

Montgomery Philharmonic 2018 - 2019 Our 13th Season : They Changed The World

Concert 1, Sunday, October 7, 2018: They are Immigrants

Stravinsky | Milhaud | **Vali** | Amaya

About Milhaud –

Darius Milhaud was a prolific composer, with 443 opus numbers in his catalogue. To Milhaud, creating music seemed as natural as breathing, so he could compose major compositions in a matter of weeks. Milhaud alternated between teaching at Mills College in California and teaching at the Paris Conservatory. Among his notable students were Burt Bacharach, Jack Behrens, Dave Brubeck, Michal Colgrass, Pierre Max Dubois, Philip Glass, Betsy Jolas, Robert Linn, Steve Reich, Peter Schickele, Karlheinz Stockhausen, Joan Tower, and Iannis Xenakis.

Milhaud began as a violinist, but later turned to composition when he started to study at the Paris Conservatory. When he finished his studies, he began meeting in Montparnasse with a group of six composers for intellectual discussion about composition who began to be called *Les Six*. He worked as a secretary to Paul Claudel, the French ambassador to Brazil. Milhaud made several trips to Brazil and was deeply influenced by the music that he heard. Claudel and Milhaud collaborated on a ballet while in Brazil. Milhaud took a trip to the United States in 1922, where he experienced American jazz for the first time in Harlem, New York City. The following year, he created the ballet *La création du monde* (The Creation of the World) using idioms from the jazz that he had heard. Brazil's music and jazz in the United States influenced his music throughout his career as he incorporated these idioms into all of his compositions.

The Milhauds had to leave France in 1940 because he and his wife were Jewish and it was impossible to hide anymore as the Nazi occupation was near. He was able to secure a position at Mills College, a women's college in Oakland, California. Men began to attend his graduate classes and that led to his teaching several composers, both male and female, among them Dave Brubeck and Betsy Jolas. Finally, in 1947, after the war had ended, he traveled back to France. From 1947 to 1971, Milhaud taught alternate years at Mills College and the Paris Conservatory. He also taught at the Aspen Music Festival. Milhaud's influence on composition was far reaching, both in the United States and Europe.

- **Born:** September 4, 1892, Marseille, France
- **Died:** June 22, 1974, Geneva, Switzerland
- **Teachers:** Charles Widor and Vincent d'Indy
- **Member of:** Les Six (aka. The Group of Six) – Georges Auric, Louis Durey, Arthur Honneger, Darius Milhaud, Francis Poulenc (The name given to a group of six French composers who worked in Montparnasse. Their music was seen as a reaction to the music of Richard Wagner and the Impressionist Music of Claude Debussy and Maurice Ravel)
- **Wife:** Madelein Milhaud, an actress and reciter
- **Children:** Daniel Milhaud, a sculptor
- **Compositions:** 14 operas, 19 ballets, 64 orchestral works including 12 symphonies and 6 chamber symphonies, 3 works for string orchestra, 6 works for wind ensemble, 17 concerto works for piano, 6 works for violin including 3 concerti, 4 works for viola including 3 concerti, 3 works for cello including 2 concerti, 13 works for other instruments and orchestra, 40 works for instruments including sonatas and sonatinas, 18 string quartets, 9 quintets, 1 sextet, 1 septet, 48 works for keyboard, 11 works for children, 49 works for choir – several for soloists, choir, and orchestra, 106 songs or song cycles – several for voice and orchestra, 49 works as incidental music or music for the stage, 38 film or radio scores, 2 electroacoustic works

Symphony de Chambre, No. 5, Opus 75 (1922) – Darius Milhaud (1919–1974)

The *Little (Chamber) Symphony No. 5, Op. 75*, also known as the *Tentet*, is a [chamber symphony](#) for wind instruments written in 1922. It is one of six chamber symphonies that Milhaud wrote as commissions. This chamber symphony was commissioned by Italian Radio (RAI) and is dedicated to his friend, singer Marya Freúnd. Milhaud worked with Freúnd when he conducted the premiere of Arnold Schoenberg's *Pierrot Lunaire*.

The symphony consists of three movements – Rude, Lent, and Violent. All of the movements use the serial technique of motivic cell construction and also have lots of scalar chromatic motion, and contrary motion between the voices. Because the piece was written after Milhaud took a trip to Brazil, there are small snippets of jazz, surprising aleatoric elements, and a neoclassic aesthetic. The first movement, Rude, uses a motivic cell that is inverted, alternates between major and minor, and is fragmented. The second movement, Lent, features similar use of motivic cells, and uses lots of trills and scalar chromatic motion. The third movement, Violent, uses a stepwise descent from D to A, has lots of dotted rhythms and thirty-second note patterns, and, like the first movement, alternates between major and minor.

Instrumentation – Piccolo, flute, oboe, English horn, clarinet (Bb), bass clarinet, 2 bassoons, 2 horns

Artifacts –

[Darius Milhaud 1923](#)

[Article about Darius Milhaud in the New Yorker](#)

[Darius Milhaud Society Article](#)



Milhaud: Symphonies de Chambre

Hahn: Le bal de Beatrice d'Este - Milhaud: Symphonie de chambre No. 5

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[Tradition and Style in the Works of Darius Milhaud 1912-1939](#)

[Darius Milhaud 40th Anniversary "Une Vie Heureuse"](#)

[Milhaud: Orchestral Music](#)

YouTube.com Links –

<https://www.youtube.com/watch?v=X6NvAyaRNQU>

https://www.youtube.com/watch?v=Wk_sVJZl9v4

<https://www.youtube.com/watch?v=Sm5rri1zkyU>

https://www.youtube.com/watch?v=F49x_SwiH_0