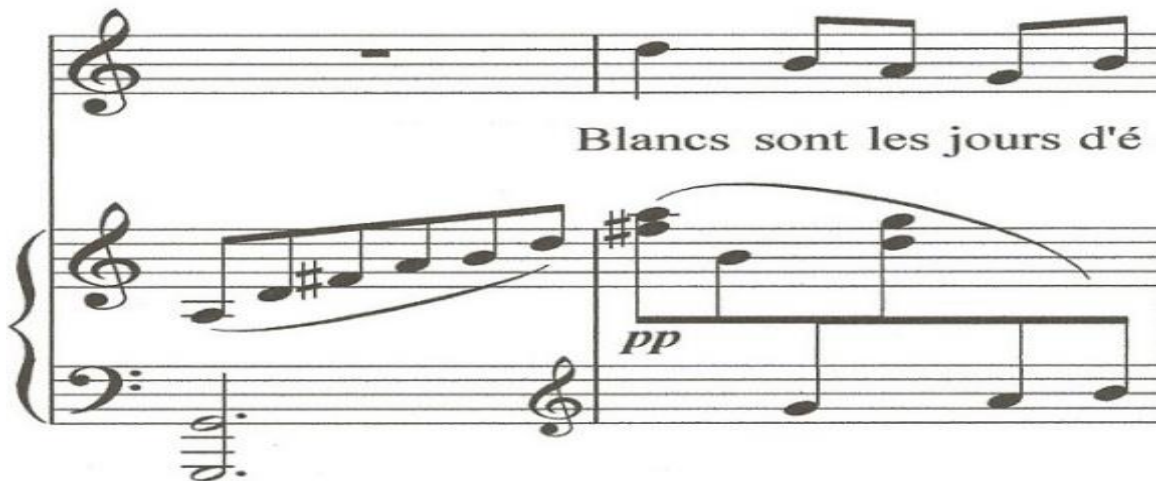


Figure 4.6: “Blancs sont les jours d’été” bars 27-28 show the ascending line in the piano as the song returns to recap of the ‘A’ section

However, this time, in measures 34-37, when the piano plays its interlude including the same descending D and E scales the right hand line is slightly altered and the left hand is given a completely new rhythm. In measures 38-42, the voice and piano return to the same text, pitch, rhythm, and accompaniment from measures 11-15. However, in the end, when the listener expects to hear another interlude from the piano, Milhaud chooses to return to the statement of the opening two measures before concluding on a single D.

### Textual Analysis:

*Blancs sont les jours d'été,  
Où ira-t-il l'oiseau sans ailes?  
Blanche est la nuit d'été,  
Que fera-t-il l'oiseau sans ailes?*

*Apprendra, oubliera, parlera, pleurera, cueillera les fleurs pâles sur le sol désolé.*

*Blancs sont les jours d'été,  
Où ira-t-il l'oiseau sans ailes?  
Blanche est la nuit d'été,  
Que fera-t-il l'oiseau sans ailes?*

The text for this song is a bit complicated to analyze. While in many ways the poem seems to be in the traditional form of poetry, the line used for Milhaud's 'B' section is written in more of a prose form. The meaning behind the text seems to be about a flightless bird; however, it is more likely that the poem is a metaphor perhaps for a younger person longing to venture out in the world. There are many wonderful moments of imagery on words, such as: "Blancs" or "Blanche" meaning "white," "été" meaning "summer," "pleurera" meaning "to cry," "fleurs" meaning "flowers," and "désolé" meaning "desolate."

### **DEUX CHANSONS extradites de la "Première Famille" (The First Family) Texts de Jules Supervielle**

#### Biographical Information on the Poet:

Jules Supervielle, a French poet, dramatist, and short-story author, was born into a very loving, yet average family on January 16, 1884. Leading up to this, during the years 1880-1883, his uncle, Bernard Supervielle, founded a bank in Montevideo, Uruguay along with the help of his wife. The family business quickly became a success, thus, he asked his brother, Jules Supervielle (father to the poet), to move to Uruguay in order to help him with



the bank. After arriving, he met and married his sister-in-law, Marie and a few years later, Jules Supervielle (the poet) was born in Montevideo. Things were going quite well for the Supervielle family; however, this would be short-lived. Only a few months after his birth, baby Jules travelled with his parents back to their home country of France to visit family. During their stay, tragedy ensued when his father and mother died due to either poisoned tap water or cholera. Following this tragic incident, Jules was taken in by his grandmother until 1886 when his Uncle Bernard brought the two year old back to Uruguay where he would be raised by his aunt and uncle as if he was their own child.<sup>27</sup>

By the young age of nine, Supervielle learned of his adoption which led him to begin writing fables on the registers at the Supervielle bank. In 1894, his aunt and uncle settled in Paris where Supervielle received all of his secondary education. In 1898, Supervielle began to discover the works of Alfred de Musset, Victor Hugo, Alphonse Lamartine, Leconte de Lisle, and Sully Prudhomme inspiring him to write his own poetry.<sup>28</sup>

The first ten years of the new century was full of important events in the poet's life. Supervielle's works were beginning to be published, he continued his education, and he joined the French army. Unfortunately, he had developed a heart condition which made life in the military rather difficult. Sadly, he would suffer from this condition the rest of his life.<sup>29</sup> In 1907, he married Pilar Saavedra with whom he would have six children during

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<sup>27</sup> "Jules Supervielle", *Goodreads* ([www.goodreads.com/author/show/385112\\_Jules\\_Supervielle](http://www.goodreads.com/author/show/385112_Jules_Supervielle)) accessed March 15, 2014.

<sup>28</sup> Ibid.

<sup>29</sup> "Jules Supervielle", *Pip Poetry* ([http://pippoetry.blogspot.com/2008/12/jules\\_supervielle.html](http://pippoetry.blogspot.com/2008/12/jules_supervielle.html)) accessed March 15, 2014.

the following twenty-two years. By the year 1912, Supervielle permanently settled in Paris with the exception of a number of visits to his home country of Uruguay.<sup>30</sup> In the following years, Supervielle discovered the works of, met, and collaborated with a number of other authors, including Paul Claudel.

Overall, Supervielle's writing is known for being fresh, original, personal and imaginative, all features that are often attributed to his background in South America. His works have been described as being written in the French language, but in the tradition of the Spanish. They would often be simplistic, yet frequently using touches of fantasy and myth as well. Supervielle's poems are typically sensitive, while also sometimes humorous, as can be seen in the poem from the sixth song in this chapter, "Chacun son tour, les animaux." Ultimately, Supervielle always avoided Surrealism despite the dominant presence of it in the first half of the 20<sup>th</sup> century. It is not known exactly how Milhaud and Supervielle met; however, the connection is understandable due to their shared interest in simplicity. Milhaud would go on to set a number of Supervielle's poems to music over the years. Although it is thought that their best-known collaboration was in Milhaud's opera, *Bolivar* in 1943.<sup>31</sup>

Supervielle continued to write throughout his life, publishing numerous volumes of poetry, several fictitious novels, a pantomime, and nine playwrights.<sup>32</sup> Among those plays are the aforementioned *Bolivar*, which would form the basis of Milhaud's opera, and *La*

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<sup>30</sup> "Jules Supervielle", *Goodreads*.

<sup>31</sup> Cardew-Fanning.

<sup>32</sup> "Jules Supervielle", *Pip Poetry*.

*Première Famille*, from which the text for the final two songs in this cycle were excerpted. In 1959, he published what would be his final collection of poetry. On May 17, 1960, he died at his apartment in Paris.

### I. Je suis dans le filet (I am in the net)

The first song in this final group is by far the most melancholic and dramatic of all six songs in the cycle. It is a “passionate cry of a woman whose personal feelings threaten to suffocate her.”<sup>33</sup>

**Table 4.5: IPA, Song Text, & Idiomatic Translation for “Je suis dans le filet”**

IPA:	[ʒə sɥi dɑ̃ lə file sɑ̃ zokyn ɛspɛrɑ̃sə]
Song Text:	<b>Je suis dans le filet Sans aucune espérance.</b>
Translation:	I am in the net Without hope.
IPA:	[lə sjɛl dəvjɛ̃ timɑ̃sə mɛ sɛ pur metufɛ]
Song Text:	<b>Le ciel devient immense Mais, c’est pour m’étouffer.</b>
Translation:	The sky is immense But, it is stifling me.
IPA:	[ke ʒə fɛ ta la nɥi ki də sɔ̃ pwa mɔ̃pʁesə]
Song Text:	<b>Qu’ai-je fait a la nuit Qui de son poids m’opprime,</b>
Translation:	What did I do to the night That its weight oppresses me,

<sup>33</sup> Kimball, 221.

IPA:	[nɛ ty ply rjɛ ʒœnɛsə kɔ̃ tə bafu ɛ̃si]
Song Text:	<b>N'es-tu plus rien, Jeunesse, Qu'on-te bafoue_ainsi?</b>
Translation:	You're nothing, youth, That you mock me as well?
IPA:	[etwalə o səkʁɜ də mɔ̃ səkʁɜ tamʁ]
Song Text:	<b>Étoiles, au secours de mon secret_amour.</b>
Translation:	Stars, help my secret love.
IPA:	[lynə uvrə mwa la pɔʁtə u ʒə sɥi zynə mɔʁtə]
Song Text:	<b>Lune, ouvre-moi la porte, Ou je suis_une morte.</b>
Translation:	Moon, open the door for me, Or I am dead.

### Musical Analysis:

Of all six songs in the cycle, “Je suis dans le filet” is the most chordal which completely goes against the linear lines that are commonly seen in Milhaud’s music. These chords continue throughout most of the song on a consistent quarter note pattern with a low G being sustained as a pedal point. The only time that Milhaud leaves these quarter note chords and low G pedal point is in the ‘B’ section which only consists of four measures. The form of this song is ternary. It is set in a slow tempo of 66 for the quarter note and uses a 4/4 time signature with occasional changes to 5/4 before transitioning to 3/4 for the final six measures. Overall, the song is in G major and there is a harmonic sequence that changes with each measure. Measures 1-5 and 10-16 contain a consistent G major chord with the G and B in the left hand and D in the right hand. Incorporated into

these repeated chords, Milhaud placed a rather interesting ascending sequence. Figure 4.7 shows the sequence of harmonic intervals that Milhaud used in measures 1-5 and 10-16.

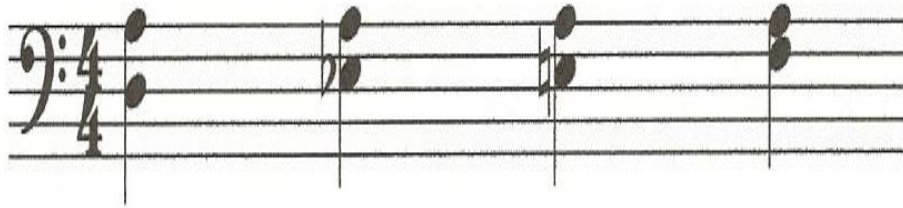


Figure 4.7: “Je suis dans le filet” shows the sequential harmonic intervals used in measures 1-5 and 10-16

The piano begins the piece by playing two measures consisting of the same chord as the voice enters with its own repetitive line. According to Carol Kimball, “Milhaud sets the vocal line syllabically to maintain the melancholy mood.”<sup>34</sup> This entire phrase of the vocal line dances around the GM7 chord. It concludes in measure 5 with an ascending line ending on the first statement in the voice of the leading tone, as seen below in figure 4.8.

Figure 4.8: “Je suis dans le filet” bars 2-6 show the chord repetition and the ascending line leading into the ‘B’ section

<sup>34</sup> Kimball, 221.

The 'B' section of "Je suis dans le filet", while the shortest in length, is also the section with the most drama, momentum, and chromatic movement. The voice and piano move together and double each other on a constant line of eighth notes. These eighth notes are placed in a descending motive that repeats a total of six times before ending on a sustained DM7 chord. It is important for the vocalist to pay attention to the stress marks over the words "fait," "nuit," "poids," "oppresse," "rien," "Jeunesse," and "bafoue," as seen in measures 6-9. These stresses are not placed on commonly stressed beats which means Milhaud definitely wanted these syllables/words emphasized which aid the vocalist in text painting as well. The piano doubles and harmonizes with the voice over 2<sup>nd</sup> inversion chords as they move together in parallel motion.

The 'A' section returns in measure 10 as the voice and piano repeat the opening pitches, harmony, and rhythm from measure 2. Everything seems to be the same as the opening until arriving at measure 12 and Milhaud changes to a 3/4 time signature. This is the peak of the song as the voice leaves the tonality of the GM7 chord to sing an E on the word "Lune," a perfect moment for text painting. In measure 14, the voice finishes by repeating the pitches from measure 5, but this time the line resolves to the dominant pitch D. As previously mentioned the piano accompaniment also returns to the opening harmonies of the song; however, in measures 12 each chord change occurs over two measures rather than one due to the new 3/4 time signature. In the end, as the voice releases, the piano continues to play the final chord in measures 15-16 until finally taking on some character with a descending triplet figure ending on the G major chord.

In addition to the suggestions in the previous paragraphs, there are also a number of other text painting opportunities for the vocalist in this song. Despite the simplicity of

the opening line the vocalist can paint the words “immense” meaning “immense” and “étouffer” meaning “choking.” There are a number of options in the recap of the ‘A’ section on words such as: “étoiles” meaning “stars,” “amour” meaning “love,” and “morte” meaning “dead.” Overall, the text is rather intense, but Milhaud’s setting maintains a charming quality. As Carol Kimball describes in her book, the song is “a little like a languid Gershwin blues tune.”<sup>35</sup>

Textual Analysis:

*Je suis dans le filet  
Sans aucune espérance,  
Le ciel devient immense  
Mais, c’est pour m’étouffer.*

*Qu’ai-je fait à la nuit  
Qui de son poids m’opprime,  
N’es-tu plus rien, Jeunesse,  
Qu’on te bafoue ainsi?*

*Étoiles, au secours  
De mon secret amour.  
Lune, ouvre-moi la porte,  
Ou je suis une morte.*

The poem Milhaud chose for this song is written in a traditional form of poetry using a more common rhyme scheme. The tone of the poem is definitely more intense and melancholic as the subject describes the subject’s depressed feelings. The overall imagery is rather dark, but there is also a slight bit of optimism when she asks the stars to help her secret love.

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<sup>35</sup> Kimball, 221.

## II. Chacun son tour, les animaux (Take your turn, animals)

“The last song is an out-and-out jazzy little ragtime ditty, enumerating what to give animals to cure their ills.”<sup>36</sup> This is the description Kimball gives in her book and it is a perfect way to sum up this song — a perfect piece to end the cycle.

**Table 4.6: IPA, Song Text, & Idiomatic Translation for “Chacun son tour, les animaux”**

IPA:	[ʃakœ sɔ̃ tur lɛ zanimo ʒapɔʁtə rəmed a vo mo]
Song Text:	<b>Chacun son tour, les animaux, J’apporte remède à vos maux,</b>
Translation:	Take your turn, animals, I will cure your ills,
IPA:	[e pɑ̃dɑ̃ kə vu mɑ̃ʒəre vu krwaʁe zɛtʁə delivre]
Song Text:	<b>Et pendant que vous mangerez, Vous croirez être délivrés!</b>
Translation:	And while you eat, You will be freed!
IPA:	[vaʃə sɛ pur tɔ̃ pi ʃəval pur mjø enir]
Song Text:	<b>Vache, c’est pour ton pis, Cheval, pour mieux hennir,</b>
Translation:	Cow, it is for your udders, Horse, for better neighs,
IPA:	[liɔ̃ pur ta kʁinjɛʁə e sɛʁpɑ̃ pur tɔ̃ bjɛ̃]
Song Text:	<b>Lion, pour ta crinière Et serpent, pour ton bien,</b>
Translation:	Lion, for your mane And snake, for your own good,

<sup>36</sup> Kimball, 221.



IPA:	[elefã pur ta trõpə pur tɛ zɛlə wazɔ]
Song Text:	<b>Éléphant, pour ta trompe, Pour tes_ailes, oiseau,</b>
Translation:	Elephant, for your trunk, For your wings, bird,
IPA:	[betə də fãtezi sɛ pur ta pœzi]
Song Text:	<b>Bête de fantaisie, c'est pour ta poésie!</b>
Translation:	Beast of fantasy, it is for your poetry!
IPA:	[e pãdã kə vu mãzərə vu krware zɛtrə delivre]
Song Text:	<b>Et pendant que vous mangerez, Vous croirez_être délivrés!</b>
Translation:	And while you eat, You will be freed!

### Musical Analysis:

“Chacun son tour, les animaux” is a jovial tune set in a 4/4 time signature with a tempo of 80 for the quarter note. The overall form is ternary, but the recap of the ‘A’ section is half as long. This piece is by far the most fun, bouncy, and jazzy of the six songs in the cycle.

The ‘A’ section takes place in measures 1-9 and contains quite a bit of repetition. The voice enters in the second bar and then immediately repeats the same rhythm and pitches in the third measure, both of which accomplish a jazzy sound by beginning immediately after the downbeat, as seen in figure 4.9. Following this introductory line the voice has a more complete legato line containing a few blues notes ascending and descending. The second half of the vocal part in the ‘A’ section in measures 6-9 is almost a repeat of the first line; however, Milhaud uses different text and rhythms. The pitches are

the same except the first line resolves on the dominant while the second line resolves the ‘A’ section with the tonic which transitions into the ‘B’ section.

While the vocalist is enjoying the jazzy phrases, the piano accompanies them with a repetitive and strong presence of C major chords. In measures 1-3 the left hand consistently plays all C major chords on a strict quarter note rhythm while the right hand plays the relative Am7 chords in a steady syncopated rhythm, as seen below in figure 4.9. This is a statement that returns many times throughout the ‘A’ section and the song as a whole. The only measures in the ‘A’ section that do not follow this pattern are in measures 4 and 8 when the piano joins the vocal line in a sweeping rhythm moving in 2<sup>nd</sup> inversion chords.



*Figure 4.9: “Chacun son tour, les animaux” bar 2 shows the repetitive figure in the piano accompaniment and the opening measure of the vocal line*

The ‘B’ section in “Chacun son tour, les animaux” is quite a bit longer than most in Milhaud’s ternary songs due to the list of animals that have an attribute or feature that needs to be strengthened. This section is full of text painting opportunities when the vocalist can evoke some animal sounds on words such as “cheval” meaning “horse,” “lion”

meaning “lion,” “serpant” meaning “serpant,” “éléphant” meaning “elephant,” and “trompe” meaning “trunk.” Musically each animal is handled similarly in the vocal part by beginning with the name of the animal and following with the cure. In measures 10-11 and 12-13 the vocal lines are sung with similar rhythms and the same pitches except for the final pitch in each line. The opening animal statement can be seen below in figure 4.10.



*Figure 4.10: “Chacun son tour, les animaux” bars 10-11 show the beginning of the ‘B’ section and the jazz touches in the piano accompaniment*

The next animal listed is in measures 14-15 and the music is the same as the previous statement except this time Milhaud has sequenced it up by one step. There is one animal that is presented in reverse order and that occurs in measures 20-21 on the text “Pour tes ailes, oiseau.” Milhaud brings the section to a close in measures 23-24 with a bluesy transition back to the ‘A’ section.

The piano contributes a lot to the jazziness of the ‘B’ section. In measures 10-15, the left hand continues with the opening quarter note pattern, as seen above in figure 4.10, but this time there are more chords than just C major (FM, CM, B-flatM, and GM).

Meanwhile, the right hand gets to partake in the jazzy quality of the song. Each time the voice is sustaining at the end of a statement, the right hand plays a small jazz lick, as seen above in figure 4.10. Examples of these can be found in measures 11 and 13 in the figures above as well as in measures 17 and 19. There are a couple instances when Milhaud places these licks in the left hand as well, such as in measures 15 and 21. As the 'B' section begins to transition back to the brief recap of the 'A' section Milhaud brings back the opening statements little by little. First, we see the left hand pattern in measures 23 and then the right hand syncopated rhythm returns in measure 24. During this transition, Milhaud briefly transposes the key up a half step to D-flat major as the listener hears the return of the familiar 'A' section.

The vocal line opens the recap of the first section by singing the same text, rhythms, and intervals as measures 6-7. The piano accompaniment is exactly the same as well, except in the key of D-flat major. Next, measure 27 begins like measure 8; however, Milhaud changes the ending in order to return to the tonic key. The voice and piano join together and resolve back to the familiar sounding C major. On the final two beats of measure 27, the voice and piano move on a quarter note chord progression of F-flat minor and G major 2<sup>nd</sup> inversion chords that lead back to C major. Milhaud does not give any expressive markings throughout this entire song until these last couple measures. He instructs the singer and pianist to slow down on these quarter note chord progressions before landing on the downbeat of the final measure with the instruction to move forward. This final instruction applies more to the piano than to the vocalist. Overall, the dynamics in the closing section are extremely quiet.

### Textual Analysis:

*Chacun son tour, les animaux,  
J'apporte remède à vos maux.  
Et pendant que vous mangerez,  
Vous croirez être délivrés!*

*Vache, c'est pour ton pis,  
Cheval, pour mieux hennir,  
Lion, pour ta crinière  
Et serpent, pour ton bien,  
Éléphant, pour ta trompe,  
Pour tes ailes, oiseau,  
Bête de fantaisie, c'est pour ta poésie!*

*Et pendant que vous mangerez,  
Vous croirez être délivrés!*

Similar to the previous text, this poem is a combination of traditional poetry with casual prose form. The opening and closing stanzas are written in a clear traditional rhyme scheme while the second stanza is simply a listing of animals with their qualities in need of assistance. The tone of the poem is fun and jovial which is conveyed through a vernacular text. Overall, the text is full of imagery. The vocalist is provided with many great opportunities for text painting in the 'B' section, especially in the phrases about the horse, lion, serpent, and elephant.

### Closing Information

The first performance of these songs from *Six Chansons de Théâtre* occurred separately due to each grouping of songs being performed at the premiere of each respective play. "La Bohémienne la main m'a pris" and "Un petit pas, deux petits pas" premiered in April of 1936 at the Theatre Galeries in Brussels.<sup>37</sup> "Mes amis les cygnes"

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<sup>37</sup> Collaer, 327.

and “Blancs sont les jours d’été” premiered on February 17, 1936 at the Theatre Mathurins in Paris.<sup>38</sup> “Je suis dans le filet” and “Chacun son tour, les animaux” premiered two years later than the previous four songs. They premiered in 1938 at the Theatre Mathurins in Paris just like the previous two songs.<sup>39</sup> All three of the premieres for these plays were directed by Georges Pitoëff. The song cycle was published as a separate work in Paris in 1936.

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<sup>38</sup> Ibid, 326.

<sup>39</sup> Ibid, 330.

## **CHAPTER FIVE:**

### **CONCLUSIONS AND SELF-EDITORIAL SUGGESTIONS**

[Milhaud's] music flowed forth day after day, unceasingly, from the deepest recesses of his heart. He sang 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.<sup>1</sup>

Despite Milhaud's extremely prolific and successful career, it is unfortunate that today many musicians do not recognize his name. It is mainly through his connection with Les Six that the composer is identified. While his affiliation with this group was quite helpful in his career, Milhaud deserves to be appreciated for his work alone as well. Milhaud wrote: 17 operas, 19 ballets, 64 orchestral pieces, 43 concertos, 48 keyboard works, 3 works for string ensemble, 6 for wind ensemble, and 74 for chamber ensemble. He composed 11 works for children, 46 choral pieces, 70 works for solo voice with piano and 22 with orchestra and 12 pieces for 2 or more voices with accompaniment. He wrote 6 radio scores, 31 film scores, 49 pieces of incidental music, and 2 pieces of electroacoustic music. This kind of compositional output deserves respect and recognition.

This study discussed numerous compositional elements consistently used by Milhaud in his music. The previous chapters show and discuss the qualities most often incorporated by Milhaud in his compositions, such as lyrical melodies, linear harmonies and polytonality. While all of these are quite important in his music, there is another overall

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<sup>1</sup> Collaer, 229.

feature that is even more significant and thus dominates throughout all of Milhaud's compositions. The main quality that connected Milhaud with all four poets discussed in this study and with many other collaborators in his career stems back to his connection with his friend Erik Satie and their goal for simplicity. Milhaud's music displays simplicity in many ways; however, hidden beneath are minute details providing elements of complexity as well, making Milhaud's music intriguing, enjoyable, and unique.

After extensive study and preparation of these two song cycles, the author of this study has compiled a list of self-editorial suggestions to aid future vocalists when learning these charming works by Darius Milhaud. Future performers are encouraged to use these suggestions in their own preparation of these songs while also coming up with their own creative and useful ideas as well. The hope is that a study such as this will encourage more vocalists to discover the plethora of beautiful vocal music by Milhaud. "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."<sup>2</sup>

#### Self-Editorial Suggestions for *Catalogue de fleurs*, opus 60

- "La Violette":
  - Milhaud suggests a tempo of 116 for the eighth note; however, a vocalist might want to consider a slightly faster tempo of 132. This minimal change provides more of a lilt and a stronger feeling of two for the song.
- "Le Begonia":
  - While Milhaud rarely provides a lengthy introduction to his songs, most often there is a brief opening line in the accompaniment before the voice enters. This song is one of the rare occasions when Milhaud starts the voice and piano together. Instead of having the piano give the pitch before beginning to sing, consider using the final chord in the piano of the previous song to find the starting pitch.

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<sup>2</sup> Collaer, 228.



- “Les Fritillaires”:
  - There are multiple places to breathe in the first five measures of the song. There are also multiple liaisons in this section as well. Keep this in mind when selecting a place to breath and alter the IPA accordingly.
  - Consider painting “couvre” meaning “covered” in measures 7-8 with a slightly darker tone due to the meaning and also because of the harmonic shift on the downbeat of measure 8.
- “Les Jacinthes”:
  - Consider rolling the ‘r’ in “roi” to aid in the goal of creating a more regal quality to this line, as is indicated in the IPA provided in table 3.4.
  - Practice speaking the final line of text in this song. The rhythm is extremely conversational in its inflection, but it is also easy to get tongue tied on “Mademoiselle de Malakoff”.
- “L’eremurus”:
  - An effective moment can be accomplished by placing a brief pause at the breath mark of measure 6 before hitting *a tempo* on the fourth beat.
  - Consider not breaking at the breath mark in measure 16. It interrupts the momentum that is so effective when carried through to the *Cédez* in measure 18.

#### Self-Editorial Suggestions for *Six Chansons de Théâtre*, opus 151b

- The order of these songs can be altered, but it is not recommended that a vocalist completely change the order of all six pieces. Instead consider rearranging only the groups of songs. The published copy of the song cycle places the George Pitoëff texts first, followed by the texts by Jules Supervielle, and finishing with those by Henri-René Lenormand. This order is fine; however, the order provided in this study is recommended and often used by vocalists because it starts and finishes the cycle with the two songs that have the most energetic appeal.
- “Un petit pas, deux petits pas”:
  - Consider using different articulation in verses 2 and 3 to portray the activity of the dog in each verse.
  - Verse 2 is fun and playful, so it is quite effective to begin the verse with a slight separation on each note of the line “Un petit pas, deux petits pas”. Make the “oh, oh” in this verse playful and bouncy too.
  - Verse 3 is about the dog getting tired, so it is quite effective to slow the tempo slightly at the beginning of the verse to represent the fatigue of the dog. Make the “oh, oh” in this verse resemble a yawn and consider continuing to slow down even more on the final long phrase of “do, do”.

- “Blancs sont les jours d’été”:
  - The ‘B’ section arrives in a very abrupt manner. Therefore it is quite helpful if the piano adds a slight ritardando in measure 19 which assists in easing into the new section.
  - The vocalist should take care in singing the B minor line versus the B major line in measures 21 and 23. A slight ritardando in measure 23 helps the vocalist to make sure the D# is in tune. It also assists in text painting on the word “pleurera” meaning “cry”.
  - Another ritardando is useful in measure 27 leading back to the ‘A’ section with an *a tempo* on the downbeat of measure 28.
  
- “Je suis dans le filet”:
  - A crescendo in measure 11 leading into measure 12 is very effective because it builds to the higher pitch on “lune” meaning “moon”.
  
- “Chacun son tour, les animaux”:
  - A very effective addition to the transition between measures 9 and 10 is for the vocalist to not breathe and incorporate a crescendo into the word “Vache”.
  - Another effective carry over place is from measure 13 to 14. By not breathing here and by placing a crescendo on the whole note of “hennir” the result is a stronger moment on the word “Lion”.
  - Suggestions of text painting:
    - Measure 12: sing “cheval” with a portamento representing a “neigh”
    - Measure 14: sing the word “lion” louder and darker to represent a roar
    - Measure 16: linger on the [s] in the word “serpant” representing a hiss
    - Measures 18-19: sing “éléphant” and “trompe” a bit more nasal representing the sound of an elephant
    - Measure 21: sing “oiseaux” with an extremely free tone letting it ‘fly’
  - Consider placing a ritardando in measure 23 allowing for more time on the blues note. It also emphasizes the return to the ‘A’ section.
  - The concluding five measures are marked with multiple soft dynamic markings, but do not feel constricted by these. Simply finish the song with a strong and fun presence. It is also strongly recommended that instead of a diminuendo in the final measure a crescendo should be considered. If the voice and piano both crescendo into the low C on the last beat of the song the result is a much stronger conclusion for the song cycle.

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## **APPENDIX A:**

### **INTERNET LINKS TO BENEFICIAL PICTURES FOR THIS STUDY**

#### **I. Pictures of Darius Milhaud's Life:**

- Darius Milhaud through his life:
  - <http://www.veroniquechemla.info/2010/07/darius-milhaud-et-sa-musique-de-la.html>
- Les Six with Jean Cocteau, but without Louis Durey, on the Eiffel Tower in 1921 (left to right: Germaine Tailleferre, Francis Poulenc, Arthur Honegger, Darius Milhaud, Jean Cocteau, and Georges Auric)
  - <http://www.photographersdirect.com/buyers/stockphoto.asp?imageid=649110>
- Individual pictures of Les Six and of the group later in life (all with glasses:
  - <http://www.pinterest.com/cityldnsinfonia/poulenc-les-six/>
- Milhaud with his wife and son:
  - <http://www.qobuz.com/info/Qobuz-info/Chers-disparus/Disparition-de-Madeleine-Milhaud6403>
- Milhaud with his Mills College students and other pictures:
  - [http://daniellathompson.com/Texts/Le\\_Boeuf/milhaud\\_at\\_mills.htm](http://daniellathompson.com/Texts/Le_Boeuf/milhaud_at_mills.htm)
- Milhaud with Dave Brubeck:
  - <http://www.davebrubeckjazz.com/Bio-/Dave-Brubeck---The-Biography/Bio-1920~1948>

#### **II. Pictures of the Poets:**

- Lucien Daudet:
  - [http://en.wikipedia.org/wiki/Lucien\\_Daudet](http://en.wikipedia.org/wiki/Lucien_Daudet)
- Georges Pitoëff:
  - [http://es.wikipedia.org/wiki/Georges\\_Pito%C3%ABff](http://es.wikipedia.org/wiki/Georges_Pito%C3%ABff)
- Henri-René Lenormand:
  - <http://margaritaxirgu.es/castellano/vivencia3/107lenoc/107lenoc.htm>

- Jules Supervielle:
  - <https://www.aprweb.org/author/jules-supervielle>

### III. Pictures of the Flowers from *Catalogue de fleurs*, opus 60:

- La Violette (The Violet) – This site shows the variety of colors of violas/violets.
  - <http://www.swallowtailgardenseeds.com/annuals/viola.html#viola-annual-flower-seeds>
- Le Begonia (The Begonia) – Begonias come in many colors, but this song describes the orange with pink variety similar to this picture.
  - [http://www.123rf.com/photo\\_8495803\\_beautiful-red-orange-begonias.html](http://www.123rf.com/photo_8495803_beautiful-red-orange-begonias.html)
- Les Fritillaires (The Fritillaries)
  - Common Fritillaries – <http://www.dailymail.co.uk/home/gardening/article-1259182/MONTY-DON-A-soggy-spring-drown-tulips-crocuses-daffodils-magnificent-snakeshead-fritillary-thrive-it.html>
  - Crown Imperials – <http://www.easytogrowbulbs.com/p-220-fritillaria-crown-imperial-red.aspx>
- Les Jacinthes (The Hyacinths) – This pictures shows the many possible colors.
  - <http://www.vanmeuwen.com/flowers/flower-bulbs/other-flower-bulbs/hyacinths-bedding-borders/27800VM>
- Les Crocus (The Crocus)
  - Grown in the grass – <http://bunnybutler.blogspot.com/2011/03/crocus-smilax.html>
  - Grown in pots/saucers – <http://www.theguardian.com/lifeandstyle/2012/dec/07/plant-of-week-crocus-planter>
- Le Brachycome (The Swan River Daisy)
  - <http://fineartamerica.com/featured/blue-swan-river-daisy-roger-reeves-and-terrie-heslop.html>
  - <http://nixpixmap.blogspot.com/2012/10/swan-river-daisy.html>
- L'ereurus (The Foxtail Lily)
  - Yellow Version – <http://www.vanmeuwen.com/flowers/flower-plants/cottage-garden-plants/foxtail-lily/42801VM>
  - Pink Version – <http://www.vanmeuwen.com/flowers/flower-plants/cottage-garden-plants/ereurus-robustus-foxtrot/70322VM>
  - Multiple Colors – <http://www.dutchgardens.com/detail.asp?pid=6271>

**APPENDIX B:**

**CHRONOLOGICAL LIST OF DARIUS MILHAUD'S MUSIC  
FOR SOLO VOICE AND PIANO**

<b>Date</b>	<b>Opus</b>	<b>Title</b>	<b>Description</b>
1910-1912	1	<i>Poèmes de Francis Jammes</i> (2 sets)	I: 9 songs / II: 7 songs
1910-1916	2	<i>Trois Poèmes de Léo Latil</i>	Cycle of 3 songs
1912	6	<i>Poèmes de Francis Jammes</i> (Set 3)	Cycle of 4 songs
1912-1913	7	<i>Sept Poèmes de la Connaissance de l'est</i>	Cycle of 7 songs
1913	9	<i>Alissa</i>	8 songs for soprano
1913	10	<i>Trois Poèmes en prose de Lucile de Chateaubriand</i>	Cycle of 3 songs
1913-1914	11	<i>Trois Poèmes romantiques</i> (Set 1)	Cycle of 3 songs
1914	19	<i>Trois Poèmes romantiques</i> (Set 2)	Cycle of 3 songs
1914	20	<i>Quatre Poèmes de Léo Latil</i>	Cycle of 4 songs
1914	21	<i>Le Château</i>	Cycle of 8 songs
1914	22	<i>Poème de Gitanjali</i>	
1915-1917	26	<i>Quatre Poèmes pour Baryton</i>	4 songs for baritone
1915	27	<i>D'un cahier inédit du journal d'Eugénie de Guérin</i>	Cycle of 3 songs
1915	28	<i>L'Arbre Exotique: Romance</i>	
1915	30	<i>Deux Poèmes d'amour</i>	Set of 2 songs
1915	31	<i>Deux Poèmes de Coventry Patmore</i>	Set of 2 songs
1916	34	<i>Poèmes juifs</i>	Cycle of 8 songs
1916-1917	35	<i>Deux Poèmes du Gardener</i>	Set of 2 songs
1916	36	<i>Child Poems</i>	Cycle of 5 songs
1916	37	<i>Trois Poèmes</i>	Cycle of 3 songs with piano / small orchestra
1917	44	<i>Chanson bas</i>	Cycle of 8 songs
1917	44a	<i>Dans les rues de Rio</i>	
1917	45	<i>Deux Poèmes de Rimbaud</i>	Set of 2 songs
1918	50	<i>Poèmes de Francis Jammes</i> (Set 4)	Cycle of 4 songs
1918	51	<i>Deux Petits airs</i>	Set of 2 songs
1919	54	<i>Poème de Francis Thompson</i>	
1919	55	<i>Les soirées de Péetrograd</i>	Cycle of 12 songs
1919	56	<i>Machines Agricoles</i>	Cycle of 7 songs with piano or 7 instruments
1920	59	<i>Trois Poèmes de Jean Cocteau</i>	Cycle of 3 songs

Date	Opus	Title	Description
1920	60	<i>Catalogue de Fleurs</i>	Cycle of 7 songs with piano or 7 instruments
1920	65	<i>Feuilles de température</i>	Cycle of 3 songs
1921	73	<i>Poème du journal intime de Léo Latil</i>	
1925	86	<i>Six Chants populaires hébraïques</i>	With piano or orchestra
1926	90	<i>Pièce de circonstance</i>	
1927	96	<i>Prières journalières à l'usage des juifs du Comtat Venaissin</i>	Cycle of 3 songs with Biblical text
1928	105	<i>Vocalise: Air</i>	
1929	106	<i>Quatrain</i>	
1931	9	<i>Alissa (Revised Version)</i>	8 songs for soprano
1933	123	<i>Le funeste retour</i>	
1933	125	<i>Liturgie comtadine: chants de Rosch Haschanah</i>	5 songs with piano or chamber orchestra
1933	128d	<i>Deux Chansons de Madame Bovary</i>	Set of 2 songs
1934	131	<i>Ritournelle et Six Chansons</i>	
1935	142	<i>Le cygne: I and II</i>	
1935	143	<i>Quatrain</i>	
1935-1936	148b	<i>Trois Chansons de négresse</i>	With piano or orchestra
1936	151b	<i>Six Chansons de Théâtre</i>	Cycle of 6 songs
1937	167	<i>Cinq Chansons de Charles Vildrac</i>	Cycle of 5 songs
1937	173	<i>Chanson du Capitaine</i>	
1937	178	<i>Poème de Corneille: Rondeau</i>	
1937	179	<i>Holem tsuadi – Gam hayom</i>	Set of 2 Palestine songs
1937	180	<i>Quatrain</i>	
1940	211	<i>Couronne de gloire: Cantata</i>	With piano or orchestra
1940	216	<i>Le voyage d'été</i>	Suite of 15 songs
1940	223	<i>Quatre Chansons de Ronsard</i>	With piano or orchestra
1942	231c	<i>Cinq Prières</i>	With piano or organ
1942	233	<i>Rêves</i>	Cycle of 6 songs
1944	246	<i>La libération des Antilles</i>	Set of 2 creole songs
1944	253	<i>Printemps lointain</i>	
1946	265	<i>Chants de misère</i>	Cycle of 4 songs
1947	276	<i>Trois Poèmes</i>	Set of 3 songs
1949	296	<i>Ballade – nocturne</i>	
1950	305	<i>Les temps faciles</i>	
1952	319	<i>Petites légendes</i>	Cycle of 12 songs
1956	352	<i>Fontaines et sources</i>	6 songs (piano or orch.)
1956	355	<i>Tristesses</i>	Cycle of 24 songs
1956	356	<i>Le Chat</i>	Unpublished
1963	403	<i>Préparatif à la mort en allégorie maritime</i>	Unpublished
1964	409	<i>L'amour chante</i>	Cycle of 9 songs



## APPENDIX C:

### RECENT DISCOGRAPHY OF DARIUS MILHAUD'S SOLO VOCAL WORKS (1986 – 2014)

Title of Work	Artists	Year	Label & ID
<i>Trois Chansons de negresse</i> , op. 148b	Brigitte Fassbaender, mezzo-soprano	1986	Warner 509996 8296858
<i>Machines agricoles</i> , op. 56	Florence Katz, mezzo-sop. Ensemble Erwartung Bernard Desgraupes, cond.	1989	Marco Polo DDD 8.223788
<i>Quatre Poèmes de Léo Latil</i> , op. 20; <i>Trois Poèmes de Jean Cocteau</i> , op. 59	Ulrike Sonntag, soprano fanny mendelssohn quartet Rudolf Jansen, piano	1994	Troubadisc TRO- CD01409
<i>Machines agricoles</i> , op. 56 <i>Catalogue de fleurs</i> , op. 60	Ulrike Sonntag, soprano fanny mendelssohn quartet Rudolf Jansen, piano	1995	Troubadisc TRO- CD01410
<i>Trois Poèmes de Lucile de Chateaubriand</i> , op. 10; <i>D'un cahier inédit du journal d'Eugene de Guérin</i> , op. 27; <i>Deux Poèmes de Coventry Patmore</i> , op. 31; <i>Alissa</i> , op. 9	Florence Katz, mezzo-sop. Serge Cyferstein, piano	1995	Timpani 1C1142
<i>Chansons de Ronsard</i> , op. 223	Caryn Hartglass, soprano Bernard Leroy, piano	1996	LIG 0201033
<i>Quatre Poèmes</i> , op. 26; <i>Les soirées de Petrograd</i> , op. 55 <i>Poème du journal intime de Léo Latil</i> , op. 73	Maarten Koningsberger, bar. fanny mendelssohn quartet Rudolf Jansen, piano	1996	Troubadisc TRO- CD1411
<i>Chanson bas</i> , op. 44; <i>Deux petits airs</i> , op. 51; <i>Catalogue de fleurs</i> , op. 60; <i>Poèmes juifs</i> , op. 34; <i>Trois Chansons de negresse</i> , op. 148b; <i>Poème de Gitanjali</i> , op. 22 <i>Poème du journal intime de Léo Latil</i> , op. 34; <i>Les soirées de Petrograd</i> , op. 55	Györgyi Dombrádi, mezzo-soprano Lambert Bumiller, piano	1997	CPO 999408-2

<b>Title of Work</b>	<b>Artists</b>	<b>Year</b>	<b>Label &amp; ID</b>
<i>Six Chansons de Théâtre</i> , op. 151b; <i>Deux Poèmes d'amour</i> , op. 30; <i>Deux Chansons de Madame Bovary</i> , op. 128d; <i>Trois Poèmes de Jean Cocteau</i> , op. 59; <i>Six Chants populaires hébraïques</i> , op. 86; <i>Catalogue de fleurs</i> , op. 60; <i>Chansons bas</i> , op. 44; <i>Rêves</i> , op. 23; <i>Quatre Poèmes de Léo Latil</i> , op. 20	Sara Ganz, soprano Donna Petersen, mezzo-soprano Elizabeth Eshleman, soprano Miriam Abramowitsch, mezzo-soprano Belle Bulwinkle & Julie Steinberg, piano	1998	Music and Arts Programs of America CD-1024
<i>Catalogue de fleurs</i> , op. 60	Pierre-Yves Pruvot, baritone Charles Bouisset, piano	1999	Mavel MAV 99 CD04
<i>Chants populaires hébraïques</i> , op. 86	Marcel Lang, tenor Gerard Wyss, piano	1999	Cantando 98 13
<i>Four Chansons de Ronsard</i> , op. 233	Patrice Michaels, soprano Paul Freeman, conductor	2000	Cedille CDR 90000 070
<i>Tristesses</i> , op. 355; <i>Les soirées de Petrograd</i> , op. 55 <i>Catalogue de fleurs</i> , op. 60	Jean-François Gardeil, baritone Itène Kudela, piano	2000	Maguelone MAG 111.116
<i>Catalogue de fleurs</i> , op. 60 <i>Quatre Poèmes de Léo Latil</i> , op. 20	Hugues Cuenod, tenor Geoffrey Parsons, piano	2003	Nimbus NI 5337
<i>Poèmes juifs</i> , op. 34	Maria Teresa Uribe, sop. Anna Lugosi, piano	2005	Hungaroton HCD32272
<i>Catalogue de fleurs</i> , op. 60	Salome Kammer, soprano Rudi Spring, piano	2006	Capriccio C67195
<i>Catalogue de fleurs</i> , op. 60	Märta Schéle, soprano Elisif Lundén, piano	2006	BIS-CD034
<i>Poèmes juifs</i> , op. 34	Janina Baechle, mezzo-sop. Charles Spencer, piano	2008	Marsyas MAR-1803
<i>Alissa</i> , op. 9 <i>L'amour chante</i> , op. 409 <i>Poèmes juifs</i> , op. 34	Carole Farley, soprano John Constable, piano	2009	Naxos 8.572298
<i>Six Chansons de Théâtre</i> , op. 151b; <i>Trois Poèmes de Jean Cocteau</i> , op. 59	Céline Ricci, soprano Daniel Lockert, piano	2011	Dorian Sono Luminus DSL-92125
<i>Six Chansons de Théâtre</i> , op. 151b	Carol Kimball, mezzo-sop. Thomas Grubb, piano		Orion LAN 0381

**APPENDIX D:**  
**INFORMATION ON THE DARIUS MILHAUD SOCIETY**

Mission Statement:

“The Darius Milhaud Society, a non-profit organization founded in 1984, encourages and expedites the presentation of a broad repertoire of the composer’s music, especially in locations where people care about the development of culture and the training of young people. The Society works to involve individual artists and ensembles, symphonic, choral and chamber music organizations, bands, music schools and conservatories, and music departments in colleges and universities, in performances of a wide range of Milhaud works as part of their standard repertoire...”<sup>1</sup>

Information on the Newsletter, Prizes, Endowments, Supplements, & Scholarship:

The Darius Milhaud Society Newsletter has been published since 1985 and the *Darius Milhaud Performance Calendar* since 1986. Beginning the same year, the *Darius Milhaud Award* began to be awarded annually. It is awarded to an exceptionally sensitive, accomplished, and diversely talented student during the commencement of the Cleveland Institute of Music. The student must be enrolled in the Conservatory.

The *Darius Milhaud Performance Prizes* are awarded annually at The Cleveland Institute of Music. Since 1994, these prizes have been given for the best performances of Milhaud’s music by Conservatory students selected by a jury after a public concert.

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<sup>1</sup> Katharine Warne, Darius Milhaud Society.

In 1995, the *Darius Milhaud Performance Endowment* was developed at Mills College in Oakland, CA when it was established by the alumnae of the Class of 1945. In September 1996, the *Mills College Darius Milhaud Performance Endowment* was augmented by the *Darius Milhaud Performance Endowment Supplement* specifying that income from the *Supplement* must be used no less often than every five years to support artists performing Milhaud's music in special concerts featuring his large-scale works.

In December of 1996, the *Darius Milhaud Endowment* was brought to the Cleveland Institute of Music for perpetuation of the *Darius Milhaud Award*, the *Darius Milhaud Performance Prizes*, and to support the annual *Darius Milhaud Scholarship*. The requirements for this scholarship are similar to those for the *Darius Milhaud Award*. It is awarded to a student who shows unusual and varied talents, sensitivity, accomplishment, and the potential for an eminently successful career in music.

Activities of the Darius Milhaud Society:

The society is located in Cleveland, Ohio. The society represents Milhaud's music and is involved in nearly thirty festivals. The organization has presented approximately 130 Cleveland premieres of Milhaud's music. Supporting Milhaud's music elsewhere is also important to the society, so in addition to their work in Cleveland they make it a point to provide advisory assistance for many other performances of his music nationwide.

Contact Information for the Darius Milhaud Society:

President: Dr. Katharine Warne  
Phone Number: 216-941-4548  
Email Address: [katharinemwarne@att.net](mailto:katharinemwarne@att.net)

**APPENDIX E:**  
**RECITAL PROGRAMS**



*presents*

**JOLENE FLORY**, *soprano*

in

Doctoral Candidacy Recital

Claudio Olivera, *piano*

Friday, October 28, 2011 • 4:30 PM • Recital Hall

Aria from *Madama Butterfly*  
Un bel dì, vedremo

Giacomo Puccini  
(1858-1924)

Lachen und Weinen  
Wanderers Nachtlied  
Lied der Mignon  
Gretchen am Spinnrade

Franz Schubert  
(1797-1828)

Mots d'amour

Cécile Chaminade  
(1857-1944)

Reflets

Lili Boulanger  
(1893-1918)

L'heure exquise

Poldowski (Lady Dean Paul)  
(1880-1932)

Le Couteau

Nadia Boulanger  
(1887-1979)

Honey and Rue

André Previn  
(b. 1929)

First I'll Try Love  
Whose House is This?  
The Town is Lit  
Do You Know Him?  
I Am Not Seaworthy  
Take My Mother Home

*Ms. Flory is a student of Janet Hopkins.  
This recital is given in partial fulfillment of the requirements for  
candidacy to the Doctor of Musical Arts degree in Performance.*



UNIVERSITY OF  
**SOUTH CAROLINA**  
School of Music

**JOLENE FLORY, *soprano***

**in**

**DOCTORAL RECITAL**

**Claudio Oliviera, *piano***

**Wednesday, April 4, 2012  
6:00 PM • Recital Hall**

- |                                                                                                                                                                                                                                                   |                                           |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------|
| Aria from <i>Rusalka</i><br>Měsíčku na nebi hlubokém                                                                                                                                                                                              | Antonin Dvořák<br>(1841-1904)             |
| Auf die Damen<br>Der Auferstehungsmorgen<br>An meine entfernten Lieben<br>An das Klavier                                                                                                                                                          | Maria Theresia von Paradis<br>(1759-1824) |
| Canciones Amatorias<br>I. Descúbrase el pensamiento de mi secreto cuidado<br>II. Mañanica era<br>III. Llorad, Corazon, que teneis razon<br>IV. Mira que soy niña, ¡amor, déjame!<br>V. No lloreis ojuelos<br>VI. Iban al pinar<br>VII. Gracia mia | Enrique Granados<br>(1867-1916)           |
| Catalogue de Fleurs<br>I. La Violette<br>II. Le Bégonia<br>III. Les Fritillaires<br>IV. Les Jacinthes<br>V. Les Crocus<br>VI. Le Brachycome<br>VII. L'Eremurus                                                                                    | Darius Milhaud<br>(1892-1974)             |
| Knoxville: Summer of 1915                                                                                                                                                                                                                         | Samuel Barber<br>(1910-1981)              |

*Ms. Flory is a student of Janet Hopkins.  
This recital is given in partial fulfillment of the requirements for the  
Doctor of Musical Arts degree in Performance.*



UNIVERSITY OF  
**SOUTH CAROLINA**  
School of Music

**JOLENE FLORY, *soprano***

**in  
Doctorate Recital**

**Claudio Olivera, *piano***

**Friday, October 5th, 2012  
6:00 PM • Recital Hall**

from *Scipione*  
"Tutta raccolta ancor"

George Frederick Handel  
(1685-1759)

Vier letzte Lieder  
Frühling  
September  
Beim Schlafengehn  
Im Abendrot

Richard Strauss  
(1864-1949)

Six Chansons de Théâtre  
La Bohémienne la main m'a pris  
Un petit pas, deux petits pas  
Blancs sont les jours d'été  
Je suis dans le filet  
Chacun son tour, les animaux

Darius Milhaud  
(1892-1974)

Octaves and Sweet Sounds  
Strings In The Earth And Air  
Seashore Girls  
Moonlight's Watermelon  
Straightway Beauty On Me Waits  
Well Welcome

Richard Hundley  
(b. 1931)

from *A Streetcar Named Desire*  
"Sea Air"

André Previn  
(b. 1929)

*Ms. Flory is a student of Janet Hopkins. This recital is given in partial fulfillment of the Doctor of Music degree in Performance.*





UNIVERSITY OF  
**SOUTH CAROLINA**  
School of Music

**JOLENE FLORY, *soprano***  
**in**  
***Trois Femme de Musique:***  
***Protagonist, Composer, & Performer***

**Claudio Olivera, *piano***  
**Korinne Smith, *flute***

**Saturday, October 5, 2013**  
**7:30 PM • Recital Hall**

Shéhérazade

Asie

La Flûte enchantée

L'Indifférent

Maurice Ravel  
(1857-1937)

Fünf Lieder

Die stille Stadt

In meines Vaters Garten

Laue Sommernacht

Bei dir ist es traut

Ich wandle unter Blumen

Alma Schindler Mahler  
(1879-1964)

Six Songs, Op. 4

О нет, молю, не уходи!

Утро

В молчаньи ночи тайной

Не пой красавица при мне

Уж ты, нива моя!

Давно-ль, мой друг

Sergey Rachmaninoff  
(1873-1943)

*Ms. Flory is a student of Janet Hopkins.*  
*This recital is given in partial fulfillment of the requirements for*  
*the Doctor of Musical Arts degree in Performance.*

## *An Evening of One Acts*

Directed by **Kaley Smith**  
Accompanied by **Claudio Olivera**  
(in order of appearance)

### *Hélène Cast*

Hélène: **Jolene Flory/Lee Ousley**  
Pâris: **Jonathan Cawley**  
Vénus: **Katie Gatch**  
Pallas: **Cera Finney**

## *Daphnis et Chloé Cast*

Pan: **Abraham Hardy**  
Chloé: **Katie Faris**  
Daphnis: **Lauren Norton/Madeline Beitel**  
Calisto: **Katie Gatch**  
Xantippe: **Pam Keesler**  
Locoë: **Allison Espada**  
Aricie: **Kayla Fore**  
Eriphyle: **Gianna Miranda**  
Amalthée: **Anna Young**  
Niobé: **Brittany Cusack**

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## *Hélène Synopsis*

Music by **Camille Saint-Saëns**  
Libretto by the author

Hélène begins just before the Trojan War. Paris, a prince of Troy, arrives in Sparta. Menelaus, the King of Sparta, is married to Hélène, the most beautiful woman in the world. Venus has promised Hélène to Paris, and they fall in love instantly. Hélène is torn between her love for Paris and duty to husband and country. She is visited by both Venus, who encourages her to give in to love, and Pallas Athena, who warns her not to abandon Sparta for Troy. After a night of distress, Hélène decides to listen to Venus and runs away with Paris. The rest is history. 🟡

## *Daphnis et Chloé Synopsis*

Music by **Jacques Offenbach**  
Libretto by **Nicolaïe and**  
**Tenaïlle de Vaulabelle**

In a Grecian field, the lovely Bacchantes (the nymphs of Bacchus) are discussing the aesthetic merits of the goatherd Daphnis. Pan, listening nearby, reveals that Chloé, the shy shepherdess, is the object of his desires. Chloé appears in the glen, and while waiting for Daphnis to arrive, accidentally insults Pan. Daphnis returns to the field and confesses his love to Chloé. The young couple wants to celebrate their love with a dance, but have no pipes to play -- so Pan throws a flute to Daphnis. When he is unable to play the instrument, Pan makes fun of him. Embarrassed, Chloé runs away to her flock.

The Bacchantes return and prevent Daphnis from chasing Chloé. They offer him a cure for his lovesickness. He refuses them, so they offer him a drink from the River Léthée in hopes he will forget his love for Chloé. Pan returns and the Bacchantes flee with Daphnis in tow, leaving the gourd of Léthée water behind. Then Chloé returns and Pan tries to seduce her. After a kiss, Pan takes a sip of the water and forgets what he was going to do next. Daphnis returns, having learned a few lessons in love from the Bacchantes. Daphnis and Chloé reunite, and the Bacchantes join them for a dance. 🟡