THE VIOLIN WORKS OF DARIUS MILHAUD

by

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I hereby recommend that this document prepared under my direction by Eric Fried entitled The Violin Works of Darius Milhaud be accepted in partial fulfillment of the requirements for the degree of Doctor of Musical Arts.

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INTRODUCTION

The purpose of this paper is to explore the numerous compositions by Darius Milhaud in which the violin plays an important role. Included here are discussions of the works for violin and piano, violin and orchestra, solo violin, and all chamber music which includes violin for three or fewer players. The eighteen string quartets, for instance, are not dealt with here, as these works alone could be the subject of an entire volume. Also included is a brief biography of the composer and a general discussion of Milhaud's music. The major compositions which include violin are then discussed individually.

Resources for this thesis were obtained from materials at the libraries at the University of Arizona, Tucson, and through inter-library loan from the libraries of Mills College, the University of Illinois, the University of Oregon, and the University of Colorado. Other information was gained from Milhaud's autobiography, "Notes Without Music", and from correspondence with Madeleine Milhaud, the composer's widow.
CHAPTER 1
THE LIFE OF MILHAUD

Darius Milhaud was born on September 4, 1892, in Aix-en-Provence, France, to a sephardic Jewish family whose roots in that area can be traced back to 1050.¹ The young Milhaud led a musical life. At age thirteen he began playing second violin in the quartet of his violin teacher, at which point he became fascinated with the seventeen Beethoven quartets. The composer later remarked, "When I was a student, I decided that I would write eighteen."²

Milhaud entered the Paris Conservatory in 1909 after studying music with teachers at the College of Aix. At Paris he began studying composition with Widor and Gedalge and orchestral playing with Dukas. The Conservatory awarded him prizes in violin performance, fugue, counterpoint, and in composition. It was during his tenure here that he began to compose. Starting with smaller piano pieces and songs, he rapidly progressed into composing his first opera, "La Brebis égarée" ("The Wandering Sheep"). His training at the Conservatory was interrupted by the outbreak of World War I.

Milhaud had developed a friendship with poet Paul Claudel just before the war. Claudel became the French ambassador to Brazil in 1917, at which point he asked Milhaud to serve with him as an attache. For the next two years the two worked together on many projects including the ballet "L'Homme et son désir", and music for several tragedies by Aeschylus which were adapted by Claudel. Other works written during his tenure in this South American country include his fourth string quartet, and "Le Boeuf sur le toit" ("The Ox on the Roof") to which Cocteau later set a ballet.

Returning to Paris in 1919, Milhaud's reputation grew quickly, becoming one of critic Henri Collet's famed "French Six" the following year. This fame led to greater publicity and more frequent performances of his works. The fact that the composer was influenced by many non-traditional forms led to both acclaim and ridicule. His use of jazz, tango, Brazilian idioms, and music hall styles contributed to some mild "name-calling" on behalf of the public. He was called a "sensationalist", a "bluffer", and a "vulgarian". Nevertheless, he was recognized as the most original and most innovative of "Les Six", and this fact outweighed the condemnation of his detractors.

Milhaud moved to America during the early part of World War II in order to flee the Nazis. He took a position as a composer-in-residence at Mills College in Oakland, California. Here he composed many of his important works, including the opera "Bolivar" and several symphonic and chamber works. During his stay in this country, Milhaud contracted a severe case of arthritis, which kept him confined to a wheelchair for most of his life. Nevertheless, he maintained an active musical life. He conducted the Boston Symphony in the premiere of his

\[^{3}\text{Cross, p. 507.}\]
Second Symphony in 1946 and repeated the performance the following summer at the Berkshire Festival in Tanglewood conducting from a chair on the podium.

The composer returned to France in 1947 where he combined his Mills College position with that of professor of composition at the Paris Conservatoire. Three years later the premiere of his opera "Bolivar" stirred up a violent controversy in Paris. Largely due to its excessive length, part of the audience expressed their displeasure vocally. After the bitter controversy in the Parisian press in the days following the first performance, Milhaud made major cuts in the score while leaving the structure intact.

Another opera occupied the composer in 1952, when he composed "David" to a libretto by Armand Lunel for the Festival of Israel, which honored the 3,000th anniversary of King David and of the founding of Jerusalem. For this he made a special trip to Israel.

Milhaud maintained an active schedule of teaching and composing until he was well into his seventies. His failing health did force him to resign his Mills College position in 1971, however, at which point he moved to Geneva. His eightieth birthday was cause for celebration and many tributes to the composer in numerous cities, among them Rome, Nice, Brussels, and Aix.

His final work was the cantata "'Ani maamin', un chant perdu et retrouve" ("'I believe', a song lost and found"), composed for the 1973 Festival of Israel. Milhaud died in Geneva on June 22, 1974.
CHAPTER 2

THE MUSIC OF MILHAUD

One of the prominent features of Milhaud's music is its incredible diversity of style. A highly prolific composer (his last opus number was 441), his works display a wide variety of genres. Included in these are orchestral and chamber music (eighteen string quartets), operas, piano music, songs, film music, ballets, cantatas, and concertos.

The early works are characteristically French and seem to be extensions of the chromaticism, and to some extent, the cyclicism of Franck and Fauré. His "Sonata for Violin and Piano" of 1911 is a good example of this. He was influenced by Debussy, but was never overcome by the school of impressionism. Perhaps more important in his early development was his contact with three French poets. Francis Jammes, who wrote the text for Milhaud's first opera, "La Brebis Égarée", guided the composer "out of the symbolists' fog and revealed to me a new world, to be captured merely by opening one's eyes". Paul Claudel was the next great influence in his life. Having served in diplomatic circles in Brazil with Milhaud, Claudel led the composer toward a more intense and passionate style of writing. A good example of this style can be found in the music to Claudel's adaptations from the works of Aeschylus. The third influential poet was Jean Cocteau, whose

4Cross, p. 508.
fluctuation between realism and absurdity, as well as his gift for wit and satire, appeared readily in Milhaud's music of that period. The humorous "Le Boeuf sur le Toit" is one of the better known products of this collaboration with Cocteau.

Certainly influential in the development of Milhaud's style was his association with "Les Six" during the 1920's. The group consisted of Louis Durey, Arthur Honneger, Germaine Tailleferre, Georges Auric, Francis Poulenc, and, of course, Milhaud, who is usually considered to be the leader in this reaction against the style of Debussy. This group, as well as his contact with Satie and Stravinsky during this period, was probably responsible for his turn against traditional forms and harmonies.

Another facet of Milhaud's style lies in his successful crossing of the lines between the popular and "classical" idioms. He was clearly induced by jazz, blues, ragtime, and tangos in several of his early works. Later compositions show the influence of folk tunes from eighteenth century Provence, from present-day West Indies, and even from Jewish song. These works were most often spiced with his less traditional techniques, most notably that of polytonality.

Perhaps the most enduring aspect of his style was his use of melody and lyricism. His gift for linear writing was apparent in his earliest works and remained constant throughout his lifetime. Milhaud was not one to stick to musical theories or formulas. His concepts of form and style were derived from his spontaneity and not from preconceived notions. He converted stimuli into musical sentiment with incredible ease.
CHAPTER 3
WORKS FOR VIOLIN AND ORCHESTRA

First Concerto for Violin and Orchestra, op. 93.

This early concerto is the shortest and least complex of Milhaud's concerti for violin and orchestra. Nevertheless, it is technically difficult. The work was composed in 1927 and was first performed in Paris the following year. The opening movement, entitled "Prelude", is moderately fast in tempo and contains many double stops, difficult string crossings, and fast passage work. It is more percussive and less lyrical than usual for Milhaud. The characteristic lyricism returns in the middle movement, entitled "Romance". Six-eight meter is employed here in a pastorale-like slow movement which is rich in melody and warmth. The final movement combines lyricism with a light, percussive character. The tempo is quick and again there is much difficult passage work which contains many double and triple stops and string crossings. The work ends in a joyous mood with a series of triple stops in the violin part and sixteenth notes in the piano.

Second Concerto for Violin and Orchestra, op. 263.

This large-scale work contains three movements entitled: I - Dramatique (Dramatic), II - Lent et Sombre (Slow and Somber), and III - Emporte (Impassioned--Carried Away). It is scored for a relatively large orchestra which includes 2 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, 2 horns, 2 trumpets,
2 trombones, tuba, tympani, percussion, and strings. Composed at Mills College in 1946, the work displays a variety of moods and textures. The first movement alternates an intense opening style with a middle section which has a somewhat rustic character. The slow movement is quite lengthy and flowing and shows Milhaud's expertise in creating melodic lyricism. The final movement returns to a rhythmic lyricism. The final movement is vivacious and animated. Opening with the orchestra alone, the themes are full of large skips and scale-like passages. Double stops are prominent in the violin part. The movement appears overall to be a giant diminuendo, starting fortissimo and ending with the marking "pppp".

Concert Royal (Third Concerto for Violin and Orchestra), op. 373.

The Third Concerto is a three-movement work of tremendous technical difficulty. Composed in 1958, the piece is dedicated to Queen Elizabeth of Belgium. Although elements of melodic lyricism are retained, the work exhibits an unusually percussive character for Milhaud, especially in the orchestra. Another unusual feature is a florid cadenza at the end of the second movement.

Suite for Violin and Orchestra, op. 234.

This delightful suite was originally composed for harmonica and orchestra and dedicated to performer Larry Adler. Fearing the piece would never be played after its initial performance, Milhaud rewrote it for violin. It is in this version that the piece became known through performances by violinist Zino Francescatti. The work is divided into three movements, each with a title describing its nature. The "Gigue" is in $\frac{6}{8}$ meter and employs a variety of
techniques, including double stops, harmonics, and left hand pizzicato. The "Sailor Song" ("Chanson de Marin") is also published separately under the same name. Please see the article on "Sailor Song" for more information. The final movement, "Hornpipes", exhibits a playful, dance-like quality with hints of bitonality. The tempo is very fast and includes many technical difficulties. One cannot help but be struck by the baroque mannerism of this movement, which seems to hark back to the style of Tartini. This old style, combined with twentieth century harmonies, provides a stimulating and charming finale to this unusual suite.

Sailor Song for violin and piano (from the Suite for Violin and Orchestra, op. 234).

Composed in 1943, this work is a short, song-like melody which is quite traditional and very tonal in nature. It is slow and lyrical and uses a muted violin. There is a simplified version of the solo part and a concert version. The latter contains numerous double stops and more passage work.

Concertino de Printemps (Concertino of Spring), op. 135.

This work was composed in 1934 and was commissioned by the French violinist Yvonne Astruc. The piece is highly melodic and colorful with brilliant cadenza-like passages. It is scored for chamber orchestra with violin solo. The instrumentation consists of flute, oboe, clarinet, bassoon, horn, trumpet, percussion, and strings. The work contains one movement.
Concerto for Flute, Violin, and Orchestra, op. 197.

This three-movement concerto was composed in 1938 and 1939 and dedicated to Swiss violinist Blanche Honegger and her father-in-law Marcel Moyse. The first movement is marked "Rondement", a somewhat nebulous term which can mean roundly, briskly, or bluntly. It opens with the two solo instruments playing alone for five measures, at which point the orchestra enters. Lyricism is alternated with lightness and frivolity here. The middle movement is totally legato, in a moderate tempo and full of melodic lilting style which is found in much of this composer's music. Despite the large orchestral forces, the texture of this movement remains fairly thin, creating a feeling of lightness and airiness.
Sonata No. 1 for Violin and Piano, op. 3.

Composed in 1911, Milhaud called this piece his "first work worthy of being preserved". Conceived in three movements, this early work reflects the traditional French influence of composers such as Franck and Fauré. Techniques which demonstrate this reflection include the use of chromaticism and cyclical form. The chromatic harmonies sometimes seem to be taken directly from the pen of César Franck. The cyclic return of prominent themes throughout all of the movements can be found in that composer's famous "Sonata in A Major for Violin and Piano", written about twenty-five years earlier. Also evident is the quasi-traditional structure of the work. The movements are in very loose sonata form, which sometimes strays so far that it becomes obscure. This would seem to be a foreshadowing of Milhaud's concept of structure which later became ingrained in almost all of his work. (That concept was to let the music control the outcome of structure, an idea based on spontaneity and not on preconceived ideas.) This work of the nineteen-year-old composer shows how early his gift for melody and lyricism was apparent. This was another trademark which remained throughout his lifetime.

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The first movement begins with a slow introduction which uses fragments of the first theme. (The entire first theme is stated after the introduction.) These fragments are used as legs of sequences and are accompanied by chromatic harmonies. The main tonal area of this movement is D sharp major, an untraditional key to say the least. It is possible that Milhaud used this key to suggest chromaticism visually as well as aurally. The exposition begins with a tempo exactly twice as fast as the introduction. The structure here is very loose, but a second theme in A major can be discerned which is followed by a chromatic development of the expositional themes in augmentation and diminution. This development seems to continue until the end of the movement and includes a foreshadowing of the first theme of the second movement. The original key of D sharp returns once during the development and does not appear again until the final eight bars.

![Figure 1. First sonata for Violin and Piano, op. 3, first movement. A foreshadowing of the first theme of the second movement.](image)

The middle movement moves chromatically up one half step to the key of E major. The key of C minor, a third related key, appears at the development until a modulation to its relative major (E flat) occurs
at the recapitulation. Note the chromatic relationship between the exposition and the recapitulation. All is not done, however, as another modulation to B flat major occurs. This new key remains stable until the last two measures of the movement, where it suddenly, but smoothly moves up one half step to the key of B major!

![Midi of excerpt from Milhaud's First Sonata for Violin and Piano, op. 3, second movement.](image)

**Figure 2. First Sonata for Violin and Piano, op. 3, second movement.** A sudden chromatic modulation from B flat major to B major.

The character here is one of a slow pastorale, overflowing with Milhaud's warm, melodic lyricism. Tone color is very diverse here, as he experiments with different dynamic levels, tempi, and tonal areas. Another color is heard when the violin is muted in the recapitulation. The final movement demonstrates a somewhat lighter, more popular style than the previous two. The marking "joyeux" at the beginning clearly states Milhaud's intentions. The movement is full of joyful melody and chromatic lyricism. Cyclicism occurs here once again as the first theme of the second movement reappears in augmentation, this time transformed into duple meter.
Movement three is a lamenting yet relaxed statement, which seems to border on nostalgia. The final movement constitutes a return of the liveliness and the lilting character of the second movement. There is a scherzo-like quality present here which is interspersed with the melodic lyricism with which Milhaud is so gifted.

Sonata for Violin and Harpsichord (or Piano), op. 257.

This sonata was composed at Mills College in 1945 and dedicated to Alexandre Schneider and Ralph Kirkpatrick. It is designated by the composer as being suitable for either harpsichord or piano. He does, however, indicate the stops which should be used on the harpsichord. The first movement is marked "Nerveux" (Nervous), although it is really quite lyrical in nature. There is some quick passage
work here, but overall it is not extremely difficult. The second movement is a short romantic interlude which combines traditional and dissonant harmonies with simple melodic lyricism. The last movement resembles a scherzo with its triple meter and light, playful character. The tempo is quick, and extensive pizzicato passages are alternated with tuneful bowed sections.

Le Printemps, op. 18.

This short piece for violin and piano was composed in 1914 and dedicated to French violinist Yvonne Giraud. The work has an assymetrical meter ($\frac{5}{8}$ meter) and is pastoral in nature. It is quite tonal and very subdued. (The loudest dynamic marking is "piano".) Milhaud makes use of many parallel fourths and fifths here. The influence of impressionism on the composer is also evident.

![Figure 6. Le Printemps, op. 18. Use of parallel fourths and fifths.](image)

Danses de Jacarémirim (Dances of the Little Crocodile), op. 256.

These three short dances for violin and piano were commissioned by violinist Alexander Murray and composed at Mills College in 1945. The movements are entitled: Sambinha (Little Samba), Tanguinho (Little Tango), and Chorinho (Little Chorus). The dances are reminiscent of Milhaud's more famous "Saudades do Brasil" (Souvenirs
of Brazil) as they also reflect the composer's sojourn in that country. They include folk-like rhythms and melodies which have a distinctly Brazilian flavor.

Trois Caprices de Paganini, traités en duo concertant, op. 97.

Here Milhaud has taken the twenty-second, the tenth, and the thirteenth caprices from Paganini's "Caprices for Solo Violin, op. 1", and has arranged them for violin and piano. These arrangements were written in 1927. Actually, the violin parts are exactly the same as the original. Milhaud has simply added a piano accompaniment to these famous and difficult pieces. Although the piano part is quite traditional, it is also very difficult when taken at the proper tempo. These are really virtuoso duos.

Saudades do Brazil (Souvenirs of Brazil), op. 67.

This suite of Brazilian dances comprises a remembrance of the years Milhaud spent in Rio de Janeiro. Originally composed in versions for solo piano and for orchestra in 1920-21, the suite was arranged for violin and piano by Claude Levy during the same years. Also extant is a version for violoncello and piano. The original version contains an overture and twelve dances, each one named and patterned after a district of Rio de Janeiro. The arrangement for violin and piano contains six of these dances. The movements are as follows: "Leme", "Copacabana", "Ipanema", "Corcovado", "Tijuca", and "Sumaré". Each movement was dedicated to a different friend of the composer. This fact can provide us with much insight to his life in South America. The dances use native Brazilian folk rhythms and forms in much the same way Bartok has used Hungarian folk songs. Milhaud insists
that he is merely giving his impression of this folk music and that he is not trying to imitate it. His use of bitonality and polytonality clearly illustrates this fact. If the two keys present in certain passages of this suite were transposed to be the same key, the result would be a conventional Brazilian dance.

Figure 7. Saudades do Brazil, op. 67, "Corcovado". An example of bitonality.

Le Boeuf sur le Toit--Cinéma-Fantasie for Violin and Orchestra, op. 58b.

This arrangement of Milhaud's 1919 ballet is full of delightful bitonality and Brazilian folk rhythms. It is quite difficult technically but it is very charming. It includes many difficult double stops, harmonics, and fast passage work. Another interesting feature is a cadenza composed for the piece by Arthur Honegger. This work has also been published in a reduction for violin and piano.

Farandoleurs for Violin and Piano, op. 262.

This short work was composed in 1946, just prior to the Second Violin Concerto. It is a light, dance-like piece (hence the title "Farandoleurs" from the Provençal dance). It has the characteristics of a virtuoso showpiece, with many harmonics, double stops, and difficult bowings.
CHAPTER 5
THE CHAMBER MUSIC INCLUDING VIOLIN
FOR THREE OR FEWER INSTRUMENTS

A. SOLO VIOLIN WORKS

Sonatine Pastorale for Violin Solo, op. 383.

This piece of chamber music was composed in 1960. It is a work of modest proportions in three movements. Although it is basically lyrical, much of the "melody" seems quite disjunct. It is not tremendously difficult technically, but certain passages are rather unviolinistic.

B. MUSIC FOR TWO INSTRUMENTS

Quatre Poèmes de Catulle for Violin and Voice, op. 80.

These four songs for violin and voice are based on poetry by the ancient Roman poet Catullus. Composed in 1923, the set is quite compact. The first song is of a pastoral nature. The second is a quick perpetual motion for the muted violin with some "two against three" rhythms between the parts. The third song is slow and lamenting, with large leaps in the violin part, as well as some double stops in parallel fifths. The last song is animated and percussive in the violin part with double and triple stops containing open strings being used consistently.
Sonatine for Two Violins, op. 221.

The Sonatine is a relatively short work in three movements. It was composed in 1940 on board the Challenger Train to Chicago. Milhaud's natural melodic and lyrical style is present throughout. The first movement is quick and legato. The second is a lilting barcarolle which employs pizzicato to produce some percussive rhythms. The final movement is an exhilarating rondo.

Sonatine for Violin and Viola, op. 226.

Composed in 1941 at Mills College, this work has three movements in a fast-slow-fast format. The opening movement is tonal for the most part and is spiced with occasional dissonances. It contains some quick, but lyrical passage work for both instruments and has that lilting quality which is present in so much of Milhaud's music. The middle movement begins with the violin accompanying a long viola melody. The roles later reverse and the violin becomes dominant. Toward the end the viola regains the lyrical melodic line. The third movement is a quick fugue in $\frac{12}{8}$ meter. The fugue appears to be quite traditional, beginning with entrances in the tonic and dominant keys.

Duo for Two Violins, op. 258.

Composed in 1945 and dedicated to violinists Yehudi Menuhin and Roman Totenberg, this work once again uses markings that indicate the character of each of the three movements. The first movement is entitled "Gai" and is written in a lilting, imitative style. The second movement, "Romance", uses the violins with mutes and is slow, soft, and sustained. "Gigue", the final movement, is in characteristic
8 meter with a "Musette" section in the middle which is to be played a little slower. The work is tonal and light in nature.

Sonatine for Violin and Violoncello, op. 324.

This work was composed in 1953 for a film entitled "A Visit to Milhaud". It is written in three movements, using a fast-slow-fast format. The piece is relatively tonal, but is offset with some dissonance and parallel motion. A striking characteristic is the diversity of range employed here. Each instrument uses its lowest and its highest registers. At times the cello part crosses voices with the violin.

C. MUSIC FOR THREE INSTRUMENTS

Sonata for Two Violins and Piano, op. 15.

This three movement work was composed in 1914 and dedicated to French writer Armand Lunel. The piece is tonal and relatively conservative in style. Each movement demonstrates Milhaud's fondness for parallel melodic and harmonic motion. Especially used here are parallel fourths, fifths, and octaves, both within and between the individual parts. Each part appears to be equal in importance and difficulty. In fact, the violin parts are not even marked "I" and "II", as is normal procedure. This is truly a piece of chamber music.
Figure 8. Sonata for Two Violins and Piano, op. 15, third movement. Use of parallel fourths and fifths.

Suite for Violin, Clarinet, and Piano, op. 157b.

This work of 1936 opens with a quick, exhilarating movement in $\frac{4}{4}$ meter, with two individual bars of $\frac{5}{4}$ inserted in different spots. The second movement, entitled "Divertissement", opens with the violin and clarinet in an imitative style without the support of the piano. Again the tempo is quick, but it slows down slightly when the piano enters. The mood here is very light and wispy; the dynamics never extend above mezzo piano. The next movement's character is described by its title, "Jeu" ("Game" or "Play"). It is a duet or violin and clarinet alone. The last movement, "Introduction et Final", is composed in two parts, as the name implies. The opening is majestic with a moderate tempo. The main body of the movement is in Milhaud's characteristic swift, light style and uses $\frac{6}{8}$ meter, giving the impression of a galloping pastorale.

Sonatine a Trois for Violin, Viola, and Violoncello, op. 221b.

This short work was written on a train to San Francisco in 1940 and dedicated to Milhaud's wife and son "in memory of a trip
to the East". It is somewhat simple in nature. The first movement is imitative and polyphonic, yet maintains the composer's characteristic lyricism. The middle movement, entitled "Contrepoint, Lent", is exactly as the name implies. It is legato and subdued, with all instruments muted. The final movement is gigue-like and juxtaposes pizzicato sections with legato bowed passages.

Figure 9. Sonatine a Trois for Violin, Viola, and Violoncello, op. 221b, second movement. Illustration of counterpoint.

This work contains five movements. The first two are in the composer's characteristic lyrical style. The styles of the last three sections are apparent from their titles. The third movement, "Serenade", is light and pastoral. It is in \( \frac{6}{8} \) meter, is of moderate tempo, and uses much pizzicato in each part. Movement four is entitled, "Canons", which is self-explanatory and employs a slow, expressive character. The final movement is a quick fugue which, in its short duration, explores almost every range, dynamic level, and articulation to produce a most exhilarating finale.

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6 Milhaud, p. 302.
Trio for Piano, Violin, and Violoncello, op. 428.

This is Milhaud's only known work of this traditional genre, which seems unusual for a man who composed eighteen string quartets. In three movements, the piece was composed in 1968 for the Chamber Music Society of the Lincoln Center. A late work, it is still fairly lyrical in nature, but it contains harmony which is quite austere and untraditional.
Sonata in E minor for Violin and Piano (juvenile work).

This piece was composed when Milhaud was a child and it is not included in the list of his complete works. It is merely mentioned in his autobiography, "Notes Without Music".  

Impromptu for Violin and Piano, op. 91.

The Impromptu was composed in 1926, but very little information is extant concerning this work. In the words of Madame Milhaud, "Impromptu was written for a friend—Denise Bertraud—who died very young. The score has been lost."  

Dixième Sonate de Baptiste Anet (1729); interpretation libre for Violin and Piano, op. 144.

This is a free interpretation of an eighteenth-century sonata. Madame Milhaud states, "Op. 144 interested Milhaud—he used it later for his Sonata for viola and piano." The work was composed in 1935.

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8 Madeleine Milhaud, in a letter of July, 1981, to the present writer.

9 M. Milhaud.
Amal, ou la Lettre du Roi for piano, violin, and clarinet, op. 156.

Madame Milhaud offers the following explanation of this piece: "Amal is a short score for Rabindranath Tagore's play (translation Andre Gide) which was produced by Georges Pitoéff in Paris, in 1936. It is not an important score (just incidental music)." 10
CHAPTER 7

CONCLUSION

The violin works of Darius Milhaud offer a significant contribution to the violin repertoire. Although most of the works have been published, many are currently out of print or are unavailable in this country. If these works were more accessible, they would inevitably become better known.

Another reason that these works have not become known is the absence of recordings. Many of the important pieces have never been recorded and others are no longer in print. This appears to be a major shortcoming in Milhaud's state of publication.

It is my hope that these pieces will be published again in the near future and that more recordings will be made. So often the great works of a composer are not fully appreciated until a considerable amount of time has passed since his death. I believe this will be the case with Milhaud, for although much of his work is rather conservative stylistically, its outstanding features will be of great interest to future generations.
## APPENDIX A

### THE VIOLIN WORKS OF MILHAUD—A CHRONOLOGICAL LISTING

<table>
<thead>
<tr>
<th>Year</th>
<th>Opus</th>
<th>Work</th>
<th>First Performance</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>c1905</td>
<td></td>
<td>Sonata in E minor for Violin and Piano (juvenile work)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1911</td>
<td>3</td>
<td>First Sonata for Violin and Piano</td>
<td>S.M.I., Paris 1913</td>
<td>Durand</td>
</tr>
<tr>
<td>1914</td>
<td>15</td>
<td>Sonata for Two Violins and Piano</td>
<td>Paris, 1914</td>
<td>Durand</td>
</tr>
<tr>
<td>1914</td>
<td>18</td>
<td>Le Printemps (for Violin and Piano)</td>
<td>Vieux-Colombier, Paris, 1919</td>
<td>Durand</td>
</tr>
<tr>
<td>1917</td>
<td>40</td>
<td>Second Sonata for Violin and Piano</td>
<td>Rio de Janeiro, Durand 1918</td>
<td></td>
</tr>
<tr>
<td>1919</td>
<td>58b</td>
<td>Le Boeuf sur le Toit (Cinéma-Fantaisie for Violin and Orchestra)</td>
<td>Benedetti, 1921</td>
<td>La Sirène-Eschig</td>
</tr>
<tr>
<td>1920-</td>
<td>67</td>
<td>Saudades do Brazil (Suite of Dances for Violin and Piano) Transcribed by Claude Levy</td>
<td></td>
<td>Desmets-Eschig</td>
</tr>
<tr>
<td>1921</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1923</td>
<td>80</td>
<td>Quatre Poèmes de Catulle (for voice and violin)</td>
<td>Paris, 1923</td>
<td>Heugel</td>
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<tr>
<td>1926</td>
<td>91</td>
<td>Impromptu (for Violin and Piano)</td>
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<td></td>
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<tr>
<td>1927</td>
<td>93</td>
<td>First Concerto for Violin and Orchestra</td>
<td>Concerts Poulet, Paris 1928</td>
<td>Heugel</td>
</tr>
<tr>
<td>1927</td>
<td>97</td>
<td>Trois Caprices de Paganini traités en duo concertant (for Violin and Piano)</td>
<td>Concerts Pro Arte, Brussels 1928</td>
<td>Heugel</td>
</tr>
<tr>
<td>Year</td>
<td>Opus</td>
<td>Work</td>
<td>First Performance</td>
<td>Publisher</td>
</tr>
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</tr>
<tr>
<td>1934</td>
<td>135</td>
<td>Concertino de Printemps (for Violin and Orchestra)</td>
<td>Concert Astruc, Deiss-Salabert</td>
<td></td>
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<tr>
<td>1935</td>
<td>144</td>
<td>Dixième Sonate de Baptiste Anet (1729); interprétation libre (for Violin and Piano)</td>
<td>La Chaux-de-Fonds, 1935</td>
<td></td>
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<tr>
<td>1936</td>
<td>156</td>
<td>Amal, ou la Lettre du Roi (Musique de scene for violin, clarinet, and piano)</td>
<td>Theatre des Mathurins, Paris, 1936</td>
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<td>1938-1939</td>
<td>197</td>
<td>Concerto for Flute, Violin, and Orchestra</td>
<td>Radio Suisse-Romande, 1940</td>
<td>Deiss-Salabert</td>
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<tr>
<td>1940</td>
<td>221</td>
<td>Sonatine for Two Violins</td>
<td>San Francisco, 1940</td>
<td>Mercury-Presser</td>
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<td>1940</td>
<td>221b</td>
<td>Sonatine a Trois for Violin, Viola, and Cello</td>
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<td>Mercury-Presser</td>
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<tr>
<td>1941</td>
<td>226</td>
<td>Sonatine for Violin and Viola</td>
<td></td>
<td>Heugel</td>
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<tr>
<td>1942</td>
<td>234</td>
<td>Suite en Trois Parties (for Harmonica or Violin and Orchestra)</td>
<td>Philadelphia Orchestra, 1945 (violin)</td>
<td>Boosey and Hawkes</td>
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<tr>
<td>1945</td>
<td>257</td>
<td>Sonata for Violin and Harpsichord</td>
<td>Town Hall, New York, 1945</td>
<td>Elkan-Vogel</td>
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<tr>
<td>1945</td>
<td>258</td>
<td>Duo for Two Violins</td>
<td>Private Concert, Alma 1945</td>
<td>Mercury</td>
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<tr>
<td>1946</td>
<td>262</td>
<td>Farandoleurs (for Violin and Piano)</td>
<td>Paris Conservatory, 1946</td>
<td>Salabert</td>
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<tr>
<td>1946</td>
<td>263</td>
<td>Second Concerto for Violin and Orchestra</td>
<td>Paris Conservatory, 1948</td>
<td>A.M.P.</td>
</tr>
<tr>
<td>Year</td>
<td>Opus</td>
<td>Work</td>
<td>First Performance</td>
<td>Publisher</td>
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<tr>
<td>1953</td>
<td>324</td>
<td>Sonatine for Violin and Cello</td>
<td>For the Film: &quot;A Visit to Milhaud&quot;</td>
<td>Heugel</td>
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<tr>
<td>1958</td>
<td>373</td>
<td>Concert Royal: Third Concerto for Violin and Orchestra</td>
<td>Brussels, 1959</td>
<td>Eschig</td>
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<tr>
<td>1960</td>
<td>383</td>
<td>Sonatine Pastorale (for Solo Violin)</td>
<td></td>
<td>Ades</td>
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<tr>
<td>1968</td>
<td>428</td>
<td>Trio for Piano, Violin, and Cello</td>
<td>New York, 1969</td>
<td>Heugel</td>
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</tbody>
</table>
APPENDIX B

CORRESPONDENCE WITH MADAME MADELEINE MILHAUD
Dear Mr. Fred,

That you are interested in

Handel, violin composition

on the page you sent me I write down the

name of this publisher and their

representatives in this State.

I shall find out about the Sonata of 226.

and will keep you informed.

Handel wrote two Sonatas for

r. & f. 1911 Sonata of 3. Durand

1917 8. Sonata of 40 Durand

(represented by Presser)

Impromptu was written for a friend

Denise Bertrand. Who died very young.

The score has been lost.

of 144. interlaced. Handel - he used

it later for his Sonata for Violin

& Piano.

Amed is a short piece for Bhindranath.
A letter from Madeleine Milhaud to the present writer of July 1981.
Below is a list of published works which I have been unable to obtain as of July 6, 1981.

op. 58b Le Boeuf sur le Toit, Cinéma-Fantaisie for violin and orchestra (1919) Eulenburg A.H. Presser
op. 93 First Concerto for Violin (1927)
op. 221 Sonatine for two violins (1940)
op. 226 Sonatine for violin and viola (1941) (out of print)
op. 234 Suite en Trois Parties for harmonica or violin and orchestra (1942) Boosey & Hawkes
op. 257 Sonata for violin and harpsichord (1945) Editions Delaume
op. 262 Farandoleurs for violin and piano (1946) Salabert Schirmer
op. 274 Trio for violin, viola, and violoncello (1947) Editions Delaume
op. 324 Sonatine for violin and violoncello (1953) Editions Delaume
op. 373 Concert Royal: Third Concerto for Violin (1958) Eulenburg A.H. Presser
op. 383 Sonatine Pastorale for violin solo (1960) A des Rues 54

Following is a list of unpublished works on which I am needing information.

Sonata in E minor for violin and piano (juvenile work)

op. 91 Impromptu for violin and piano (1926)

op. 144 Dixième Sonate de Batiste Anet (1729); interprétation libre for violin and piano (1935)

op. 156 Amal, ou la Lettre du Roi for piano, violin, and clarinet (1936)

Any information you can give me on these pieces or on any other one of the violin works would help me tremendously.

Thank you once again!

A list of works sent to Madeleine Milhaud and returned with comments regarding publishers. (Typing is that of the present writer; handwriting is that of M. Milhaud.)
Aug. 13

Dear Mr. *Frenn*

I enquired about Milhaud's violin viola sonata. Received today an answer from Paris (Bryn Mawr Place Pa 19004) who represent Herzel the French publisher. There are many copies available in Bryn Mawr.

Sincerely,

[Signature]

Madeleine Milhaud

A letter from Madeleine Milhaud to the present writer of August 13, 1981.
Dear Madame Milhaud:

I would like to thank you for your kind assistance. I sincerely appreciate you taking time out of your schedule to correspond with me. I have received both of your letters and they have helped me greatly.

I have been able to obtain copies of most of the scores from libraries and from the publishers. I am still waiting for several which are on order, however.

Again, let me express my appreciation for your help. It has been a pleasure hearing from you! Thank you.

Sincerely,

[Signature]

Tucson, Arizona
8–20–81

A letter from the present writer to Madeleine Milhaud of August 20, 1981.
APPENDIX C

DISCOGRAPHY


Concerto No. 2 for Violin and Orchestra. André Gertler, violinist. Vaclav Smetacek conducting Orchestra Symphonique de Prague. H.M.V. HQS 1306.


Following are recordings of excerpts from *Saudades do Brazil* arranged for violin and piano:

**Corcovado, Sumaré.** Lenonide Kogan, violinist. Melodia ND 0288-9.


**Tijuca.** Josef Szigeti, violinist. Columbia D 1633.


**Sumaré.** Jascha Heifetz, violinist. A. Sandor, pianist. Gramophone DA 1375.


**Sonata No. 1 for Violin and Piano (1911).** Francois D'Albert, violinist. Michel Bourgeot, pianist. Coronet LPS 3042.

**Sonata No. 1 for Violin and Piano (1911).** R. Soetens, violinist. S. Roche, pianist. Ducretet-Selmer LPG 8232.


**Sonata No. 2 for Violin and Piano (1917).** R. G. Montbrun, violinist. R. Yasukawa, pianist. Víctor SD 3076/7.

**Sonata No. 2 for Violin and Piano (1917).** R. Soetens, violinist. S. Roche, pianist. Ducretet-Selmer LP 8239.


**Sonata No. 2 for Violin and Piano (1917).** André Gertler, violinist. S. Askenaze, pianist. Muza L 0067.

SELECTED BIBLIOGRAPHY


Milhaud, Madeleine. In a letter of July, 1981, to the present writer.
