THE WOODWIND QUINTETS OF DARIUS MILHAUD WITH AN EMPHASIS ON *QUINTETTE POUR INSTRUMENTS À VENT* OP. 443

by

MAUREEN KEENAN

A dissertation submitted to the Graduate Faculty in Music in
partial fulfillment of the requirements for the degree of Doctor of Musical Arts,
The City University of New York

2010

This manuscript has been read and accepted for the
Graduate Faculty in Music in satisfaction of the dissertation
requirement for the degree of Doctor of Musical Arts.

Shaugn O'Donnell

Date — Chair of Examining Committee

David Olan

Date — Executive Officer

Robert Dick

John Graziano

Ora Frishberg Saloman

Supervisory Committee

THE CITY UNIVERSITY OF NEW YORK

ABSTRACT

THE WOODWIND QUINTETS OF DARIUS MILHAUD WITH AN EMPHASIS ON *QUINTETTE POUR INSTRUMENTS À VENT*, OP. 443

by

Maureen Keenan

Advisor: Dr. Ora Frishberg Saloman

In comparison to other common chamber music genres, such as the string quartet or brass quintet, the woodwind quintet possesses a rather small repertory. Darius Milhaud's (1892-1974) *La Cheminée du roi René*, op. 206 is a staple in that repertory and his quintets *Two Sketches*, op. 227 b, and *Divertissement*, op. 299b are performed occasionally. His final quintet, *Quintette pour Instruments à vent*, op. 443, is relatively unknown and very seldom performed.

This dissertation investigates three of Darius Milhaud's four woodwind quintets. *La Cheminée du roi René* and *Two Sketches* are discussed, and there is a focused examination of his final quintet, *Quintette pour Instruments à vent*. This quintet is also Milhaud's last opus, completed in the year before his death and dedicated to his wife in honor of the couple's fiftieth anniversary, factors which contribute to the significance of the work.

This study includes a biographical sketch of Milhaud and a discussion of his writings about music as well as other writers' remarks about the composer's music. It contains a brief history of woodwind quintets from the genre's inception to the twentieth century. A previous study's discussion of the form of *La Cheminée du roi René* is expanded with harmonic insights, and there are thorough formal analyses of *Two Sketches* and *Quintette pour Instruments à vent*. Writings about Milhaud's music are reconsidered after the works are discussed.

ACKNOWLEDGMENTS

I extend my deepest gratitude to those who have assisted in the creation of this study. My advisor, Dr. Ora Frishberg Saloman, has ceaselessly provided me guidance, dedication, and support throughout this entire process. I am very grateful for the input of my first reader, Professor John Graziano, and would also like to thank Professor Shaugn O'Donnell and Professor Robert Dick for participating in my supervisory committee.

Janice Braun and the staff of the Milhaud Archive located at Mills College in Oakland, California were instrumental in their assistance during my visit. I would also like to thank the Milken Archive of American Jewish Music for allowing me permission to reference *Interview with Madeleine Milhaud*.

Further thanks to Carl Fischer for granting permission to print examples from *Two Sketches*, op. 227 b (Mercury Music Corporation), *Four Sketches*, op. 227 (Mercury Music Corporation), and *Four Sketches for Piano*, op. 227 (Mercury Music Corporation). I am also appreciative for the kind authorization of les Éditions Durand for authorizing the reproduction of excerpts from *Quintette pour instruments à vent*, op.443, as well as Southern Music Company for granting permission to reprint excerpts from *La Cheminée du Roi René*, op. 205.

The completion of this study would not have been possible without the ongoing support of my parents and several supportive friends and family of whom there are too many to name. I must also extend a special thanks to Kyle Rudden for his ongoing technical support and for helping me insert the musical examples into the text.

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La Cheminée du Roi René, op.205 has earned a place as one of the most frequently performed pieces in the limited woodwind quintet repertory but Milhaud's three other quintets, *Divertissement* op. 299b, *Two Sketches* Op.227b**,** and *Quintette pour Instruments à vent* Op.443, are rarely performed and not as well known.

I have conceived this dissertation as a guide to the quintets of Darius Milhaud and written it as a performer of woodwind quintets for other performers of quintets. It is intended to enable skilled performers to acquire a deeper understanding of the structure and organization of these works. The goal of this dissertation is to foster more informed performances of these works.

"I am a Frenchman from Provence, and, by religion, a Jew."[1]

It is with this simple sentence that Darius Milhaud (1892-1974) chose to begin his autobiography. That the composer of nearly four-hundred and fifty works should choose throughout his first chapter to identify himself by his ethnicity and religion first and foremost, and that he does not mention music but recounts the history of Jews in Provence and his parents' family histories, points to a personality whose cultural ties and tradition weighed heavily.

[1] Darius Milhaud, *My Happy Life*, trans. Donald Evans, George Hall, and Christopher Palmer (London: Marion Boyars Publishers, 1995), 23. The first edition of this work was published in 1949 and its subsequent edition was published in France in 1973.

Darius Milhaud has been described in several accounts as an ardent nationalist, a prolific melodist, and an innovative pioneer of polytonality. Milhaud wrote four woodwind quintets: *La Cheminée du Roi* René, op. 205*, Two Sketches*, op. 227b, *Divertissement*, op. 299b, and *Quintette pour Instruments à* vent, op. 443, and this dissertation will illuminate many sides of this multi-faceted composer through an examination of *La Cheminée du Roi René, Two Sketches*, and *Quintette pour Instruments à vent* [2]*,* and a subsequent discussion of relevant comparisons between his quintets.

Milhaud's Early Years

Raised in Aix-en-Provence, Darius Milhaud was an only child whose earliest memories were peppered with sounds of the country, such as church bells, animals, and other elements of nature. Throughout the composer's life, he made reference to himself as having Latin roots, cemented during his southern French childhood, and many of his simple melodies have been credited to this exposure.

Of importance to Milhaud's musical development was his study of the piano from the time he was a toddler, and his violin lessons that began at age seven. Milhaud joined a professional string quartet at the age of twelve and it was around this time that he first became enamored with the music of Claude Debussy (1862-1918) through his acquaintance with the

[2] Robert Petrella, "The Solo and Chamber Music of Darius Milhaud" (D.M.A. diss., University of Maryland , 1979), 37-58. The second chapter of this dissertation contains a thorough analysis of *Divertissement,* op. 299 b.

Impressionist composer's *Quartet* and subsequently with the score of *Pelléas et Mélisande.*[3] Shortly after this time his first forays into composition occurred.

Milhaud studied at the Paris Conservatoire from 1909 until 1915 and it was during these years that many of the influences were established that pervaded his compositions throughout his career. In interviews throughout his life, Milhaud credited his counterpoint teacher André Gédalge's (1856-1926) insistence on the omnipresence of a singable melody as shaping his melodic writing style. Milhaud organized an orchestration class with fellow students at the Conservatoire who were also to be of great consequence to French music, such as Jacques Ibert (1890-1962), or to Milhaud's career particularly, such as Arthur Honegger (1892-1955) and Jean Wiéner (1896-1982).[4]

Brazil and *Les Six*

In 1917 Milhaud left Paris for Brazil to be an assistant to the foreign minister, the poet Paul Claudel (1868-1955), who would become his frequent collaborator.[5] Although he only spent about a year in Brazil, its rhythms, songs, and sounds were also to be influential in his compositions throughout his career. Some of his best known pieces are heavily influenced by Brazilian music and culture, notably the ballets *L' Homme et son désir*, op. 48 and *Le Boeuf sur le toit*, op. 58.

Another influence to be found in Milhaud's music of the 1920s is that of jazz, which he first encountered in Europe in 1920, but really became acquainted with during a trip to New

[3] Milhaud, *My Happy Life*, 36.
[4] Ibid., 42.
[5] Ibid., 67.

York in 1922.[6] In his 1923 ballet, *La Création du monde*, op.81, he utilized the same seventeen-piece orchestra he had enjoyed hearing in a Harlem jazz club to tell the story of creation and evoke African folk elements. As with many of his early works, initially the critics lambasted it, but within a decade it was lauded for its ingenuity in the use of mixed genres. [7]

Upon his return to Paris in 1918 Milhaud became associated with *Les Six*, the group of six composers named by critic Henri Collet (1885-1951) in a review of a concert featuring his, Georges Auric (1899-1983), Louis Durey (1888-1979), Arthur Honegger (1882-1955), Francis Poulenc (1899-1963), and Germaine Tailleferre's (1892-1983) works.[8] The group was initially organized by Erik Satie (1866-1925); subsequently writer Jean Cocteau (1889-1963) took the helm as non-compositional adviser and publicist. In 1921 Cocteau presented his *Cock and Harlequin* as the group's philosophical and aesthetic treatise. [9]

Les Six met weekly at Milhaud's apartment when he was in town and were credited with bringing the dance-hall aesthetic into the musical main stream.[10] In *The New Music*,[11] Aaron Copland (1900-1990) pointed out how novel it was that this cadre of composers frequented night clubs. For the first time such establishments became formidable venues for the performance of art music and ensuing heated musical debates.

Although *Les Six* were prominent primarily during the twenties, Milhaud's association with the group is a reflection of his lifelong aesthetic tastes. The common threads between its

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[6] Ibid., chapters 15 and 18.
[7] Ibid., 117- 120.
[8] Ibid., 84.
[9] Cocteau, *Cock and Harlequin* (London: The Egoist Press, 1921). Dedicated to Georges Auric, Cocteau's work extols the virtues of truth and purity in art and music. It is comprised of short sayings such as: "Emotion resulting from a work of art is only of value when it is not obtained by emotional blackmail" and "The impressionists feared bareness, emptiness, silence. Silence is not necessarily a hole; you must use silence and not a stop-gap of vague noises." Barbara Kelly, *Tradition and Style in the Works of Darius Milhaud 1912-1939* (Aldershot, England: Ashgate Publishing Ltd.,2003), 4. Kelly points out that the pamphlet was written years before the group formed while Milhaud was still in Brazil.
[10] James Harding, *The Ox on the Roof* (London: Macdonald and Co. Ltd, 1972).
[11] Aaron Copland, *The New Music* (New York: W.W. Norton, 1968), 58.

members were admonitions about the vague modulatory wanderings of Impressionism and a unanimous call for a new characteristically clear French music which manifested itself uniquely in each of the composers' works.

Although most writers including Milhaud[12] ascribe very little musical conformity to the works of *Les Six*'s members, Norman Demuth identifies an avoidance of thirds and sixths, as well as the prevalence of the fourth, as characteristic of the group's output.[13] In 1927 Milhaud revealed that all of the members of *Les Six* were the children of workers;[14] perhaps he thought this commonality helped to explain the like-mindedness of the group in its rejection of Impressionism.

Milhaud, Nationalism, Polytonality, and Works to 1940

Darius Milhaud's 1923 article "The Evolution of Music in Paris and in Vienna"[15] illuminates the composer's view of the canon of French music into which his works would be placed. Milhaud clearly asserts that there are two distinct and dissimilar lines of development belonging to the schools of Paris and Vienna as solidified by the isolation of World War I. To French music Milhaud attributes characteristics of "… a certain fluency, something sober and clear, with some measure of romanticism, and a strong sense of proportion and design in the

[12] In Darius Milhaud, "The Composer on his Work," *Christian Science Monitor*, May 20, 1968. Milhaud stated: "We were not a school, absolutely not. We were friends."
[13] Ibid.
[14] Ibid.
[15] Darius Milhaud, "The Evolution of Music in Paris and in Vienna," *North American Review* (April 1923): 8-16.

construction of a work; in a desire to express one's self with clearness, simplicity, and conciseness."[16]

In this article Milhaud identifies polytonality as the natural result of the Latin adherence to diatonicism,[17] and he identifies himself in "the line of French musicians of which I am a member, or a disciple (I mean Rameau, Berlioz, Bizet, Chabrier, Satie), who really represent, I believe, the purer heart of our national modern tradition. Melody is the element that binds together these names."[18] Milhaud also clearly expresses his assessment that atonality is an outgrowth of the conflicting Teutonic tradition of chromaticism.[19]

Just a year after the publication of this seminal article, Milhaud published "Polytonality and Atonality."[20] In this article he explains that by 1915, after having identified what he considered a polytonal effect in a Bach canon at the fifth, Milhaud was actively exploring the concept of polytonality and began studying the possible outcomes of combining different keys and chords.

Milhaud's style of polytonal composition is usually associated with many of his works from 1915-1930. Dexter George Morrill has identified the evolution of his method from an early harmonic polytonality (wherein the composer utilized triads from different keys) to a synthesis of both harmonic and contrapuntal means in his polytonal works.[21] Michael Chanan also points out that Milhaud first mastered chordal polytonality with his opera *Les Choëphores*, op. 24 (1915-16) and employed polytonality of line in such later works as *Le retour de l'enfant prodigue*, op. 42 (1917) for voices and orchestra. Chanan critically compares Milhaud to

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[16] Ibid., 10.
[17] Ibid., 14.
[18] Ibid., 13.
[19] Ibid., 14.
[20] Darius Milhaud, "Polytonality and Atonality," *Pro Musica Quarterly* 2 (October 1924): 11-24.
[21] Dexter George Morrill, "Contrapuntal Polytonality in the Early Music of Darius Milhaud" (D.M.A. diss., Cornell University, 1970), 1-6. This will be discussed further in depth in Chapter II.

Richard Strauss: "Both were prominent *enfants terribles*, without displaying further radicalism later on."[22]

On the subject of polytonal chords Milhaud wrote: "They satisfied my ear more than the normal ones, for a polytonal chord is more subtly sweet and more violently potent."[23] Only six years before his death Milhaud said that he was still continuing his research in the field of poytonality,[24] a compositional language that he never abandoned completely. Polytonal implications in the *Quintette pour Instruments à vent*, op. 443 will be discussed in Chapter four.

With reference to Teutonic music, one of the most notorious public stances that Milhaud took during his career was encapsulated in the title of a 1921 review he wrote in *Le Courrier musical*. Milhaud's "Down with Wagner" was written to voice dissatisfaction with the announcement of a Wagner festival amid the proliferation of concerts featuring the composer's works, and it garnered quite a backlash among the French musical establishment.[25] Milhaud had been critical of Wagner's music since his youth[26] and saw it as being in opposition to French music well before it was exalted by the Nazi regime.[27]

Despite his dislike of Impressionism (excluding the music of Debussy) and of Wagner, Milhaud was an internationally respected composer and enjoyed friendships with many other prominent musical figures throughout his lifetime, including Arnold Schoenberg (1874-1951),

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[22] Michael Chanan, "Darius Milhaud," *The Listener* (October 2, 1969): 461.
[23] Milhaud, *My Happy Life*, 65.
[24] Darius Milhaud, "The Composer on his Work," *The Christian Science Monitor* (May 20, 1968): 4.
[25] The review appeared in *Le Courrier musical* on June 15, 1921, p. 196. See Kelly, *Tradition and Style*, 37.
[26] Milhaud, *My Happy Life,* 38. Milhaud describes how he found performances of Wagner's music boring and identified a "pretentious vulgarity" in them.
[27] Ibid., 95.

whose *Pierrot lunaire* received its Paris premiere under his baton,[28] and Paul Hindemith (1895-1963), for whom he wrote his *First Viola Concerto* in 1928.[29]

During the 1920s and 1930s Milhaud established his reputation as a prolific and capable composer with several prominent works. Among them are the operas *Esther de Carpentras*, op. 89, *Christophe Colombe*, op. 102, and six chamber symphonies. During these years Milhaud established his life-long disposition for arranging his previously composed works for various instrumentations, including piano, and transcribing chamber music from larger orchestral works. He transcribed his music for the film *Madame Bovary*, op. 128 in 1933 for piano solo in *L'album de Madame Bovary*, op. 128b, and the arranged music for *Cavalcade d' amour*, op. 204 for woodwind quintet as *La Cheminée du Roi René*, op.205. Two of his other three wind quintets also survive in other versions; Divertissement, op. 299b was taken from his music for the short film *Gauguin*, and *Two Sketches*, op. 227b is derived from *Four Sketches*, op. 227 for orchestra. It also exists in versions for piano solo and for clarinet and piano. These other versions of *Two Sketches* will be discussed in chapter three.

Having written over two-hundred compositions before emigrating, Darius Milhaud was forced to leave for America with his wife and son as France fell in 1940. Although confined to a wheelchair due to rheumatoid arthritis, he maintained a very busy life and subsequently assumed a teaching post at Mills College in Oakland, California.

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[28] Ibid., 104-105. Vocalist Marya Freund translated the German text into French for the performance at the 1922 concert organized by Jean Wieńer.

[29] Myriam Chimènes and Catherine Massip eds., trans. Jeremy Drake, *Portraits of Darius Milhaud* (The Darius Milhaud Society, 2002), 84. Hindemith premiered Milhaud's piece with the Amsterdam Concertgebouw under Pierre Monteux's direction in 1929.

Milhaud as Teacher and Composer: 1940-1974

After the war Milhaud returned to Paris every other year to teach at the Paris Conservatoire while retaining his position at Mills during the alternate years. Along with appearances at the Tanglewood Music Festival and Music Academy of the West, he taught most summers from 1951 until a few years before his death at the Aspen Summer Institute.[30]

Former student William Bolcom's (b. 1938) reminiscences of Darius Milhaud as a teacher reveal a relaxed teaching style in which each student was encouraged to form his or her own style of composition and was discouraged from closely following any one method or school. Bolcom's confirmation of the greatness of his mentor is thusly stated: "To me, the proof that Milhaud was a good teacher was that I could shed his advice as often as I took it. No guru-worship here" [31] A few of the prominent musicians who studied with Darius Milhaud at some time include Leland Smith (b. 1925), Pauline Oliveros (b. 1932), Steve Reich (b.1936), and Dave Brubeck (b. 1920),with whom he had a very close relationship.

Première symphonie, op. 210, the first of Milhaud's many symphonies, was commissioned and premiered in 1940 by the Chicago Symphony[32] and the remaining nearly two-hundred fifty works he wrote spanned different performance media. One of his later works that received much attention in the press and also illustrates the facility of his compositional process (a trademark of Milhaud's music) is *Meurtre d'un grand chef d' état*, op. 404 (1963) or *Murder of a Great Chief of State*. This work for orchestra was completed by November 25,

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[30] Milhaud, *My Happy Life*, 225.
[31] William Bolcom, "Reminiscences of Darius Milhaud," *Musical Newsletter*, Summer 1977, 3.
[32] Milhaud discusses his launch into symphonic writing in *My Happy Life*, 195. In an article by Ian Woodward, "Milhaud in London," Woodward posits that, possibly due to superstition regarding the number 13, after his 12th symphony Milhaud stops numbering them and names them after the place they were commissioned. Dated 1969 this article by Woodward is from a clippings file at Mills College Milhaud Archive and is from an unknown source.

1963, only three days after the assassination of John F. Kennedy, and the work was premiered by the Oakland Symphony on December 2, 1963.[33]

As demonstrated earlier, Milhaud's Jewish faith was a large part of his self-identity; in an interview conducted in 2000, Madeleine Milhaud explained that her husband was the only active Jewish composer in France in the years leading to World War II.[34] Milhaud was devout but very personal about his religion and there are only a handful of prominent "Jewish" works he wrote. Included in these are the *Service sacré*, op. 279 (1947), in which he brought polyphony to traditionally monophonic music,[35] and *Cantate de l'initiation (Bar mitzvah Israël 1948-1961)*, op. 388, which was commissioned by Israel for its thirteenth anniversary as a Jewish state. [36]

One of the most bittersweet moments in the composer's life occurred when he introduced a work completed in Aix-en-Provence in January 1940 that premiered in Brussels in 1954. *Couronne de gloire*, op. 211 had been commissioned for the hundredth anniversary of the synagogue in Aix-en-Provence to which the Milhaud family had historical connections but which had been decimated during the war.

Darius Milhaud left Mills College in 1971. He and his wife Madeleine moved to Geneva where he passed on June 22, 1974, nine months after completing *Quintette pour Instruments à Vent*. From that time onward Madeleine lived in the same apartment into which she had moved with her husband in 1925 until her death on January 17, 2008 at the age of 105. She spent the remainder of her life championing her husband's music.

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[33] Editorial Staff, "South Country Beat," *The Morning News,* December 3, 1963.
[34] Madeleine Milhaud pointed out in the interview that in nineteenth-century France there were Jewish composers (such as Offenbach and Halévy) and that Darius Milhaud was surrounded by many Jewish performers in France. *Interview with Madeleine Milhaud*, VHS, Dr. Neil Levin and Maestro Karl Anton (2000, Paris, France: Milken Archive of American Jewish Music).
[35] Paul Collaer, *Darius Milhaud*, trans. Jane Galante (San Francisco: San Francisco Press, 1988), 180.
[36] Milhaud, *My Happy Life*, 237.

Chapter Two: Wind Quintets before Milhaud and Views of his Style

Quintets before the Twentieth Century

The modern chamber ensemble consisting of a flute, oboe, clarinet, bassoon, and French horn, known as the "woodwind quintet" or simply "wind quintet," originated in the early nineteenth century, its creation credited to flutist, teacher, and composer of quintets Antoine Reicha (1770-1836).[37]

In a public statement to wind players accompanying the publication of his first book of six quintets[38] Reicha states his hope to initiate a woodwind quintet repertoire that could rival the well-developed catalogue of the string quartet. Later in his autobiography he laments the many unexplored possibilities of the ensemble and states that the grouping calls for a new type of composition that "holds the mean" between the techniques of writing for voices and those of composing for strings. [39]

As professor of counterpoint and fugue at the Paris Conservatoire from 1818, Reicha's pedagogical impact pervaded that institution's tradition for a century. Reicha influenced composers such as Hector Berlioz (1803-1869), Franz Liszt (1811-1886),

[37] George Waln, " Woodwind Clinic, the Beginnings and Development of the Woodwind Quintet," *The Instrumentalist* 22, no. 3 (1967): 64-66. Also see Ingrid Haidinger, " The Origin and Early History of the Wind Quintet," *Woodwind, Brass, and Percussion* 23, no. 6 (1984) : 4-5, in which Reicha is credited with the creation of the ensemble along with Guiseppe Cambini (1746-1825). Haidinger also identifies an earlier precursory quintet for flute, oboe, clarinet, cor anglais, and bassoon by Johann Michael Haydn (1737-1806).
[38] Sam Baron, "The Woodwind Quintet; A symposium," *Woodwind Magazine* 7 no.3 (November 1954): 6-7.
[39] Ibid.

Charles Gounod (1818-1883) and Cesar Franck (1822-1890) directly and indirectly through his teaching and the composition texts that he produced. Reicha's published pedagogical output included the *Traité de melodie* (1814) and *Cours de composition musicale* (1818), but it was in his unpublished treatise *Practische Beispiele* (1803) that he addressed "experimental procedures of bitonality and polyrhythm…"[40] This is an adumbration of distinct elements unique to Milhaud's music that would lead to controversy a century later. One of several of Reicha's woodwind quintets in the standard performance repertoire is *Quintet in E-flat major*, op. 88, no. 2.

Often mentioned along with Reicha in the context of woodwind quintet repertoire is his contemporary, the German composer Franz Danzi (1763-1826), who wrote twelve quintets. Unfortunately, the proliferation of wind quintet writing subsided in the time following these two composers' careers; during the remainder of the nineteenth century only a few musicians contributed to the quintet repertoire, two prominent examples being Paul Taffanel (1844-1908) and Philippe Gaubert (1879-1941). The dominance of French composers in this field is noteworthy.

Taffanel's *Quintet for Winds in G Minor* of 1876 was the winning entry in a competition and was dedicated to Taffanel's former teacher Henri Reber (1807-1880), himself a former composition student of Reicha.[41] Although the premiere of that quintet was extolled in the press for the performers' brilliant execution despite difficult instrumental writing, after a performance months later the *Revue et Gazette musicale* criticized the woodwind quintet as a genre despite its other musical qualities.[42] Such

[40] Reicha *Treatise on Melody*, trans. Peter M. Landey (Hillsdale, NY: Pendragon Press.,2000), 9-10.
[41] Edward Blakeman, *Taffanel: Genius of the Flute* (New York: Oxford University Press, 2005), 59.
[42] Ibid., 60.

critiques of the value of woodwind quintets in contrast to the superiority of string quartets (which have been echoed until modern times) did not deter Taffanel. Much of the credit for the resurgence of woodwind quintets near the close of the century belongs to Taffanel for his founding of the *Société de musique de chambre pour instruments à vent* in 1879.[43] This society commissioned many composers to write woodwind quintets.

Quintets in the Twentieth Century

In the twentieth century the woodwind quintet achieved a new prominence for varied reasons. Some writers credit the level of virtuosity attained by performers on more developed modern instruments,[44] while others point to an emphasis on instrumental music in American public schools[45] and the enthusiasm of composers to explore the varied sonorities of the instrumental combination.[46] Before considering the quintets of Darius Milhaud it is important to discuss some of the works of his contemporaries that have become staples in the modern quintet repertoire.

Jacques Ibert (1890-1962) was a student of Gabriel Fauré (1845-1924) and, like Milhaud, studied with André Gédalge (1856-1926) and Paul Vidal (1863-1931) at the Paris Conservatoire.[47] Milhaud and Ibert were on friendly terms although Ibert was not included in the group *Les Six*.[48] That is likely due [in part] to time he served abroad in

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[43] Nancy Toff, *The Flute Book* (New York: Oxford University Press, 1996), 253.
[44] Melvin Kaplin, "The Growing Woodwind Literature." *Woodwind Magazine* 7, no. 2 (October 1954) : 7.
[45] Waln, "Woodwind Clinic," 64-66. See also Haidinger, "The Origin and Early History of the Wind Quintet," 4-5.
[46] Waln, "Woodwind Clinic," 64-66.
[47] Milhaud, *My Happy Life*, 42.
[48] "I made friends with some charming young men attending Gédalge's classes: Jacques Ibert, Henri Cliquet, who set Laforgue's poems to music and could read anything we asked him to, Arthur Honegger,

World War I and later residence for three years in Italy after winning the Prix de Rome in 1919.[49] Ibert's only wind quintet, *Trois pièces brèves,* was written in 1930 and is a lively and spirited work.

Fellow *Les Six* member Francis Poulenc began writing his *Sextet* for wind quintet and piano in 1932 and completed it in 1939.[50] Although of more substantial length, like Ibert's *Trois pièces brèves*, the *Sextet* is in three movements, fast-slow-fast.

Friendly German contemporaries of Milhaud's who wrote two other quintets which figure prominently in the repertoire are *Kleine Kammermusik, for wind quintet*, op. 24, no. 2 (1922) by Paul Hindemith (1895-1963) and *Quintet for winds*, op. 26 (1924) by Arnold Schoenberg (1874-1951). Both of these works utilized neo-classical forms but Hindemith's work is tonal in its foundation whereas Schoenberg's quintet was one of his first works written strictly in the twelve-tone system.

Darius Milhaud wrote four woodwind quintets during different phases of his career and although each is distinct and individual in style (as will be discussed in further detail in later chapters), each is representative of different facets of the composer's compositional tendencies.

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who came up from Le Havre three times a week to study the violin with Capet, and Jean Wiéner, whom I had met at Aix" Ibid.

[49] Alexandra Laederich. "Ibert, Jacques." In *Grove Music Online*. *Oxford Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/13675 (accessed August 1, 2008).

[50] Ibid.

Contemporaries' Views on Milhaud's Style: Collaer, Copland, and Swickard

Paul Collaer (1891-1989) was a Belgian pianist, concert administrator, scientist, and Milhaud's lifelong friend.[51] Collaer published the biography *Darius Milhuad* in 1947, and in 1982 he published another edition which encompassed the entire scope of Milhaud's life and musical ouput.[52] In *Darius Milhaud,* Collaer makes several generalizations about Milhaud's music and his stylistic language.

Collaer identifies the supremacy of original lyrical melodies[53] in Milhaud's music (in contrast to much of modern music that is often constructed with motives),[54] and he likens Milhaud to a conduit of nature with regard to the composer's incorporation of polymelody.[55] Concerning Milhaud's musical language, Collaer notes that his works of the 1920s and 1930s mostly adhered to bitonality, that fugue was one of Milhaud's favorite forms, and that there is clarity in Milhaud's music because of basic rhythmic simplicity and utilization of simple meters.[56]

Collaer clearly states that Milhaud's music cannot be systematized[57] but identifies three constants which pervade the composer's life-long output. First, he identifies

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[51] Milhaud, *My Happy Life*, 135. Belgium was the first country to put on a concert of the works of *Les Six* and Collaer attended, reading scores throughout the performance. Collaer was at the helm of modern music programming in Belgium for several years and arranged for many performances of Milhaud's works.
[52] Collaer, *Darius Milhaud*, trans. Galante (San Francisco: San Francisco Press, 1988).
[53] Ibid., 32-33.He contrasts them to folk melodies or fragments.
[54] Ibid., 32. "In general modern music has shown a tendency to replace a 'melody' with a 'theme.' In Schoenberg's music this tendency reached the point where interplay of accents and a series of only two or three widely and awkwardly spaced notes sufficed to express tension."
[55] Ibid., 37.
[56] Ibid., 39.
[57] He compares it to other composers' works which are constructed through the execution of organizing principles, such as Schoenberg's twelve-tone technique.

Milhaud's music as "expressionist,"[58] by which he means that the music expresses the large scale of life in nature and the universe instead of conveying the plight of an individual (a meaning independent of expressionism as was used by Schoenberg among others).

The second constant Collaer identifies in Milhaud's music is that in his theatrical works there is no psychological development. In illustrating this idea he points out that musical material is the same in the beginning and the end of these works, and that there is no grand finale. Collaer does allow exceptions to this in the cases when the works "terminate in great scenes of thanksgiving," such as *L'Orestie* and *Christophe Colomb*.[59]

Collaer's third assertion is that "his [Milhaud's] basic musical inspiration, his handling of counterpoint, and the whole mood that his music communicates never changed after 1910."[60] This conviction is especially relevant to this dissertation and will be discussed at length in Chapter 4 when all of Collaer's previously stated assessments will be addressed.

In *The New Music 1900-1960*, Aaron Copland identifies what he deemed to be the three moods of Milhaud's music: violently dramatic and almost brutal; relaxed and consisting of almost child-like gaiety and brightness; and finally, that of a tender and nostalgic sensuousness. To those who accuse Milhaud of writing too much Copland answers that amongst the French composer's works the operas and ballets are the most important. Copland also ascribes very little change in Milhaud's writing style or message throughout his career.[61]

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[58] Ibid., 26.
[59] Ibid.
[60] Ibid., 26-27.
[61] Copland, *The New Music* (New York: W.W. Norton, 1968), 62.

A long-time friend and writer on Milhaud is Ralph Swickard.[62] Although Swickard confesses that this relationship didn't always yield as much information as one might suppose,[63] his work provides a more intimate insight into Milhaud's writing than many other sources. Swickard makes several generalizations about the composer's writing style through discussions of his symphonies (written between 1939 and 1961) which may possibly be applied to his compositions on a larger scale. Swickard asserts that there is always a tonal orientation in Milhaud's music, though it is constantly shifting,[64] oftentimes these shifts are simple and arbitrary, and movements usually end in the same tonality with which they began.[65] He also notes that although strong rhythms are a driving force in Milhaud's music, his use of rhythm could be described as conservative for twentieth-century standards as tempos remain steady within movements and rarely does he change meters.[66] An element of Milhaud's compositional style that Swickard emphasizes throughout his examination of the simple musical forms employed is the composer's economy of material identifiable in the lack of lengthy developments, the scarcity of introductions, and the brevity of codas (when present).[67]

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[62] "A Visit with Darius Milhaud," VHS, by Ralph Swickard (1955). This is a half-hour film which begins in Aix-en-Provence and then follows the Milhauds to Paris, Mills College in Oakland, Music Academy of the West in Santa Barbara, and finally the Aspen festival. It supplies general biographical information about the composer and can be viewed in the Milhaud Archive at Mills College.

[63] Ralph Swickard, "The Symphonies of Darius Milhaud: An Historical Perspective and Critical Study of Their Musical Content, Style, and Form" (Ph.D. diss., University of California, Los Angeles, 1973), 18: "Milhaud is usually reluctant to divulge but a minimum of information on pointed questions of inquiry, yet over a fairly extended period of time he has imparted, usually voluntarily, sometimes by indirection, but often in a rather amusing and offhand manner, a considerable amount of information about himself and his work."

[64] Ibid., 45.

[65] Ibid., 48.

[66] Ibid., 53.

[67] Ibid., 59: "The composer has remarked on various occasions that the utilization of extended developmental procedures is not normally to his liking and therefore he usually avoids that activity."

Other Writers' Observations on Milhaud's Compositional Language and Style

Much has been written regarding Milhaud's contrapuntal composition and in particular how it relates to his use of polytonality. Milhaud's polytonal writing style is strongly associated with his music from the 1920s but it is a system to which he returned throughout his career. Dexter George Morrill traces the evolution of Milhaud's polytonality in the 1920s into three different periods: The Harmonic Period (1915-1920) during which the composer employed vertical harmonic polytonality, The Contrapuntal Period (1920-21) during which he applied polytonality to individual contrapuntally handled lines, and The Synthetic Period (1922-1930) during which time he incorporated elements of both harmonic and contrapuntal polytonality. Morrill asserts that as opposed to earlier works, compositions from this last period do not fully embrace polytonality but only touch upon it.[68] This assertion can also apply to various works throughout the remainder of Milhaud's life. Peter McCarthy asserts that Milhaud utilized contrapuntal devices such as ostinato, imitation, canon, cancrizan, mirror-writing, augmentation, diminution, and fugue, especially in his sonatas from 1931-1945.[69]

Several writers discussing Milhaud's use of tonality and polytonality describe his tonal language in terms other than straightforward diatonicism and polytonality. Robert Petrella uses the term "pandiatonicism," which he defines as "diatonic material without traditional tonal progressions and cadence formulas." Petrella posits that for Milhaud this

[68] Morrill, "Contrapuntal Polytonality in the Early Music of Darius Milhaud," 4-5.
[69] Peter Joseph McCarthy, "The Sonatas of Darius Milhaud" (Ph.D. diss., The Catholic University of America, 1972), 127.

approach was "a natural reaction to excessive chromaticism in late Romantic music."[70] Petrella also identifies modality, especially in Milhaud's early works.

Modality is an integral component in many assessments of Milhaud's music. Jeremy Drake considers modality and polymodality the primordial elements of his harmonic language. Drake stresses the absence of clearly identifiable major and minor keys (accentuated by Milhaud's tendency towards polyvalency)[71] and points out that cadences in Milhaud do not resolve tonal or harmonic tensions. Drake also considers the composer's modal language to be one without movement and progression of the nature found in tonal harmony.[72]

Deborah Mawer identifies Mixolydian, Lydian, and Dorian as Milhaud's most commonly employed modes, but she also points out the prevalence of a mode of the composer's creation: Mixolydian with a flattened sixth degree.[73] Mawer also points out that in the early works of Milhaud modality was a priority along with melody and motive.[74] Mawer considers "several melodies superimposed in loosely imitative counterpoint with their own modal identities" to be a feature of much of Milhaud's music of the 1920s.[75] Perhaps the most insightful remark by Mawer about Milhaud's music is

[70] Robert Petrella, "The Solo and Chamber Music of Darius Milhaud" (D.M.A. diss., University of Maryland , 1979), 10.
[71] Drake describes Milhaud's polyvalency: "Milhaud's flexible use of accidentals, particularly on the third and seventh degree of the scale, with resulting tonal and modal ambiguity" See Jeremy Drake, *The Operas of Darius Milhaud* (New York: Garland, 1989), 228.
[72] Ibid.
[73] Deborah Mawer, *Modality and Structure in Music of the 1920s* (Aldershot England: Ashgate Publishing Ltd., 1997), 46.
[74] Ibid., 64.
[75] Ibid., 9.

that he was a modal melodist and that melodic analysis of his music should be primary with harmonic analysis secondary.[76]

Barbara Kelly identifies traits typical of Milhaud's early melodic writing: very short, often sequential phrases within a narrow range (often of a fourth or fifth), phrases that emphasize modality of melody by descending stepwise, and the prevalence of a rising sixth followed by a descending third melodic figure. Kelly also identifies patterns of falling fourths and fifths in Milhaud's music coupled with his penchant for modes. She theorizes that these traits are characteristics of European folk music.[77]

Within the context of discussing Milhaud's string quartets (which were written between 1912 and 1950), Paul Cherry also stresses the importance of melody to the composer. Cherry criticizes that a problem Milhaud creates through his constant manipulation of melodic material is that often the melodies become unrecognizable.[78] He also notes that these melodies are written in traditional meters but rhythmic devices, such as hemiola, abound.[79] In assessing Milhaud's entire output of quartets Cherry does not find any progression or growth in the composer's style,[80] and although he disagrees with criticisms that the composer wrote too much music throughout his career,[81] he does agree

[76] Ibid., 44. Although Milhaud refers to the supremacy of a single melody throughout his autobiography and this is reinforced throughout most of the literature concerning him, in a *Los Angeles Times* article shortly after his death, Martin Bernheimer posited: "It is difficult to think of Milhaud primarily as a melodist. The temptation to sing along with him usually is, for the admirer at least, resistable." See Martin Bernheimer, "Milhaud- the Rules Were Simple," *Los Angeles Times*, July 7, 1974.
[77] Kelly, *Tradition and Style*, 116.
[78] Paul Cherry, "The String Quartets of Darius Milhaud" (Ph.D. diss., University of Colorado at Boulder, 1980), 24
[79] Ibid., 36.
[80] Ibid., 17.
[81] Cherry believes that when compared to Baroque and Classical composers' outputs Milhaud's defies being labeled "excessive." Ibid., 80

that his works are uneven in "intent, scope, and accessibility," but not in "craftsmanship, formal logic, and ingenuity."[82]

Several other observations about Milhaud's music can be mentioned here that pertain to the consideration of Milhaud's quintets in later chapters of this study. Kelly identifies chamber music as one of Milhaud's favorite media.[83] Further, she explains that note exchange between the first two chords of each bar of a work is a common trait in his work as well.[84] She also notes his inclination towards open fifths dating from his earliest works,[85] mentions that his early commentators would "repeatedly cite his predilection for violent effects," and that he was also often criticized for overloaded textures.[86] In reference to Milhaud's wind writing in his six chamber symphonies, Kelly remarks that it is characteristically warm and lyrical, more akin to traditional string writing.[87] According to her, Milhaud asserted that French art should be masculine, robust, and wholesome. Although he believed strongly in lyricism he did not associate it with femininity.[88]

Deborah Mawer discusses the shared sophisticated elegance and strong resemblance of musical ideals between Milhaud and Satie; both wrote delicately with economy of musical means and occasional eruptions of musical dissonance.[89] Mawer also identifies in Milhaud's music a propensity towards regular meters, pastoral and lilting rhythms (especially in 6/8), and predominance of ternary structures.[90] With regard

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[82] Ibid., 81.
[83] Kelly, *Tradition and Style*, 36.
[84] Ibid., 60. For example, E-flat becomes a D-sharp.
[85] Ibid., 64.
[86] Ibid., 148. Kelly also mentions here the critic Roquebrune who claimed that there was no hierarchy between the different super-imposed layers of Milhaud's music.
[87] Ibid., 162.
[88] Ibid., 43.
[89] Mawer, *Modality and Structure in Music of the1920s*, 6.
[90] Ibid., 10.

to Milhaud's works after 1930 Mawer voices her opinion that some later works suffer from the problem of "technique outstripping inspiration."[91]

Colin Mason compares the quantity of Milhaud's chamber music to Hindemith's considerable output and claims that for both composers the large number of works has had a negative impact on their reception. He mentions Edwin Evans's observation from the 1920s that the inequalities that occur in Milhaud's other music are not as prevalent in his chamber music. Evans had written: "it is as if this branch of music put him more on his mettle than any other." Mason also finds Milhaud's chamber music with winds usually more divertimento-like in character and also claims that *La Cheminée du roi René*, op. 205 is Milhaud's most important work for wind instruments without piano.[92]

Ralph Swickard describes Milhaud's hopes with regard to the long-term reception of his large catalog of works: "Of his own music, he has continually maintained the hope and anticipation that his work will eventually please and be satisfying to those who hear and perform it. If his music, unfortunately, has not always pleased the public, he naturally regrets the unsympathetic reception, but nevertheless makes no apology. Thus he has usually ignored the statements of music critics, whether they have been favorably disposed to his work or not, but is confident that one day younger generations will be far better able to judge and appreciate the true value of his work."[93]

In the next two chapters I will discuss how these ideas apply to Milhaud's woodwind quintets. Chapter 3 will consider *La cheminée du roi René*, op. 205 and *Two Sketches*, op. 227b. Chapter 4 will focus on *Quintette pour Instruments à vent*, op. 443.

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[91] Ibid., 15.
[92] Colin Mason, "The Chamber Music of Milhaud," *The Musical Quarterly* 18 (July 1957): 326-41.
[93] Swickard "The Symphonies of Darius Milhaud," 182.

Chapter Three: *La cheminéé du roi René́* Op.205 and *Two Sketches* Op.227b

La cheminée du roi René Op.205

In his autobiography Milhaud discusses how after feeling shut out of the world of film scoring,[94] he was given the opportunity to compose for films beginning in 1933 with the film *Madame Bovary*, his op. 128.[95] Although he states in his autobiography, "Of all the 'symphonic' musicians I was no doubt the one who roused most mistrust, so the number of film scores I have written remains strictly limited,"[96] Milhaud composed music for twenty-five films. Of those he adapted the music from five of those films for concert use, two being for wind quintet.[97]

In 1939 Milhaud was approached to write music for *Cavalcade d' amour*, a film depicting love in three different eras: the fifteenth century, the nineteenth century, and the twentieth century. Milhaud scored the portion of the movie which was set in 1430 and then he drew from that material to compose the woodwind quintet *La Chemiée du roi*

[94] Milhaud, *My Happy Life*, 178. Milhaud claims that symphonic composers were "ostracized" in film circles for not being commercially viable.
[95] In the Catalogue of Compositions compiled by Madeleine Milhaud and revised by Jane Hohfeld Galante and located in the appendixes of Collaer's *Darius Milhaud*, three compositions for film precede *Madame Bovary* chronologically: *Actualités*, op. 104 (1928), *La p'tite Lilie*, op. 107 (1929), and *Hallo Everybody*, op. 126 (1933).
[96] Milhaud, *My Happy Life*, 178.
[97] See Catalogue of Compositions as listed above.

René, which was premiered at Mills College on March 5, 1941 by the San Francisco Wind Quintet.

In the first complete paragraph of his autobiography Milhaud discusses King René, a twelfth-century Count of Provence, who forced Jews of Aix to convert to Christianity or face expulsion from the region.[98] *Cavalcade d' amour* was set three hundred years after this and the King René whom this work focuses on is remembered more for being an artist and lover of music and poetry than for his politics and policies.[99] *Se chauffer à la cheminée de roi René* translated as "to warm one's self at King René's chimney" (an outdoor area at which the king was known to spend free time) has entered into French vernacular meaning "to bask in the sun."[100] This work is rather brief (approximately twelve minutes) and its seven movements bear programmatic titles:[101]

I. "Cortège"- procession
II. "Aubade"- morning serenade
III. "Jongleurs"- jugglers
IV. "La Moussinglade"- "badly arranged," a rough tract of land
V. "Joutes sur l' Arc"-nautical tournaments on the Arc River
VI. "Chasse à Valabre"- Valabre was a castle where King René held hunting parties
VII. "Madrigal nocturne"- a night song

Nancy Mackenzie's dissertation identifies motives and themes throughout the quintet and also notes the forms of each of the seven movements arrived at through melodic and thematic analysis. She discusses performance issues relevant to the clarinet

[98] Milhaud, *My Happy Life*, 23.
[99] Nancy Mackenzie, "Selected Clarinet Solo and Chamber Music of Darius Milhaud" (D.M.A. diss., University of Wisconsin at Madison, 1984), 285.
[100] John Laughton, "A Comprehensive Performance Project in Clarinet Literature with an Essay on the Woodwind Music of Darius Milhaud (1892-1974)" (D.M.A. diss., University of Iowa, 1980), 19.
[101] Ibid., 20.

with regard to pitch and the importance of crisp ornaments. She also identifies challenging passages for the ensemble to execute. [102] Her work does not include any discussion of Milhaud's tonal language; therefore I shall consider primarily key relationships within movements to show that this work is pandiatonic. The forms of the movements identified by Mackenzie are as follows: "Cortège," "Aubade," and "Jongleurs" are ternary, "La Moussinglade" is a modified rondo, "Joutes sur l' Arc" is a brief movement constructed with one theme and simple accompaniment, "Chasse à Valabre" is also a modified rondo, and "Madrigal nocturne" is ternary with a fourteenth-century poetic madrigal form ***aab*** occurring in the A section.[103] The table below will show Mackenzie's complete analysis (see table 3.1)

[102] Mackenzie, "Selected Clarinet Solo and Chamber Music of Darius Milhaud."
[103] Ibid., 286-323.

Table 3.1

Nancy Mackenzie's Analysis of *La Cheminée du roi René* [104]

Movement	Form	Section
I. "Cortege"	Ternary	A (1-19) B (20-37) A^1 (39-48) *coda* (49-57)
II. "Aubade"	Ternary	A (1-24) B (25-52) A^1 (53-66) *coda* (67-79)
III. "Jongleurs"	Ternary	A (1-24) B (13-26) A^1 (27-34) *coda* (35-39)
IV. "La Moussinglade"	Modified Rondo	A (1-8) B (9-18) A^1 (19-50) C (51-69) A^1 (70-82)
V. "Joutes sur l' Arc"	Theme and accompaniment	Theme A (1-8) Interlude (9-14) Theme A (15-28)
VI. "Chasse à Valabre"	Modified Rondo	A (1-9) B (10-12) A (13-20) C (21-33) A (34-42) Transition (43-47) D (48-55) *coda* (57-73)
VII. "Madrigal nocturne"	Ternary	A (1-16) Transition (17-23) B (24-31) A (32-35) Transition (36-39) *coda* (40-54)

The pitches in the analysis of this quintet will often be identified as being the same as from identifiable keys though the music itself is not "in a key" and does not follow any harmonic practice. Since tonal harmonies as well as modes and non-traditional harmonic language are found within this work, and traditional harmonic

[104] Ibid.

movement can only be occasionally identified, the harmonic language of this work can be identified as pandiatonic. In general the opening and closing themes as well as other important thematic material in its first introduction tend to be the most diatonic, allowing for clear identification of keys through horizontal analysis. Milhaud does employ modality in these sections, often choosing minor modes and neglecting a leading-tone. Transitional passages and re-iterations of material can be tonally ambiguous at times.

The abundance of the motive consisting of a dotted eighth-note followed by two thirty-second notes, coupled with the steadily-driven duple meter in "Cortège," is evocative of a royal ceremonial procession. The opening material of this movement in 2/4 uses material from F major, but by measure 7 an F-sharp2[105] in the French horn part indicates a G minor and the phrase ends with a B-flat major chord. At measure 11 two measures of a theme which uses the same pitches as a G-flat major scale continued by three measures of pitches from D major bring us to a re-iteration of the opening theme by measure sixteen, this time in A major, completing the ***A*** section. The ***B*** section begins in measure 20 with a fanfare in E minor. The regal fanfare is then sounded using the pitches from G major in measures 28-29 which continues until $\boldsymbol{A^1}$ begins at measure 38 in D major. In measure 49 the *coda* begins wherein flourishes in the flute and oboe cascade between G and D major and the movement ends with a I chord in D.

"Aubade" in 6/8 is more modal and tonally ambiguous than "Cortège". Its opening flute theme is in A minor from measures 1-8 and then in E minor from measures 9-14 where the flute melody gravitates around E and yet the bassoon part, which enters at measure 8, appears to tonicize D. Three sequenced bars (measures 21-23) over a step-

[105] The system of pitch identification used in this work will be that of middle C is C4, one octave up is C5, one octave below is C3, etc.

wise descending line in the clarinet and bassoon transition to the ***B*** section which begins at measure 25 squarely in the key of F major, although by measure 29 C-sharps in the French horn and bassoon line of ascending sixths hint at D minor. The second theme of the ***B*** section begins in the flute at measure 35, this time in D-flat major. Measure 45 begins with a B-flat major chord but in the next five bars the material is transitory and harmonically ambiguous until measure 52, which is a resting point of a fifth, A to E. ***A^1*** commences in E minor, the clarinet playing the same material the flute had in the opening and the flute part containing a new countermelody.

A *coda* begins at measure 67 and begins with an eight-bar chorale-like theme which is imitated from measure 75 to the end at measure 79. From measure 67 to measure 75 each bar except measure 71 contains a different seventh chord, creating a fluid sense of tonality. Measure 71 contains a fifth throughout the parts (E to B) and from 75 there is a clear tonicization of E, the movement concluding with a I chord in E major. The smooth, legato melodic lines in this movement grant it a calm serenity befitting a morning serenade.

The emphasis on A and E in the opening flute theme and French horn part in "Jongleurs" in 2/4 suggest A minor as the tonality, and the ***A*** section concludes in measure 12 with an A major chord. The next four-bar theme is in A major, followed by a four-bar theme[106] in D major, which is repeated in measures 21-24, this time transitioning to G major midway through. Two measures in D major follow that are comparable to measures 13-14 only one octave higher and they are the bridge to ***A^1***. The opening theme is repeated one octave higher than it was as the movement commenced, still in A minor.

[106] This analysis considers the material from measures 13-24 to consist of three four-bar motives as opposed to Mackenzie's analysis which identifies four two-bar motives from measures 17-24.

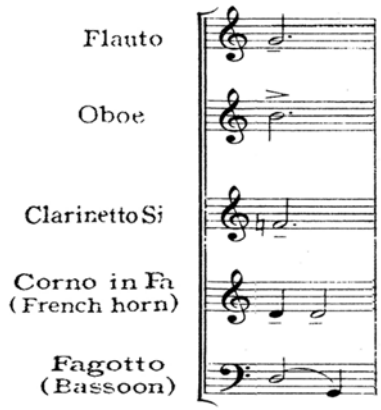
Here all five instruments are present and beginning in measure 31 C-sharps in the bassoon signal a tonal shift and this movement ends with an A major chord. The grace note figures in this movement can be interpreted as representing objects being juggled while in motion and the adjacent melodic material as evocative of the moments objects are static while in contact with the juggler's hands.

The texturally sparseness of "La Moussinglade", a rondo form in 3/4, might conjure an image of a patch of rough, untended land. The opening eight-bar theme, or ***A***, is in E minor. Measures 9-18 constitute the ***B*** section and this is another instance in *La Cheminée du Roi René* in which Milhaud employed all five instruments simultaneously. The chorale-like texture of section ***B*** begins with a G major triad in measure 9 and then the harmonies are more complex in each of the following bars.

This analysis identifies an antecedent-consequent phrase structure in measures 9-16, the antecedent phrase from measures 9-12 and the consequent from measures 13-16. From the outset of the movement the phrases have been comprised of two-measure groupings following the pattern of the first building in tension and the second being a release measure. Following this established pattern, measure 12 should sound as a release measure but the dissonant harmony is jarring; the top three parts comprise a D major chord while the bassoon and French horn (the latter of which is droning on a G throughout this entire section) form an E minor chord. The ***B*** section concludes with a very crunchy chord in measure 18 (see example 3.1): a G major chord with an E-flat in the clarinet, indicative of the Mixolydian mode with a flatted sixth, for which Milhaud had a penchant, according to Mawer.[107]

[107] See chapter two of this work.

Example 3.1. *La Cheminée du roi René*, "La Moussinglade," m. 18.



The next section of "La Moussinglade", A^1, is from measures 19 to 50 and contains many illustrations of how Milhaud achieves musical variety by manipulating repeated material as opposed to developing themes. In measure 19 the oboe begins with an exact repetition of the clarinet's material from the beginning of the movement. The bassoon also reiterates material from the movement's opening and the flute and clarinet have a syncopated eighth-note motive based on the stepwise movement of the opening themes. These eighth-note motives have a 2/4 emphasis creating a polymeter of 2/4 against 3/4 which persists until all four parts erupt into a hemiola at measure 23 (see example 3.2). Comparable to the beginning of the movement, it is discernible from the bassoon part that this section is in E minor even though the clarinet line is anchored around G, which may suggest the key of G major. Measure 25 uses manipulated material from measure 19; the flute and clarinet parts are raised an interval of a third, the oboe is raised up a second, and the bassoon part is lowered a second from that in the earlier bar. Measures 27-28 are comprised of rhythmically accelerated material.

Example 3.2. *La Cheminée du roi René*, "La Moussinglade," mm. 19-21. Hemiola begins in measure 19.

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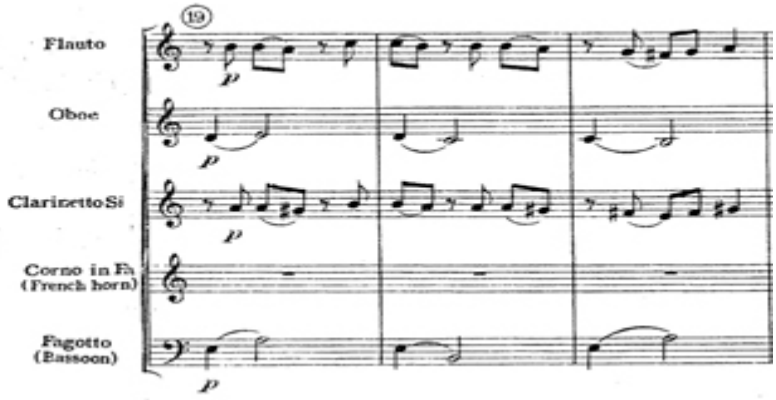


In measures 29-32 the A^1 material is brought to a climax by using the exact same material from measures 19-22 but the parts are transposed; the material from the oboe line is now played by the flute two octaves higher, the bassoon part is played by the oboe also up two octaves, the clarinet has its same material up one octave, and the French horn has the flute's exact same pitches, all marked *forte*. Though rhythmically identical to measures 27-28, in measures 33-34 the motive in the oboe and clarinet consisting of a dotted eighth note followed by a sixteenth note and then a quarter note are taken from the earlier flute and oboe parts, and the off-beat eighth notes in the flute and French horn are derived from the clarinet and bassoon's earlier material. The motives in the oboe and clarinet in measures 33-34 are in quasi-retrograde to their predecessors in measures 27-28, as they are descending as opposed to ascending in pitch, although the motive only spans a fifth as opposed to the previous sixth. The off-beat accompaniment eighth notes in the

other parts also consist of contracted intervals, seconds and thirds compared to the earlier fourths.

In measures 35-47 the ***A*** material is antiphonal; like all thematic material in the ***A*** sections of this movement, the call in measures 35-36 is based on slurred seconds and is marked *pianississimo*, and the response in measure 37 is an exact duplication of the opening measure of the movement. Although the call in measures 35 to 45 is still in E minor, the texture becomes more polyphonic in measure 41. The call or subject is in the oboe and French horn while the response or countersubject, voiced by the clarinet and bassoon in measures 41-42, is suggestive of G major. The flute enters in measure 43 reinforcing G major and this polytonal shading continues between the parts until the ensemble sounds an accented F-sharp dominant seventh chord in measure 47. Measures 48-50 contain material transitional to the ***C*** section in G major, which comprises measures 51-69.

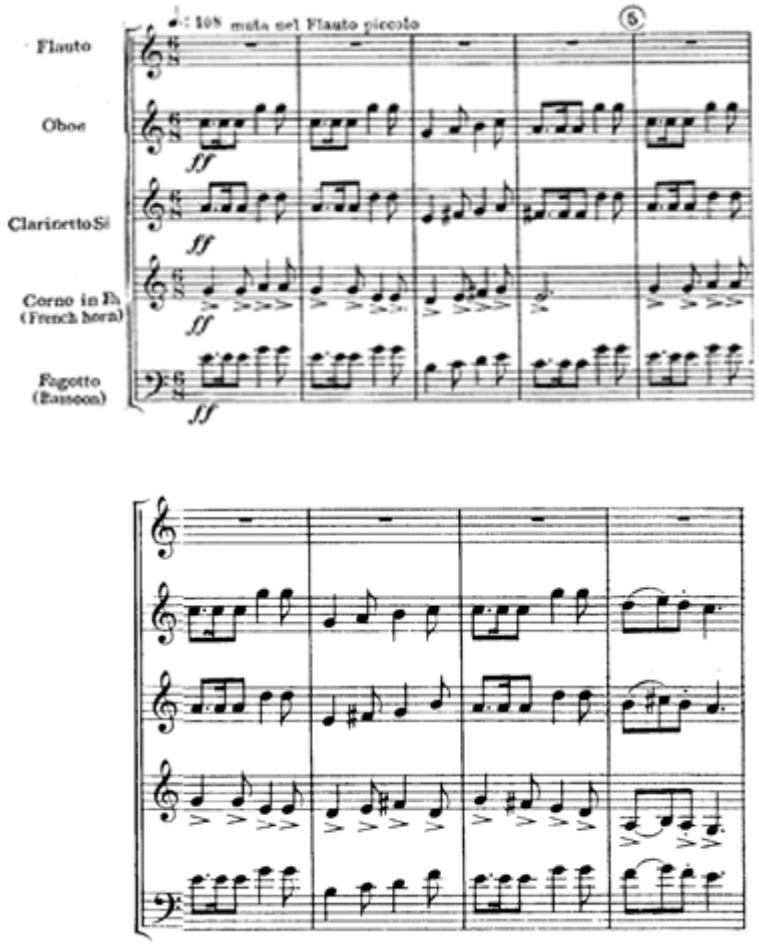
The ***C*** section consists of two consecutive eight-measure phrases with a three-measure extension after the second phrase and leading into the closing refrain. This section is predominantly in G major although the phrases start with G minor chords, B-flat is in the clarinet in measure 51 and in the French horn in measure 59, and there is a perfect authentic cadence in G in measures 57-58. The first two bars of the final ***A*** section in E minor, from measures 70-82, begin identically to the opening of the movement with regard to pitch but are rhythmically fragmented. This movement concludes with a C major seventh chord.

"Joutes sur l' Arc" is a brief movement of only twenty-eight measures in 2/4 with the opening theme in D major decorated by several grace notes. Akin to "Cortège", crisp

rhythms in this movement set a royal, ceremonial tone. There is an interlude from measures 9-14 wherein the first two measures utilize the pitches of A-flat major except for an E natural in the flute, and the next four measures wander harmonically, clearly touching on C major, and B-flat major chords (measures 11 and 13) . There are returns of the fragmented theme in B-flat in measure 15, and in D major in measures 18-21, and the full theme returns embellished in C major in measure 22 to conclude the movement in measure 28 with an A minor chord.

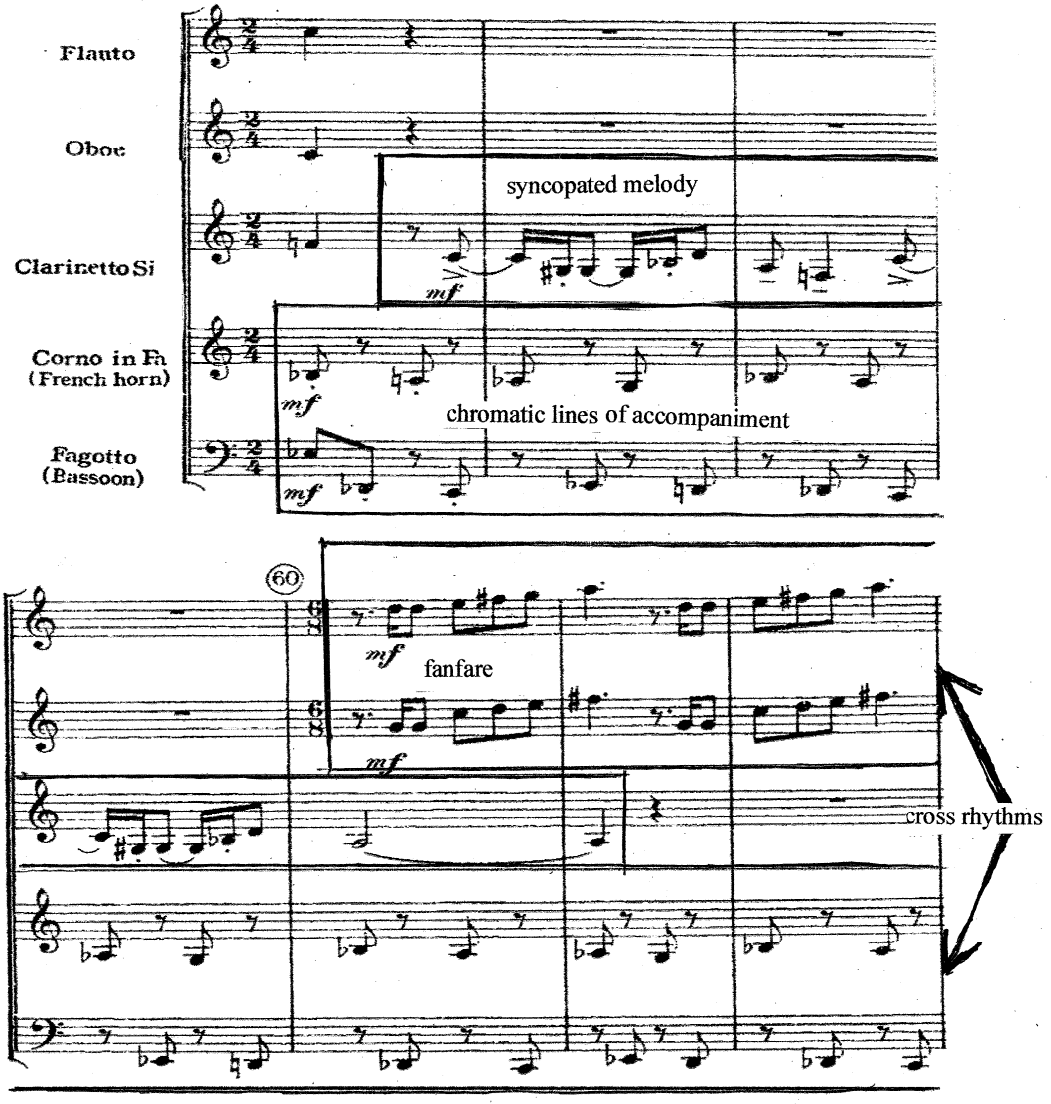
"Chasse à Valabre", a rondo, features a hunting call as the repeated section and is the only movement to utilize the piccolo. In contrast to Joutes sur l' Arc, this movement is harmonically straightforward. The hunting call that constitutes the ***A*** section of this 6/8 movement is in C major and occurs in measures 1-9 (see example 3.3). Section ***B*** is in E minor and is comprised of a piccolo melody accompanied by the rest of the ensemble in measures 10-12. An exact return of ***A*** in the key of C major occurs in measure 13 and at measure 21 section ***C*** begins, again with a piccolo melody and this time in C major with brief tonicizations of G (measures 23-24) and D (measures 29-30). The opening theme (***A***) in C major returns again from measures 34-42 followed by a transition from measure 43 which concludes with a perfect authentic cadence in G major in measures 46-47. The ***D*** section from measures 48-55 is in C major except for measures 52-53, which imitate measures 48-49, only now in E-flat.

Example 3.3. *La Cheminée du roi René*, "Chasse à Valabre," mm. 1-9. The hunting call on which the movement is based.



The *coda* that follows in measures 56-73 uses syncopated devices characteristic of Milhaud; in measures 56-59 (in 2/4) the French horn and bassoon have chromatic lines accompanying a syncopated clarinet melody, and a fanfare in 6/8 appears in the flute and oboe parts in measures 60-62 creating a cross-rhythm with the lower parts (see example 3.4), which continues through flute and oboe fanfares in C major in measures 66-69. The entire ensemble meets in 2/4 in measure 70 and the movement ends with a perfect authentic cadence in C major.

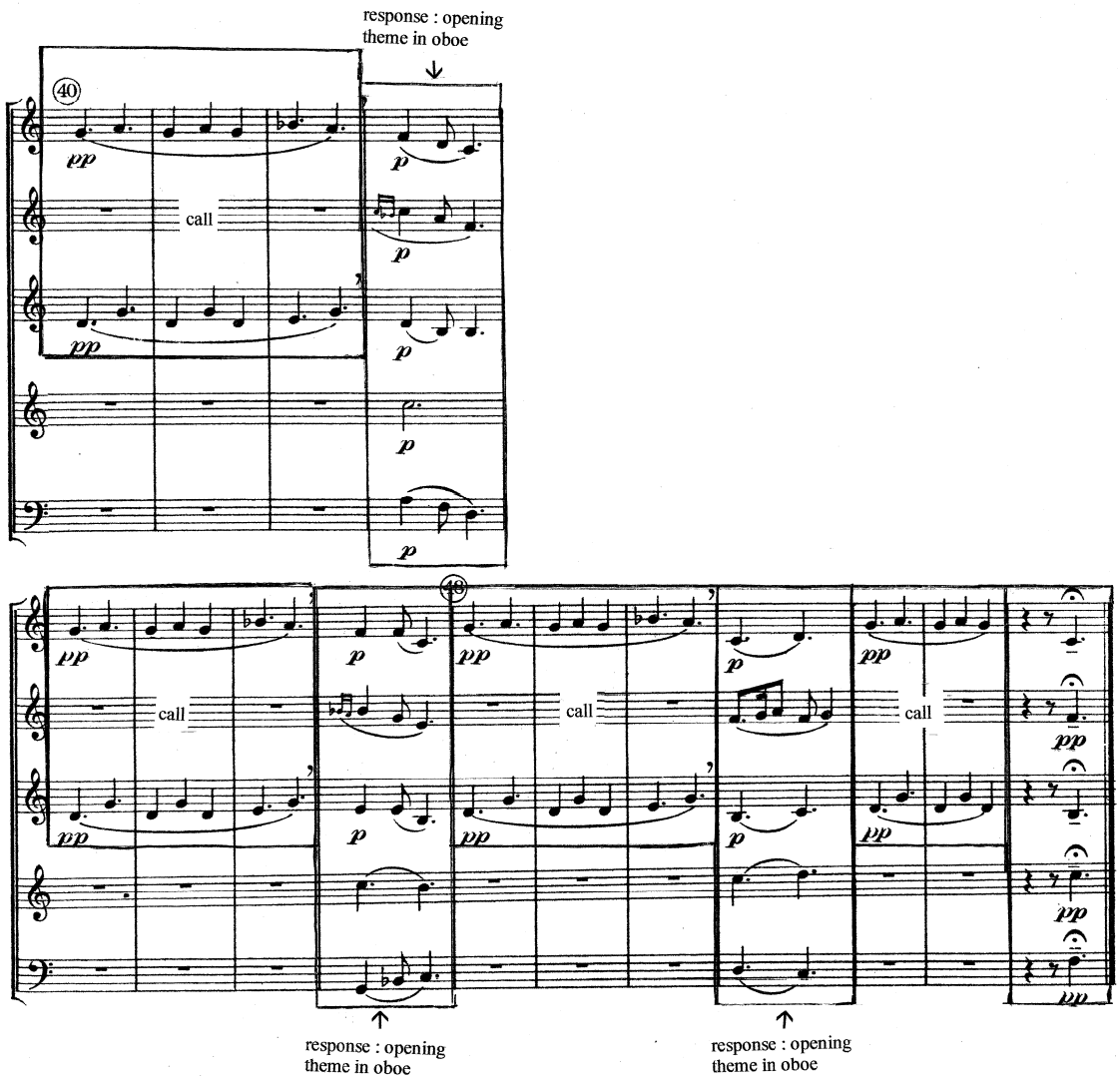
Example 3.4. *La Cheminée du roi René*, "Chasse a Valabre," mm. 56-62.



In the 6/8 "Madrigal nocturne" the ***A*** section, from measures 1-16, is in F Major and is followed by a transition, which is in B-flat, from measures 17-23. Section ***B*** is from measures 24-31 and it is in B-flat minor from measures 24-27 and B-flat major from measures 28-31. The return of A^1 beginning in measure 32 is in F major and, except for some harmonic wandering in the transition from measures 36-39, remains so for the remainder of the movement.

In the *coda*, from measures 40-54, there is another example of musical drama cultivated through rhythmic manipulation and antiphonal writing while the harmonic material is straightforward. The flute and clarinet have unaccompanied lines in rhythmic unison and a hemiola in the second measure; because the line is unaccompanied any sense of meter is lost. The "call" is repeated three times, each time punctuated by one measure of thematic material from the rest of the ensemble as a "response." There is a four-measure metric pattern achieving three complete and then one partial repetition beginning in measures 40 to 43 and consisting of a measure of two beats, followed by a measure of three beats, and then two more measures of two beats. The first three measures are slurred in the first three appearances and rhythmic acceleration in the second measure of each grouping propels the music forward to which the following two measures relax the pace. The pattern begins to repeat again in measure 52, though it is interrupted by the deceptively empty first half of the bar in measure 54, and then the work concludes with an F major chord in the second half of that bar (see example 3.5). Similar to "Aubade", a calm aesthetic is achieved in "Madrigal nocturne" through legato melodic material, peaking in this movement dynamically with a *forte* in measures 32-35 and diminishing to close with *pianissimo* in the final section.

Example 3.5 . *La Cheminée du roi René*, "Madrigal nocturne," mm. 40-54.



The number of instruments employed in the texture seems to be connected to the harmonic structure of this work; other than in final sections of these movements usually no more than four instruments are playing at any given time. When all five parts are utilized there are often two distinct key groupings and they are divided between the top and bottom parts, which illustrates what Morrill identified as Milhaud's synthetic

polytonality.[108] This illustrates that Milhaud used polytonality as a component of texture. As in the *coda* sections of "Chasse à Valabre" and "Madrigal nocturne", there are also instances when the harmonic language employed is rather simple and musical variety is achieved through rhythmic and metrical manipulation.

Two Sketches **Op.227b**

Milhaud wrote *Four Sketches*, op. 227 for orchestra in 1941, and from that work he created three more versions: one each for wind quintet, clarinet and piano, and piano solo. *Two Sketches*, op. 227b is the version for quintet in two movements, "Madrigal" and "Pastoral", and I will analyze the basic structure of each movement, addressing issues relevant to the performance of the work. Although the melodic and harmonic material of the orchestral, piano, and quintet versions of "Madrigal" and "Pastoral" are quite uniform with exceptions primarily traceable to the constraints of instrumentation, this analysis will illuminate elements of those versions which aid in the understanding and interpretation of the quintet.

"Madrigal", in 4/4 and marked *moderato*, is a ternary structure with the madrigal form ***aab*** in the initial ***A*** section.[109] Within the ***b*** section of the madrigal, another ***aab*** structure can be identified (see table 3.2). The oboe opens the ***A*** section with a four-bar theme in F major. The next four-bar phrase begins with the oboe in measure 5 and is passed to the flute in measure 7. These bars are tonally transitory, beginning with a series of seventh chords with roots that ascend by step every half bar from measures 5-6

[108] Dexter George Morrill, "Contrapuntal Polytonality in the Early Music of Darius Milhaud," 4-5.
[109] Just as the madrigal form was present in the ***A*** section of the "Madrigal nocturne" of *La Cheminée du roi René.*

(F→G→A→B), attaining harmonic stability with E and B major chords in measures 7-8 respectively. The flute line in measure 7 can be seen as an inversion of measure 2 and, combined with measure 8, can be seen as an adumbration of the gesture in measure 9.

Table 3.2.

Form of "Madrigal"

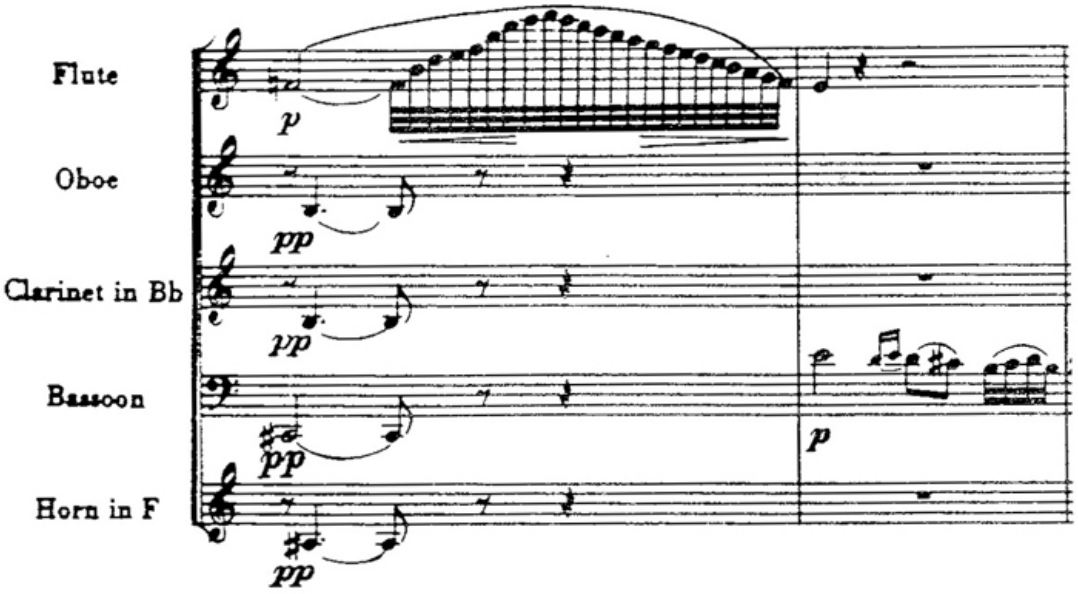
A	***B***	***A^1***
Measures 1-25	Measures 31-	Measures 49-71
a Measures 1-10	48	
a Measures 11-17		
b Measures 18-30		*Coda*
a Measures 18-21		
a Measures 22-25		Measures 68-71
b Measures 26-30		

The flute's melodic flourish on beats 3-4 of measure 9 acts as a written-out cadenza and this material serves as an interesting point of contrast between the movement's three versions (see example 3.6). In all three works the first eight notes are identical, although in the piano (not limited by the range of the flute) this sequence continues one octave higher creating a run of thirty-three notes from measure 9-10, compared to a twenty-four note run in the quintet and a twenty-two note run in the orchestral version. In both the orchestral and piano versions the flourish material is accompanied by a held C-sharp, D-sharp, and B, but in the quintet version the flutist is granted a cadenza-like effect as it is unaccompanied for the final beat-and-a-half of the measure. The differences in instrumentation in measure 9 may indicate that the quintet was arranged after the piano version, as the solo line in the quintet makes the movement

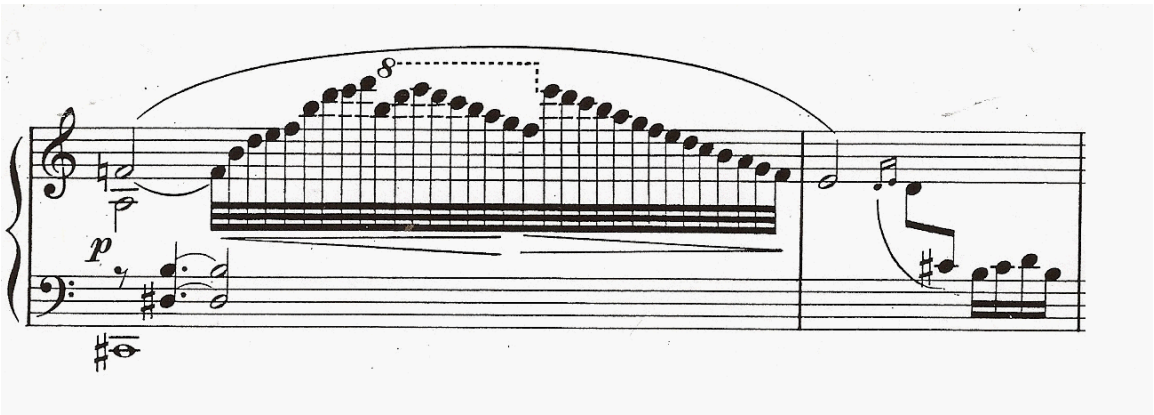
more formally consistent with the other cadenza-like transitory material in measure 30, which is unaccompanied in all three versions.

Example 3.6 a, b, and c. *Two Sketches*, "Madrigal," mm. 9-10 (quintet, piano, and orchestral versions).

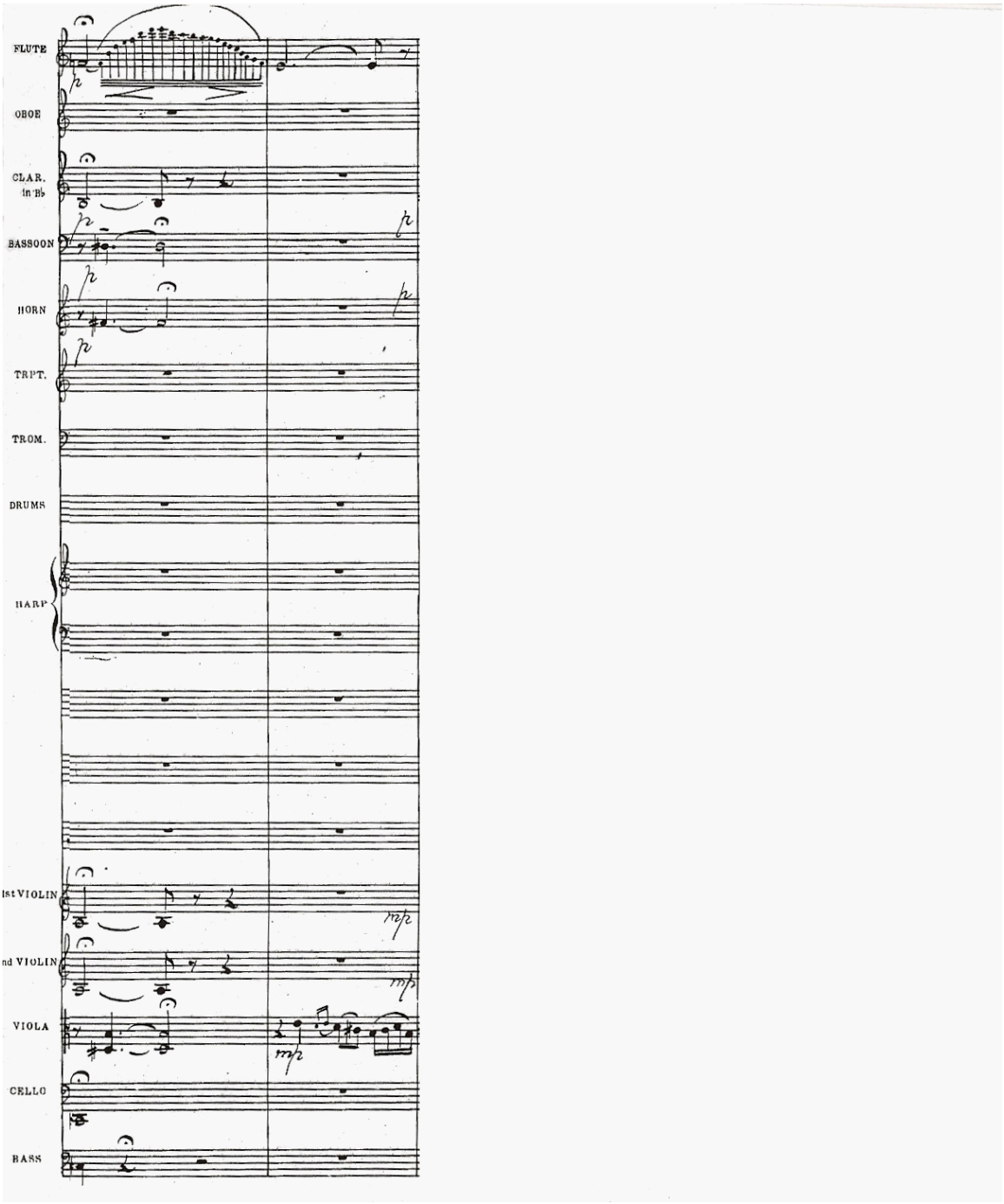
a . Quintet version: flourish of 24 notes.



b. Piano version: flourish of 33 notes.



c. Orchestral version.: flourish of 22 notes.

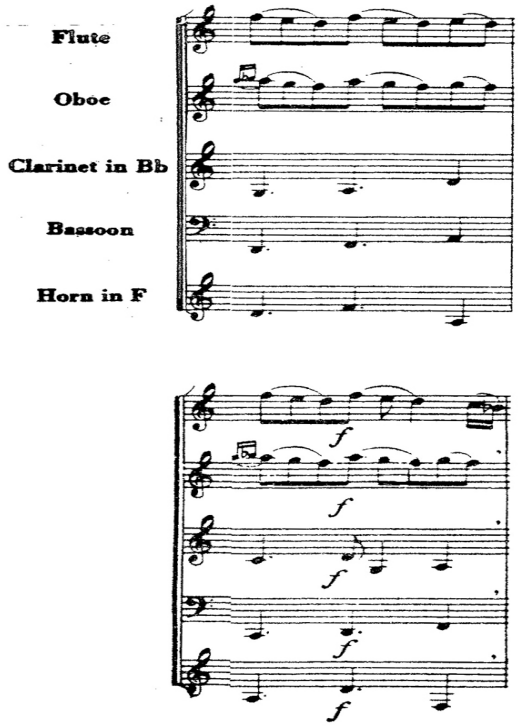


This melodic line descends stepwise to conclude with E4 on the downbeat of measure 10 in each work. In the orchestral version the viola enters with the same pitch

(E4) on beat two, and in the quintet this is in unison with the bassoon's one-measure transition to the second ***a*** of the madrigal form (measures 11-17). Here at measure 11 the opening melodic material is transposed to A major and tonal transition is achieved again through a series of seventh chords in measures 15-16, although this time the roots of these chords do not ascend by step (the movement is from D→G→F-sharp). By measure 17 the melodic material has deviated from that of the original **a**, the flute motive in that measure being imitative of the clarinet in measure 15. Both measures also contain D seventh chords on the first two beats and the second half of measure 15 contains a G major seventh chord. Measure 17 concludes with a G minor seventh chord with a C-natural in the bassoon which can be viewed as an anticipation of the F major chord which begins the ***b*** section (measures 18-30).

Against the backdrop of solid F major from measure 18 onwards there are syncopations of 8/8 in measures 20 and 24, the subdivisions for both bars being 3+3+2 (see example 3.7). In measure 24 the flute part contains quarter notes on beats 6-7 of the 8, which creates another rhythmic stress against the established subdivision.

Example 3.7. *Two Sketches*, "Madrigal," m. 20 and m. 24.



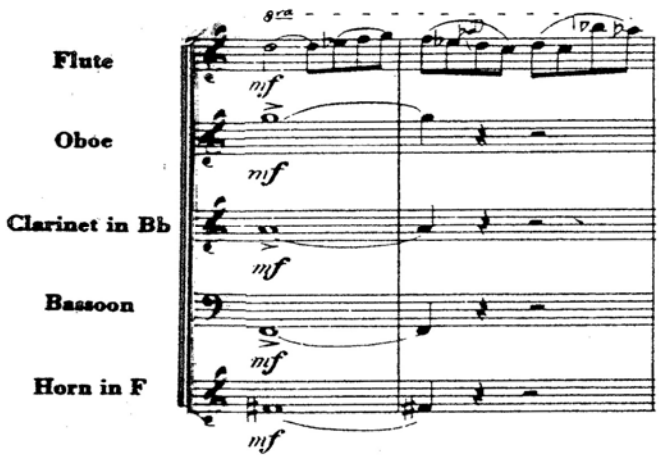
The first *pianissimo* is at measure 25 and here the tonality shifts from F major to F minor. From measures 25-30 the homophonic texture present from the outset of the movement has changed to become more polyphonic. Syncopated rhythmic gestures in the bassoon in measure 25 and 26 fragment this otherwise fluid section. The ***b*** section of the internal madrigal from measures 26-30 concludes both larger and smaller forms, although the latter is much more proportionally balanced with regard to length.[110] The harmony in measures 25-27 is based on F seventh chords of varying qualities that change by bar. On

[110] In the smaller madrigal (measures 18-30) the two ***a*** sections have four measures and the ***b*** has five as opposed to the larger madrigal (measures 1-30), where the ***aab*** sections are comprised of ten, seven, and thirteen measures, respectively.

the first beat of measure 28 a D is introduced in the French horn and there are no E's, creating a D diminished chord.

For the first two beats of measure 29 there is a G seventh chord from which grows another cadenza-like passage in the flute in measures 29-30 (see example 3.8). The flute's B-flat, E-flat, and A-flat in measure 30 indicate a brief foray through C minor on the way to C major as the ***B***, marked by more polyphonic than homophonic textures, commences at measure 31. The chord of G minor is established for the syncopated measures from 33-34 and the arrival of the flute melody at measure 35 is in D major, which prevails until measure 39 where the two-measure long sweeping melody in the oboe and its accompaniment are in E minor.

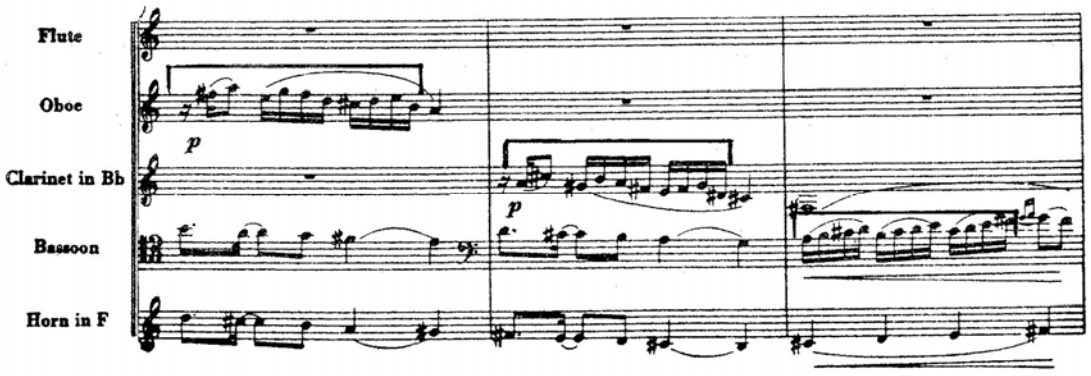
Example 3.8. *Two Sketches*, "Madrigal," mm. 29-30.



Measure 35 contains the only instance of a dotted-eighth note followed by a sixteenth note presented melodically in a homophonic texture in this movement. Measure 37 is a non-exact transposition of measure 36; the oboe melody is transposed down a

seventh to the clarinet, although the accompanying bassoon and horn parts are transposed down by thirds and sixths respectively. The oboe melody in measure 36 combined with the downbeat in the lower voices create continuous sixteenth note movement on beats 1-3, a composite rhythmic pattern repeated for three measures as the melodic material descends in pitch and instrument by bar (see example 3.9). In measure 39 sixteenth notes on all four beats are relegated to the accompaniment as a soaring melody is present in the oboe. From measures 40-42 there are sixteenth notes present in the melodic material on beats 2-4 of each bar, making a symmetrical seven-bar rhythmic structure.

Example 3.9. *Two Sketches*, "Madrigal," mm. 36-38.



The B-naturals in measure 39 are evocative of G major or E minor and the oboe motive in measure 40 is imitated by the flute in measure 41, this time suggestive of an E-major chord. This same single-measure idea is then imitated by the bassoon in measure 42, this time in F major.

In measures 45-46 the material is in G and is the same as that of measures 18-19, each line shifted by instrument and transposed up a whole-step. The French horn melody is that of the earlier oboe, and the clarinet part in measures 45-46 contains its own material from measures 18-19 transposed and with the addition of three grace notes before the downbeat of measure 45. The material in the flute in measures 47-48 is its material from 18-19 transposed up a fifth while the oboe's material in measure 47 is the same as it had in measure 18 with an F-natural changed to F-sharp. In measure 48 the oboe's material from measure 19 is transposed down a step.

A^1 commences in measure 49 in F-major and with a repetition of the same material as the movement's opening five measures. At measure 54 an A major seventh chord on the downbeat has been transposed down a half-step to become an A-flat major seventh chord. Two measures in E-flat follow, concluding at measure 57 where the *coda* starts with another iteration of the opening material in F-major. The movement comes to a close with a reduction in dynamics from piano to *pianissimo* in measure 60 and *pianississimo* in the final measure.

Some salient features of "Pastoral" in 6/8, marked *Animé mais sans hâte*, are motivically-developed homophonic folk-like themes, cross-rhythms, and metric modulations achieved without notated changes of time signature. This movement is in ternary form (see table 3.3) and, in contrast to "Madrigal", contains triads and seventh chords throughout.

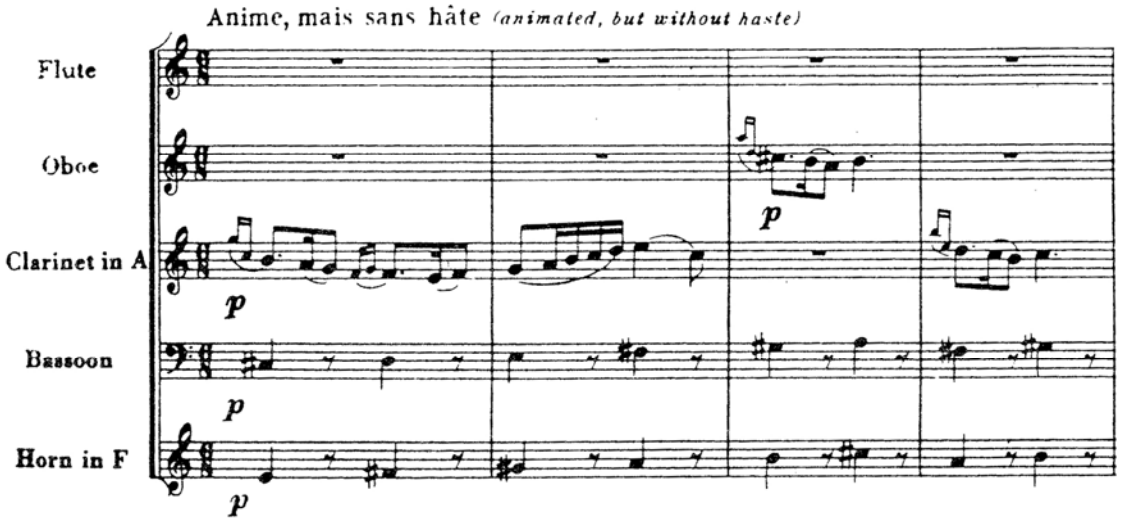
Table 3.3.

Form of "Pastoral"

A	***B***	***A*^{1}**
Measures 1-27	Measures 28-48	Measures 49-71 *Coda* Measures 68-71

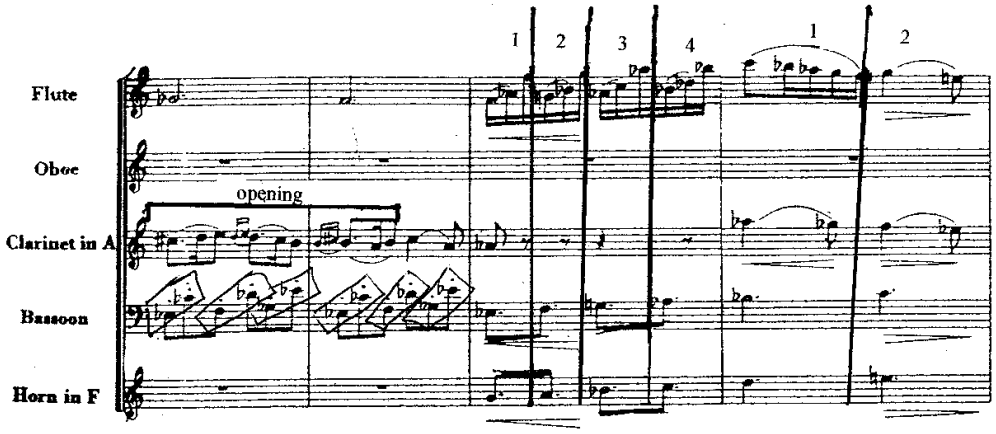
The first four-bar lilting phrase begins in the clarinet for two measures, then passes to the oboe for one bar, and concludes in the clarinet. There are sixths in the accompanying bassoon and French horn in measures 1-4, establishing A major (see example 3.10). Measures 5-6 consist of a harmonically transitory phrase extension and this opening theme is the material from which most of the ***A*** section is derived. The second phrase begins in the flute in measure 7.Initially the second theme is accompanied by the three lowest voices, and then by all four voices in measure 8 where the opening sections climaxes on the downbeat of measure 10 with A7 in the flute. The material in measures 11-13 is transitional and these three bars are the most polyphonic of "Pastoral".

Example 3.10. *Two Sketches*, "Pastoral," mm. 1-4. The opening theme of the movement.



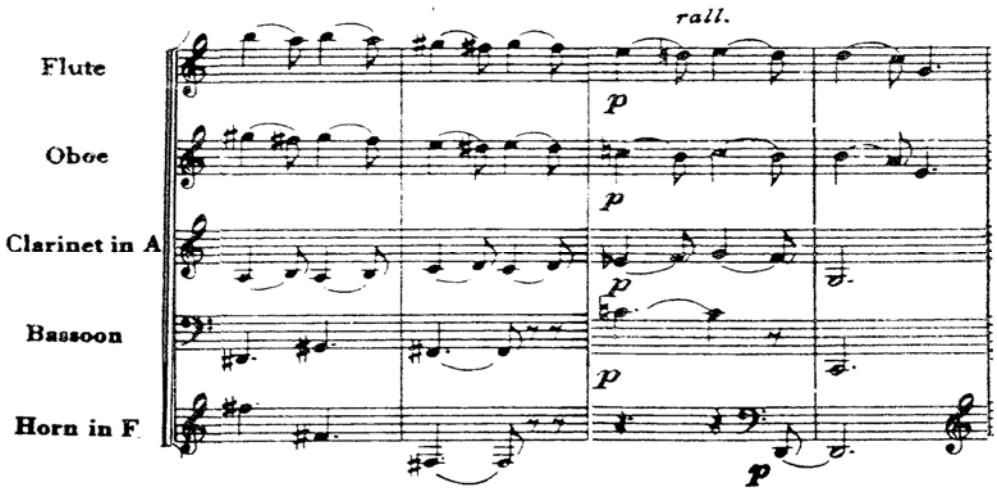
The opening theme commences again at measure 14, and A-flat major is established in all the parts by measure 15. The theme in the flute and the oboe continues to measure 18 and from beat four of measure 18 through the first half of measure 19 the melodic material in the clarinet is a variant of the opening of the first theme (see example 3.11). The motivic eighth-note minor sixths ascending by step in the bassoon combine with this line to create a cross-rhythm of 3/4 against the clarinet's 6/8 in these two bars. In measure 20 the dotted eighth notes in the bassoon and French horn and the groups of sixteenth notes in the flute create one bar that has the rhythmic emphasis of duple meter wherein the harmony consists of seventh chords with roots ascending by step (F→G→A→B). The 6/8 metrical emphasis returns by measure 21 with the melodic flute motive being an inversion of the second measure of the work.

Example 3.11. *Two Sketches*, "Pastoral," mm. 18-21.



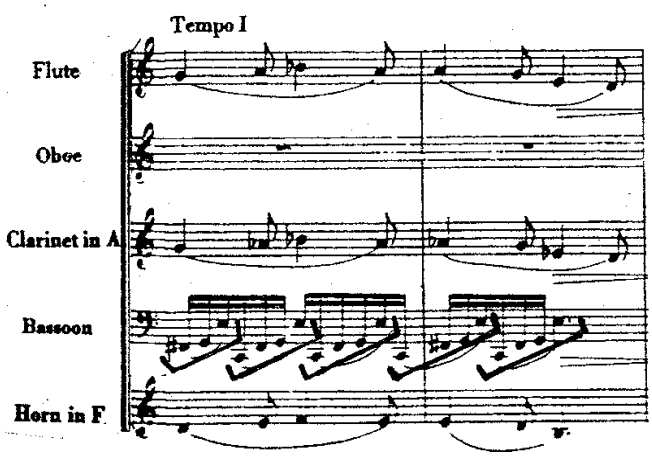
Measures 22-23 utilize the rhythms of measures 18-19 in transposition; the melody is doubled by the flute and French horn and the material is in G major. The ***A*** section draws to a close with the figure of a quarter note slurred stepwise to an eighth note in the top three parts which emphasizes 3/8 in measures 24-27, in contrast to the previous emphasis on two-bar phrases (see example 3.12). Measures 24-25 consist of seventh chords suggestive of E major and in 26-27 the seventh chords are in C major.

Example 3.12. *Two Sketches*, "Pastoral," mm. 24-27. 3/8 Emphasis.



The two-bar melodic theme in G minor in the flute, clarinet, and horn at the beginning of ***B*** in measures 28-29 continues the quarter note slurred to an eighth note rhythmic motive of measures 24-27, although this time the figure follows a melodic arch. The sixteenth notes in the bassoon from measure 28 to the middle of measure 29 create a cross-rhythm with five groups of slurred sixteenth notes against three beats created by the repeated figures of a quarter note slurred to an eighth note in the other parts (see example 3.13). At measure 30 a melody in the French horn is accompanied by the bassoon playing the opening theme in its original key of A major. A polyphonic texture is achieved until measure 32, in which measure an extension of the theme in the bassoon is the only moving part.

Example 3.13. *Two Sketches*, "Pastoral," mm. 28-29. Return to 6/8 emphasis with cross-rhythm created by sixteenth notes in the bassoon.



The ***B*** section is characterized by hemiolas and this becomes apparent in measures 33-35 where all parts are in 3/4; the flute and French horn have quarter notes and the oboe and clarinet parts each contain a melody in minor thirds (see example 3.14). There is an interesting harmonic occurrence in measures 33-35 of section ***B***; in each the bassoon is omitted and of the other four parts, three of them can combine to form triads and the fourth voice often either completes a seventh chord or adds another pitch outside of a traditional chord structure (see table 3.4).

Example 3.14. *Two Sketches*, "Pastoral," mm. 33-35.

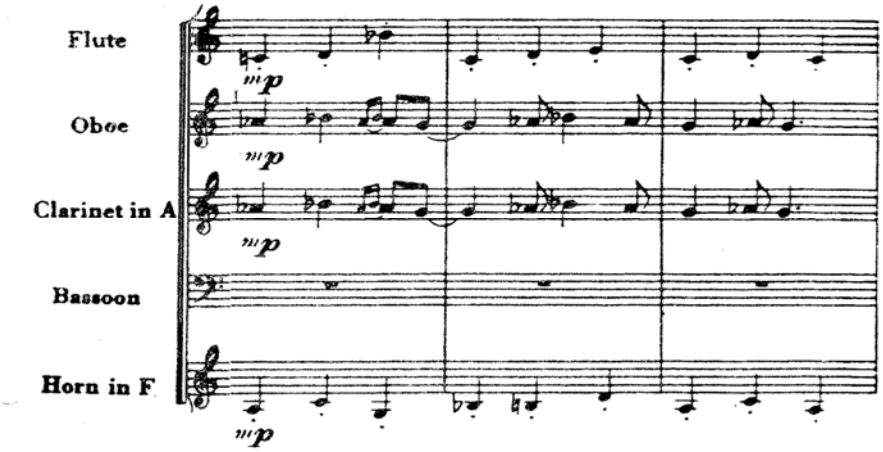


Table 3.4.

Triads formed by the flute, oboe, and clarinet in measures 33-35

	Measure 33	**Measure 34**	**Measure 35**
Beat one of three	F minor	C major	C major
Beat two of three	G minor	D diminished G minor	D diminished
Beat three of three	E diminished	E diminished	C major

The fourth voice completes a seventh chord three times in measure 33; on beat one (D half-diminished seventh), beat two (G minor seventh), and on the last eighth note of the bar (C dominant seventh). A seventh chord is also formed on the second half of beat two in measure 34 (E half-diminished seventh). The other harmonies created by the combination of four voices in this passage are not as clearly defined and thus the chords here can be described as triads with one pitch added.

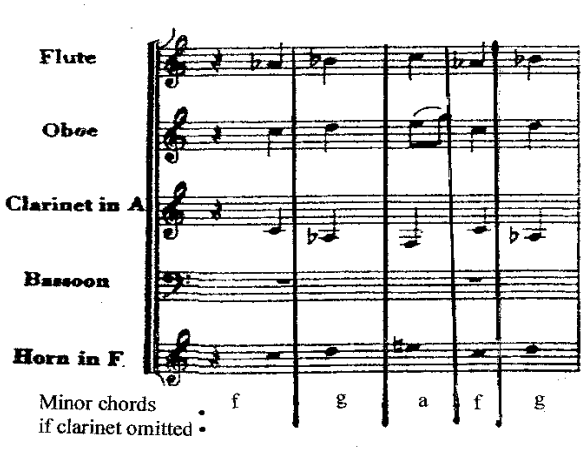
A dialogue between 6/8 and 3/4 is established from measures 36-38 as a unison sixteenth-note flourish followed by an eighth-note descending D minor triad in the flute and bassoon parts of measure 36 firmly reestablish 6/8 for one bar, but in measure 37 quarter notes throughout the parts create a measure of 3/4. In this instance, the flute, oboe, and French horn parts combine to form G diminished seventh chords on beats one and three, and an F minor triad on beat two. Introducing the clarinet line into these chords creates G dominant seventh chords on beats one and three, and the F major chord on beat two is made raucous by the clarinet's G-sharp which creates a simultaneous F major and minor chord. There is a return to 6/8 affirming material throughout the parts in measure 38 including a flourish in the flute and oboe imitative of measure 36, although in this instance the instruments are in thirds.

A homophonic texture returns with the French horn's two-bar theme in measures 39-40. The two-bar oboe melody in measures 41-42 begins with the same melodic motive as in measure 28, this time down a sixth, and the oboe melody in measure 42 is akin to an antiphonal call. Responding to that call, the flute and bassoon flourishes from measure 36 reappear in measure 43, the flute's material being an exact repetition of measure 36 while

the bassoon's material is transposed down a third. Both parts combine to create a B seventh chord in the second half of the measure.

Measure 44 in 3/4 commences with a quarter rest followed by two quarter notes, the metric ambiguity intensified by the lack of a downbeat. The rising stepwise contour of the melody in the first three pitches in the flute, oboe, and French horn are reminiscent of the opening melody of ***B*** in measure 28 (see example 3.15). This passage is constructed of triads if the clarinet part is omitted; measure 44 would contain F minor and G minor chords on beats two and three respectively, and measure 45 would contain A minor, F minor, and G minor chords on beats one through three. Although reassessing the same chords with the addition of the clarinet's pitches identifies a G minor seventh chord on beat three of both measures, the sonority of the F minor chord on beat two of both measures becomes dissonant because of the presence of A naturals. This simultaneity of both F major and minor triads was adumbrated in measure 38.

Example 3.15. *Two Sketches*, "Pastoral," mm. 44-45. Flute, oboe, and horn lines begin similarly to opening of **B**



The only *forte* in this entire movement is marked for the entire quintet at the reestablishment of 6/8 in measures 46-48. In measure 46, the figure in the flute in the first half of the measure is the same motive it had in measure 21, the first point in this movement at which there was a return to 6/8 from a metric modulation, this time the motive is transposed down a half-step. The flute's motive from measure 21 is transposed up a whole step in the oboe in measure 46 and the melodic material in measures 46-48 is presented in the flute and oboe lines in thirds. The motive from the second half of measure 46 to the first half of measure 47 consists of the opening three notes of the primary theme, transposed and repeated. In measures 46-47 the flute and oboe lines descend a twelfth stepwise to a diminuendo in the second half of measure 47. Measure 48 contains transitional material and the flute and oboe parts can be seen as an intervallically expanded imitation of the melody from measure 28.

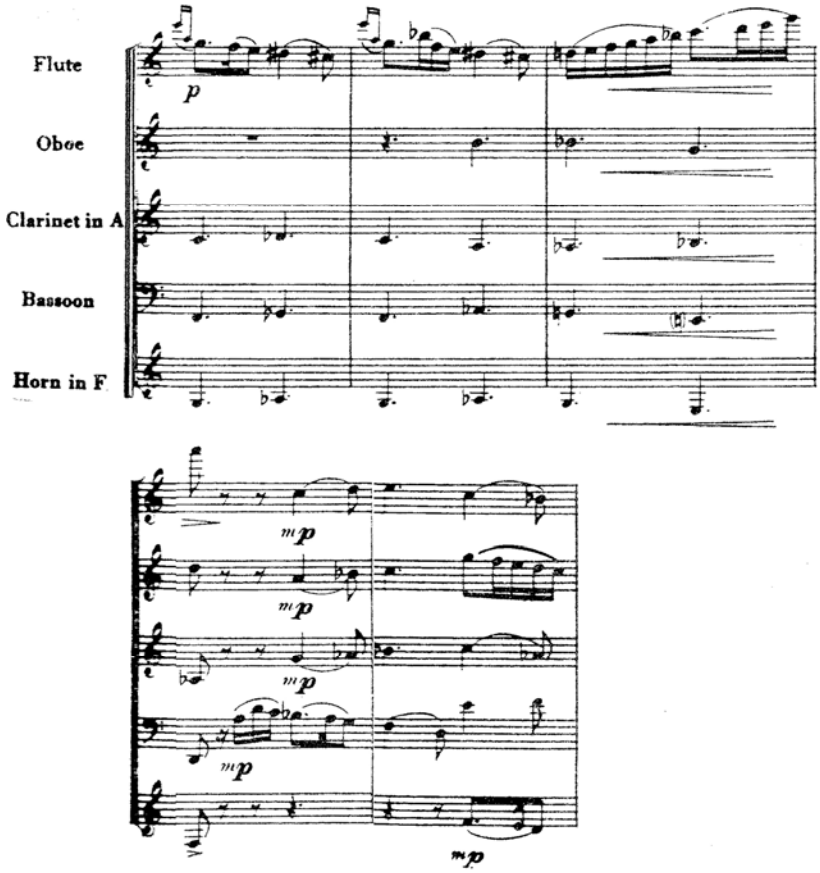
The A^1 section begins in measures 49-54 with repetition of the melodic pitches from the opening of the movement up an octave and voiced differently with different accompaniments rhythmically and harmonically. Another characteristic of A^1 is that the durations of the accompaniment notes are longer, creating continuous harmony. The harmonies in these five measures are comprised of non-traditional chords, and although there is an absence of conventional chord progressions, the pitches here remain within the confines of the A major scale in a manner similar to the beginning of the movement.

Measure 55 begins with the material from measure 7 transposed up a half-step, but at the midpoint of the measure the transposition changes to that of a half-step down from the comparable material in measure 7 (see example 3.16). In measure 56 the

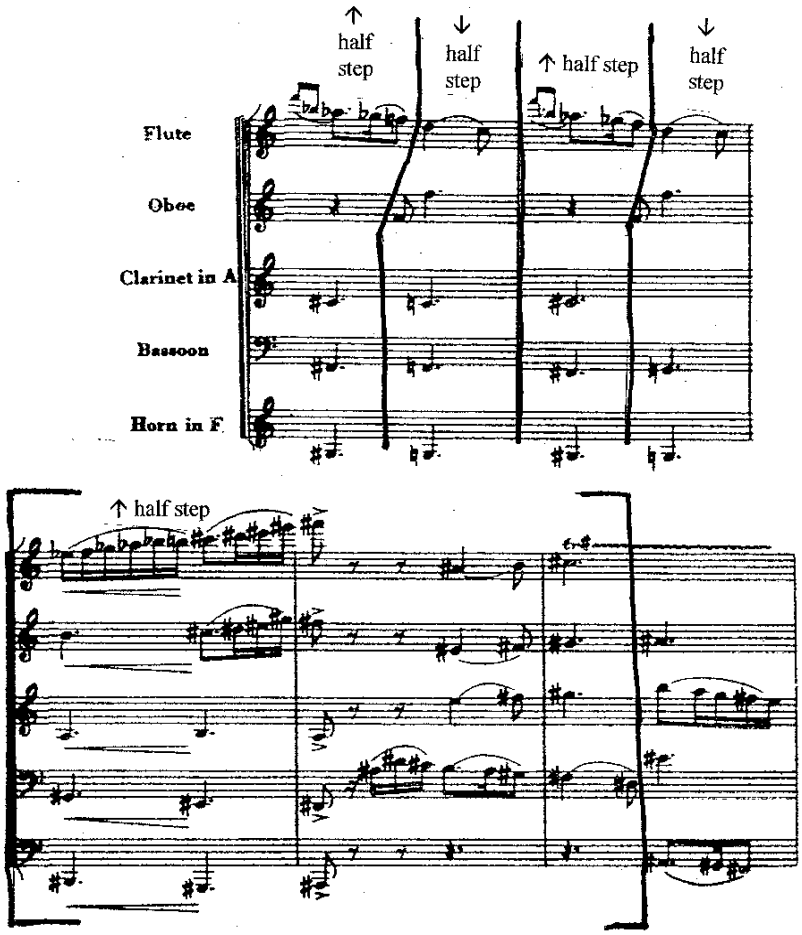
material is like that from measure 8 transposed up a half-step in the first half of the measure and down a half-step in the second half. From measure 57 to the middle of measure 59 the material is transposed exactly up a minor second from that in measures 9,10, and the first half of 11.

Example 3.16a, and b. *Two Sketches*, "Pastoral," mm. 7-11 and mm. 55-59.

a. mm. 7-11.



b. mm. 55-59. Compared to mm. 7-11:



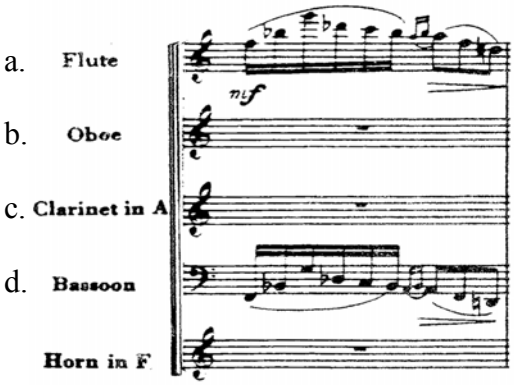
he texture of measure 57 differs from that of measure 9 because from beats three to six of the later measure the oboe doubles the flute at the octave below. In this instance the climax of the run, the downbeat of measure 58, contains a B major seventh chord. Measures 58-59 do not contain clear chord progressions but pitches can be identified within the chord of F-sharp major. The material in measure 59 deviates from that of measure 11 due to the trill on the downbeat in the flute part. That C-sharp trill is passed

to the clarinet in measures 60-62 and serves as a bridge to the next section, a reiteration of the material from measures 33-35 transposed up a minor second with the C-sharp trill added.

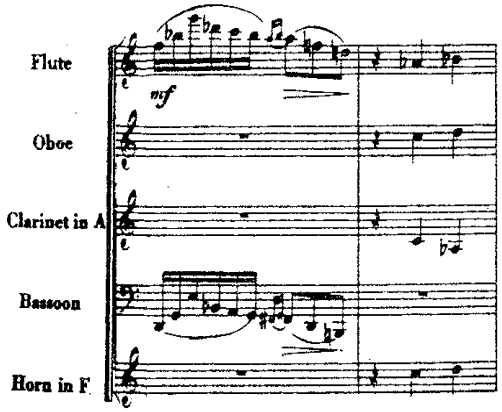
The flute and oboe parts in the first half of measure 63 begin like that of the flute in measures 36 and 43 (see example 3.17), transposed up a minor second, and in the second half of the measure they are the same as in the earlier measures. The clarinet and bassoon parts throughout measure 63 contain the same material as the flute and bassoon parts in measure 36 transposed down a half-step except for the fourth sixteenth note of the bar which would be a C-natural (as opposed to the C-sharp in the score) if the transposition was exact throughout. A hypothesis to explain this lone break with the transposition is that with the C-sharp, all parts of the measure conform to the key signature of A major, the opening key of the movement.

Example 3.17 a, b, and c. *Two Sketches*, "Pastoral," mm. 36, 43-44 and mm. 63-64.

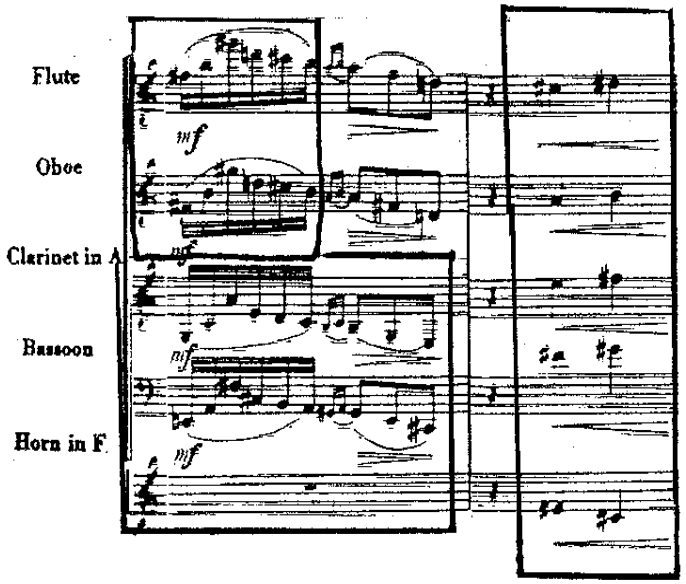
a. m36



b. mm43-44



c. mm.63-64: The flute and oboe in the first half of measure 63 transpose the material from measures 36 and 43 up a half step. The clarinet and bassoon in measure 63 transpose the material from measure 36 down a half step (except for the c-sharp) and measure 64 uses the material from measure 44 up a half step in the whole ensemble.



Measure 64 utilizes the same material as that of measure 44 though transposed up a half-step in each part. The melodic motive in the flute in the first half of measure 65 leaps to B7 (the highest pitch in the movement) on beat three of the measure and imitates those from measures 9 and 57 which were stepwise figures reaching A7 and A-sharp7 respectively. The flute's motive in the second half of the measure imitates the initial motive of the opening theme, although the intervals are expanded. The pitch E is emphasized on the strong beats of this measure and in measure 66 the top three parts and the final eighth note in the French horn are reiterations of measure 26, transposed up an augmented fourth.

The *coda* begins in measure 68 and contains material from both the ***A*** and ***B*** sections; starting on beat one the clarinet part has the same theme as the French horn from measure 30, and the bassoon has the opening theme of the movement, both previous sections of the movement being in A major. This movement draws to a close with a diminuendo from *piano* and concludes with an open fifth (A→E) in the parts.

By consulting the orchestral, piano, and quintet versions of this movement two misprints can be identified. First it must be noted that there is a misprint in the quintet score and that the French horn part in measures 56-59 should be in treble clef. Second, by the same methods I have determined that in the piano part, the quarter-note G on beats 4-5 of measure 61 should be notated as a G-sharp. There is a G-sharp tied into this measure and the sharp appearing in the orchestral and quintet parts makes this clear.

Chapter Four: *Quintette pour Instruments à vent*, op. 443

"In Milhaud's case it seems as if there has been a conscious effort to remove all traces of [that] pain from the music. This results in a kind of music that is as deceptively simple in manner as it is complex in detail (and his later music gets increasingly so)"

"when a new musical idiom caught his ear he dropped the old ones. The strongest ethnic flavor of the last works is Provençal, a return to the land of his birth, but the experimental side of those works (Suite de Quatrains, Musique pour Ars Nova, the last wind quintet) is much more in evidence"[111]

The above statements about Milhaud's music were made by Milhaud's former student William Bolcom three years after his teacher's passing. The simplicity and complexity as well as degrees of accessibility and difficulty of Milhaud's last opus will be addressed within the context of an analysis and discussion of the composer's final published work, *Quintette pour Instruments à vent*, op. 443.

This wind quintet was completed in Geneva. The score, dated September 13, 1973, bears a dedication to his wife, Madeleine Milhaud, in honor of "fifty happy years" [of

[111] William Bolcom, "Reminiscences of Darius Milhaud," *Musical Newsletter* 7, no. 3 (summer 1977): 3-11.

marriage].[112] The work was premiered in 1975 in Avignon by *Quintette à vent d' Avignon* and is in three movements: "Gai", "Lent", and "Allègre". The harmonic language in this work can be described as pandiatonic polytonality as individual melodic lines and fragments of lines are often diatonic; if there were key signatures for each of the instruments they would reflect the different keys of each part and might change frequently in each of those parts. As there are no "keys" to identify in this piece, any further discussion of harmonic implications is relegated to later in this chapter.

"Gai" in 4/4 is in a nearly symmetrical ***ABCD B^{1}D^{1}C^{1}A^1*** form with a *coda* in the last four bars (see table 4.1). In the vast majority of cases, material in the second half of the movement repeats the same named pitches from each section's initial appearance, but with the addition and removal of accidentals. There are exceptions; for example, the C in the French horn in measure 4 is changed to a B-flat in the same material's return in measure 86. What follows is a discussion of each of the initial sections of this movement, the coda, and any significant alterations occurring in the material within the recapitulation.

Table 4.1

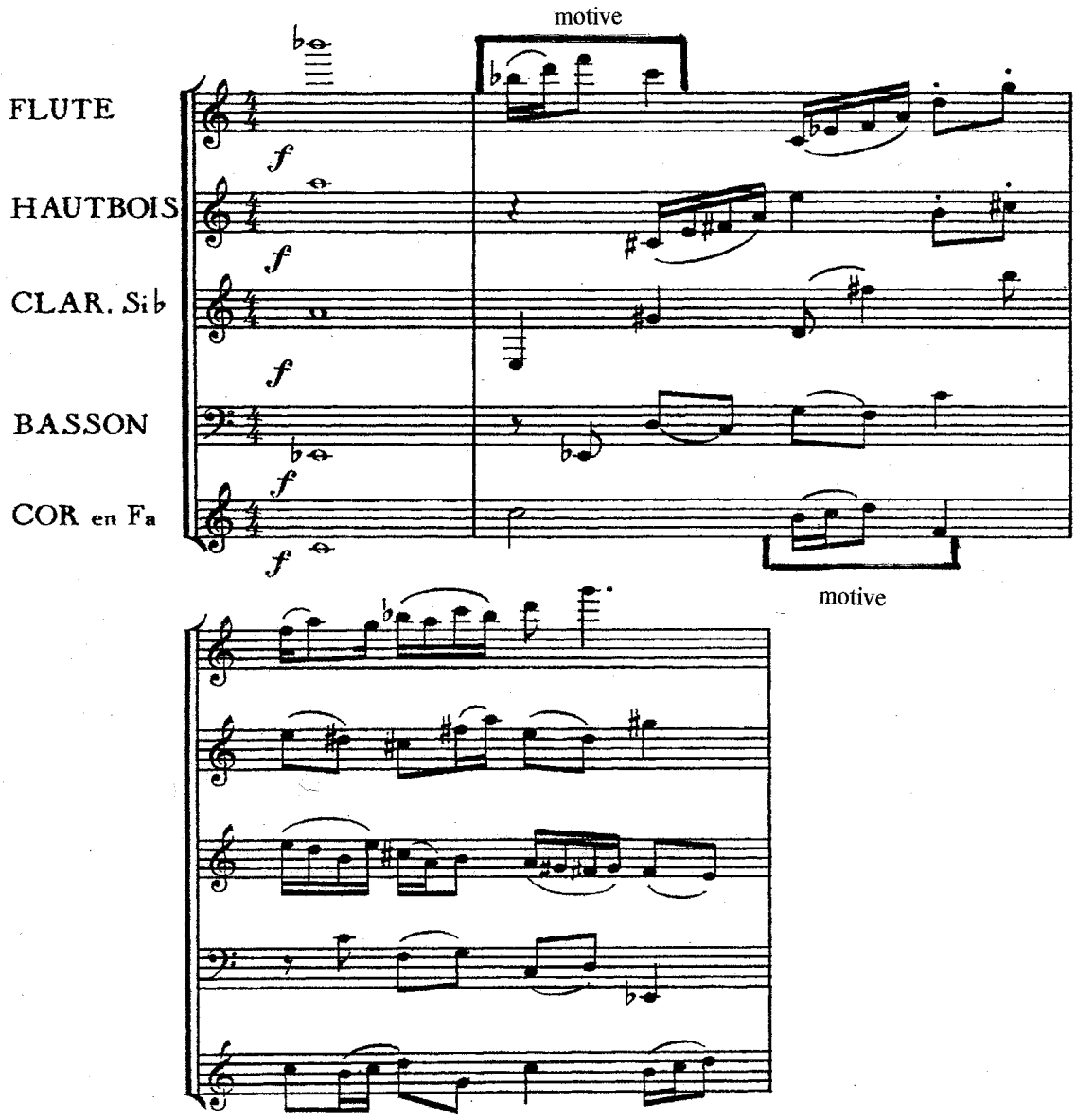
Form of "Gai"

A Measures 1-13	***B*** Measures 14-24	***C*** Measures 25-36	***D*** Measures 37-48
B^1 Measures 49-59	***D^1*** Measures 60-71	***C^1*** Measures 72-83	***A^1*** Measures 84-95
Coda Measures 96-99			

[112] "Commande de l'État el dédié à Madeleine avec cinquante ans de bonheur"

The opening section ***A*** can be divided into two phrases; the first from measure 2 to measure 9, and the second from measure 10 to measure 13. The opening *forte* chord spread out over the extreme of the woodwind quintet's range is followed by a joyous melody sounded in the flute amidst a dense texture of the full ensemble (see example 4.1). This opening line exploits the upper regions of the flute's range and is supported by active lines in all the lower parts, the oboe and clarinet in particular. Because all of the parts are active and there is no instance of tiered dynamics throughout the individual instruments in this movement, the melody can be difficult to differentiate throughout "Gai".

Example 4.1. *Quintette pour Instruments à vent*, "Gai," m. 1-3.

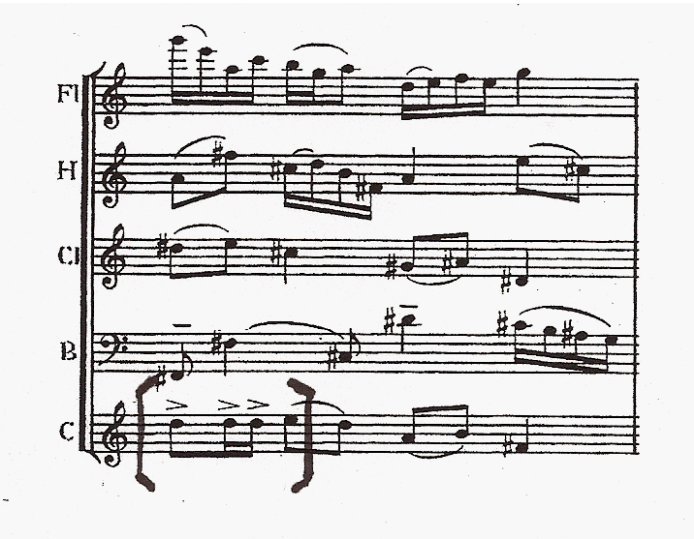


Motives used in the rest of the movement are introduced and subject to imitation in section ***A***. For example, the figure of two ascending sixteenth notes followed by an eighth note and then a quarter note, with which the flute begins measure 2, is immediately imitated by the French horn later in the same measure. Another prominent

rhythmic motive in this movement that is introduced in this section is the military call of the French horn in measure 7 consisting of an accented eighth note followed by two accented sixteenth notes and then another eighth or sixteenth note (see example 4.2).

Example 4.2. *Quintette pour Instruments à vent*, "Gai," m. 7.

Militaristic call motive in the French horn



The melody of the first ten measures is punctuated by emphasized pitches in the high register of the flute line: the syncopated G6 in measure 3, syncopated A in measure 5, the accented D-sharp6 in measure 6, and the D6 at the end of measure 8 from which the line descends and diminuendos into measure 10. The second phrase of Section ***A*** begins at measure 10 and a quieter and more playful mood is evoked by means of the thinner texture and *piano* marking. The French horn is silent and the overall range of pitches is less extreme, the flute melody being two octaves lower than in the previous

section. Section ***A*** concludes with a crescendo to *mezzo forte* at the beginning of section ***B*** at measure 14.

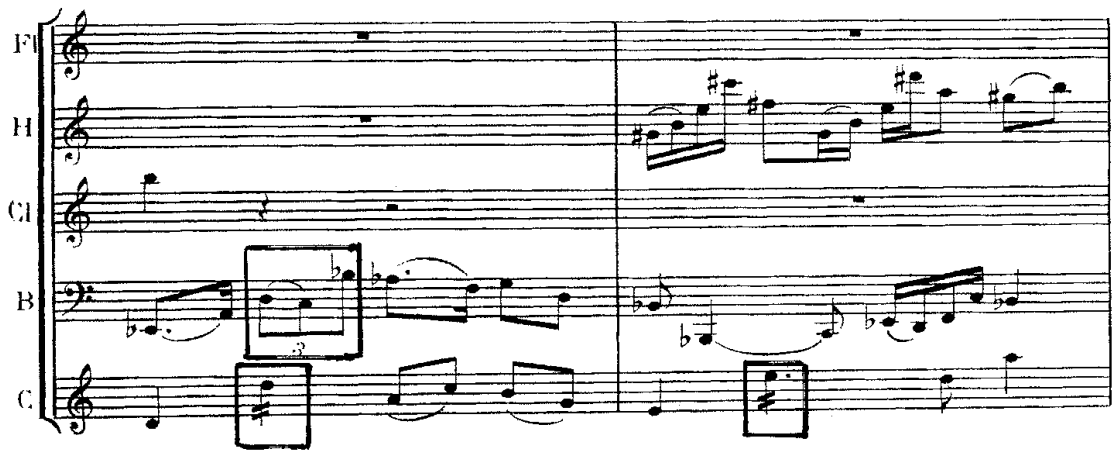
The texture becomes more flowing as section ***B*** commences in measures 14-16 due largely to the slurring of the flute's arching melody, which also contains sixteenth notes only on beat three of measure 14, a rare respite from the angular fragmented leaps of short duration which dominate this movement. The figure of a dotted eighth note followed by a sixteenth note is introduced by the clarinet in measure 14 and is present in the more flowing sections of this movement.

Measure 17 in the bassoon part commences with an imitation of the clarinet's rhythmic figure of a dotted eighth note followed by a sixteenth note, and on beat two an eighth-note triplet figure followed by another dotted eighth and then sixteenth- note figure. In this movement triplets are employed sparingly and are present only in contrast to duple figures at transitional points[113]. There is only one other instance of eighth-note triplet figures before the recapitulation of this movement; it occurs in measure 46 on all four beats of the measure in the oboe. The bassoon's triplet in measure 17 is juxtaposed with a flutter-tongued quarter note in the French horn part and there is a flutter-tongued note on the second beat of the French horn part in measure 18, a reiteration of the pitch from the first beat repeated an octave higher (see example 4.3).

[113] The bassoon has a triplet figure on beat two of m. 17 and the return of the same material in m. 52, the oboe has a triplet figure on all four beats of m. 46 and m. 69, and the clarinet has triplets on beats three and four of m. 98. The flute and French horn parts do not contain any triplets in this movement.

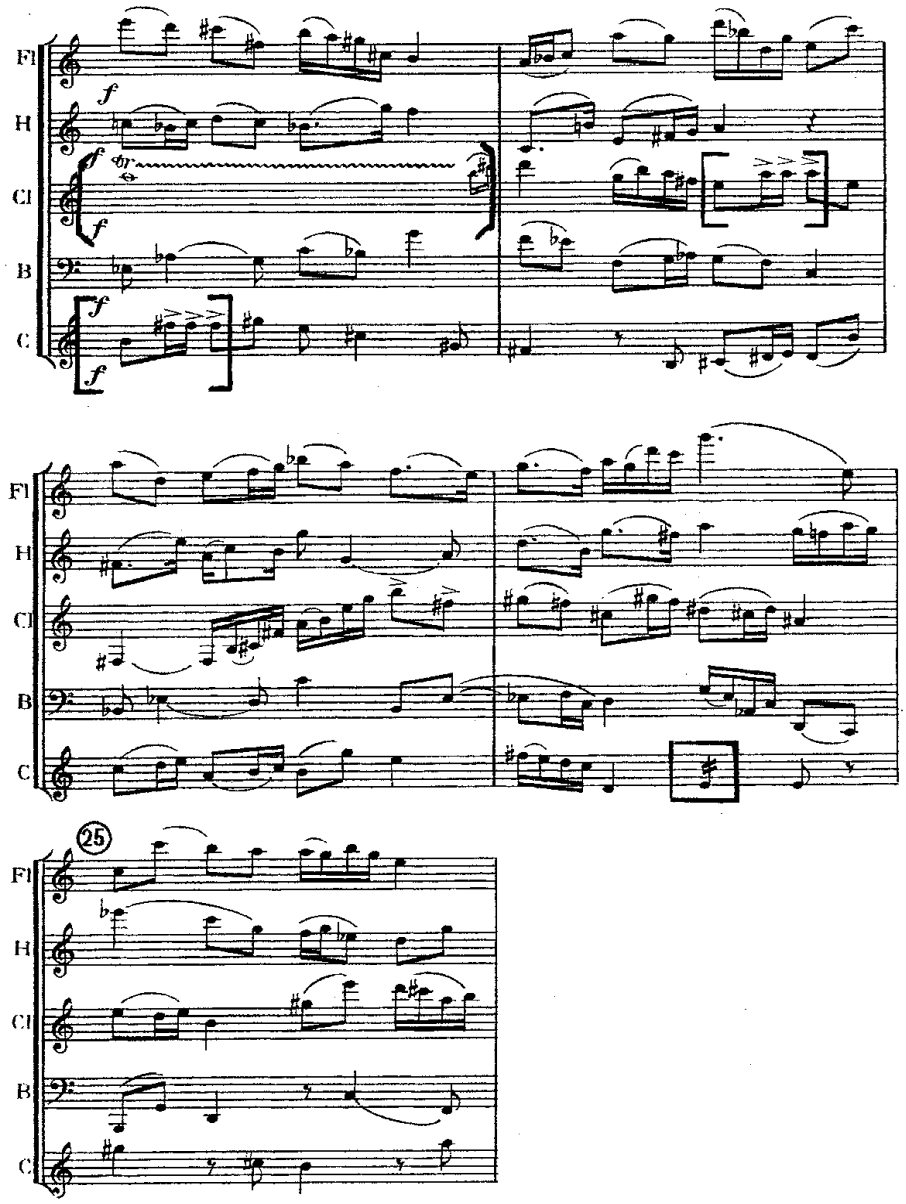
Example 4.3. *Quintette pour Instruments à vent*, "Gai," mm. 17-18.

Eighth-note triplet and flutter-tonguing



The two-bar oboe melody at measure 18 begins a four-bar phrase that follows the same melodic contour as the preceding bassoon idea, but its duple emphasis through melodic leaps and articulation makes it characteristically more emphatic. Because it is in a low range and below the oboe, the flute's addition to the texture is almost unnoticeable as measure 20 commences. The flute line can be heard prominently by mid-measure with a high G-sharp6, from which the line descends to measure 22 and the melody line then begins the final ascent of this section. In the full texture from measure 21 onwards there are some dramatic aspects in the closing of section ***B*** that assist in evoking the opposite aesthetic to the calm repose of the opening of this section (see example 4.4); the *forte* marking and clarinet trill in measure 21, the accented military call motive from both beats one to two in the French horn in measure 21 and in the clarinet from beats three to four in measure 22, and the flutter-tonguing in the French horn on the first of two beats sounding A3, beat three of measure 24.

Example 4.4. *Quintette pour Instruments à vent*, "Gai," mm. 21-25. There are dramatic effects in this closing section.



As section ***C*** begins in measure 25 the oboe replies to the flute's G6 in measure 24 with the highest sounding pitch in that measure, E-flat6. In the first measure of ***D^1***

(measure 60) the flute part contains the same G that it had one measure before at the close of $\boldsymbol{B^1}$, creating a smoother transition between the latter two sections.

Like the beginning of this movement the opening of this section abounds with imitation. Section ***C*** consists of a four-bar phrase, followed by another four-bar phrase (which concludes with a flute trill), and a final four-bar phrase in which the military call motive is sounded by the flute in measure 34 and repeated by the horn in measure 35. The phrase ends dramatically in measure 36 as the French horn has a flutter-tongued E5 which crescendos as the rest of the ensemble is marked diminuendo. In this instance flutter tonguing is used in the same capacity as trills: to increase dramatic tension, especially at points of transition.

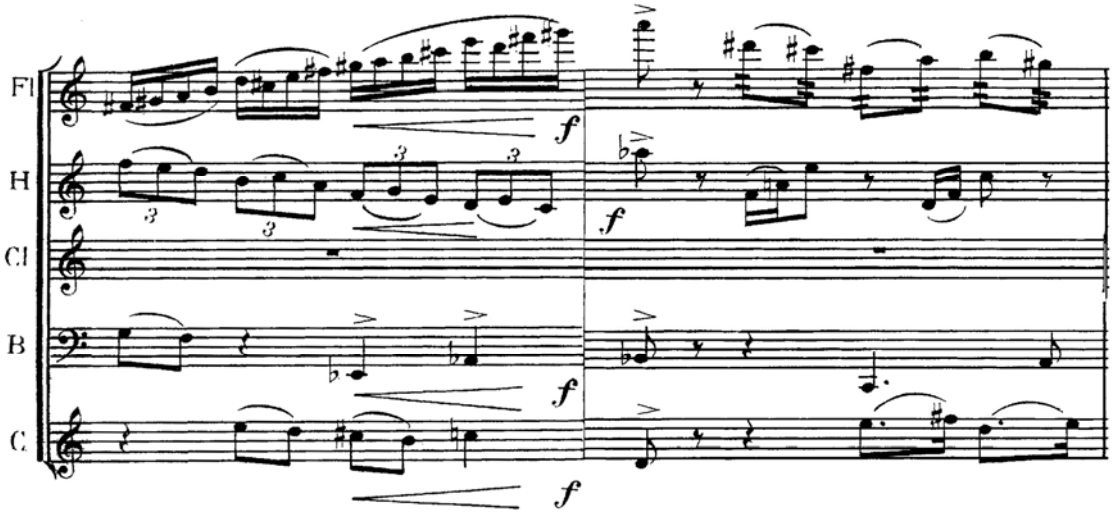
Section ***D*** then begins on the downbeat of measure 37 employing a similarly intimate and playful effect as was first introduced in measure 10 (also marked *piano*). This atmosphere is produced by a combination of less activity, due to longer rhythmic figures used throughout the ensemble, and phrasing that emphasizes each individual beat of the measure and contains leaps within those beats. This final section of new material consists of three four-bar phrases, the first phrase being from measures 37-40 where the flute carries the melody and is thinly accompanied by the three lowest voices. Measures 41-44 constitute the next phrase in which the oboe melody is akin to its melody from measure18 although tighter in intervallic range, and its contrapuntal accompaniment, primarily in the clarinet with French horn lacings, is also similar to the earlier material.

Cross rhythms created by the flute line ascending in sixteenth notes as the oboe descends in triplets in measure 46 play a pivotal role in building momentum to the apex of this movement's exposition (see example 4.5). This rhythmic technique, employed by

Milhaud throughout this work, can be seen in his other quintets at the end of dramatic sections. In measure 47 the composer also exploits the technique of flutter tonguing; this dramatic effect in the flute part is met with dotted eighth followed by sixteenth-note figures in the horn. These figures can be seen as serving two purposes: they are reminiscent of the transitional solo in the bassoon in measure 17, which also was juxtaposed with flutter tonguing, and they also adumbrate the opening of the clarinet's accompaniment line in the recapitulation that commences with $\boldsymbol{B^1}$ in measure 49. Since the material in sections $\boldsymbol{A^1B^1C^1}$ and $\boldsymbol{D^1}$ appears primarily to deviate from ***ABC*** and ***D*** with only minimal alterations of accidentals, the most substantive elements introduced from measures 49-95 are the transitions created by the differently ordered sections.

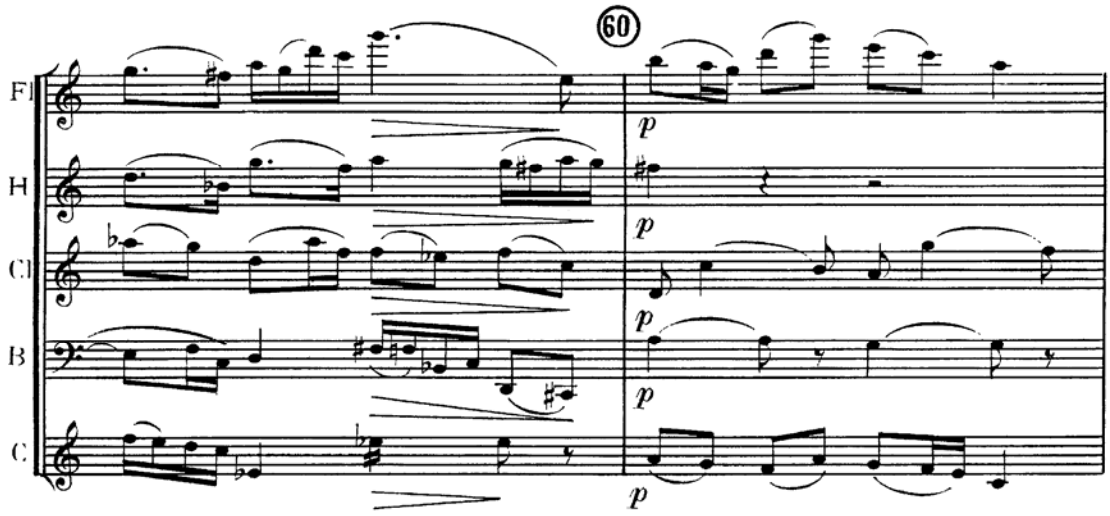
Example 4.5. *Quintette pour Instruments à vent*, "Gai," mm. 46-47.

Cross-rhythms are created by sixteenth notes in the flute against triplets in the clarinet.



In both their original appearance and in their subsequent reappearance, each section is clearly delineated and independent of that which it precedes and follows, and with no discernible method by which each is linked, the effect can be jarringly haphazard. Measure 95 consists of transitional material linking $\mathbf{A^1}$ to the coda. The only instance of a slur possibly extending beyond the end of one of the sections is found in measures 95-96, where in both the oboe and clarinet parts there are quarter notes slurred from this last measure of $\boldsymbol{A^1}$ into the *coda*. This example does not necessarily negate the independence of each structural component in the form of this movement; due to its brevity the *coda* may be viewed as a short phrase extension of $\boldsymbol{A^1}$**.** In contrast to the writing within sections, structural clarity supersedes smooth voice leading in the transitions between sections and the voice leading within each individual part is not uniform either in the size of intervals or direction of the line when the transitions between the sections are examined. The only instance of a clear pattern in the voice-leading is found by a comparison of the voice-leading between measures 24-25 (the last measure of ***B*** and the first measure of ***C***) and measures 59-60 (the last measure of $\boldsymbol{B^1}$ and the first measure of $\boldsymbol{D^1}$); each line that descended intervallically from measure 24-25 ascended from 59-60 and vice-versa (see examples 4.4 and 4.6).

Example 4.6. *Quintette pour Instruments à vent*, "Gai," mm. 59-60. Compare to mm24-25.



Section ***A*^{1}** starts in measure 84 and is in the same pitch range as section ***A*** until measure 93 wherein the melodic material in the flute and oboe is written one octave higher than that of corresponding measure 11 and the higher registers increase dynamism through the final seven bars of the movement. Measure 95 is a transition to the *coda* in which strongly emphasized pitches act as anchors in the uppermost range of the flute. In the penultimate measure there are not only triplets in the clarinet, but they are against the ascending flute melody which reaches the highest note of the movement, C7, followed by an eighth-note silence in all parts punctuating the final chord in a more comfortable range.

"Lent" is comprised of the following sections: ***ABC DA*^{1}*C*^{1}*B*^{1}**, in which ***A*** is preceded by a four-measure introduction that is mirrored in the *coda*, and section ***D*** is a *chorale*, which is labeled by the composer. Although the following discussion will focus on this seven-part form, the overall larger-scale form is ternary, **ABA**^{1}, with **A** comprising sections ***ABC***, **B** the *chorale* labeled ***D*** above, and **A**^{1} presenting its section reordered (see table 4.2). Meter is also a prominent structural element of "Lent"; in the

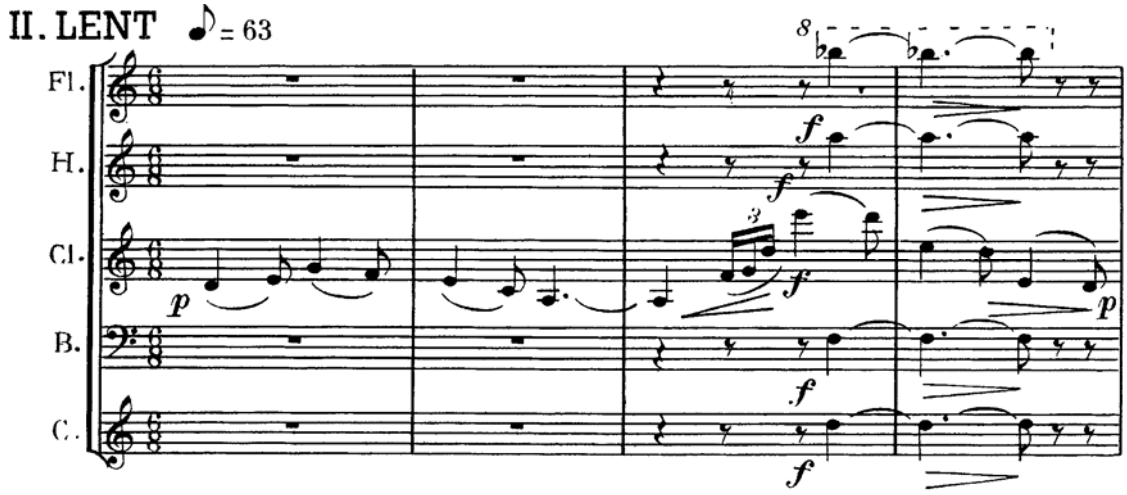
large-scale ternary analysis of this movement, **A** is in 6/8, **B** (the *chorale*) is in 4/4, and **A^{1}** is in 5/8. The introduction of this movement begins with a somber clarinet solo marked *piano* whose melody follows an arch pattern comprised of three repetitions of a quarter note slurred to an eighth note in the first measure and a half (from C4 up to F4 back down to G3) and in measure 3 there is a sizable ascent by sixteenth-note triplets to a *forte* F-sharp6 in measure 3, joined by the rest of the ensemble in a *forte* chord a bar later (see example 4.7).

Table 4.2

Form of "Lent"

A	***B "Chorale"***	***A^{1}***
Measures 1-29	Measures 30-60	Measures 47-77
[*Introduction* Measures 1-4]	*Transition* Measures 30-32	**a^{1}.** Measures 47-54
a. Measures 5-12	**d.** *Chorale* Measures 33-45	**c^{1}.** Measures 55-62
b. Measures 13-21	a. Measures 33-36	**b^{1}.** Measures 63-71
c. Measures 22-29	b. Measures 37-41	*Transition* Measures 72-73
	a^{1}. Measures 42-45	[*Coda* Measures 74-77]
	Transition Measure 46	

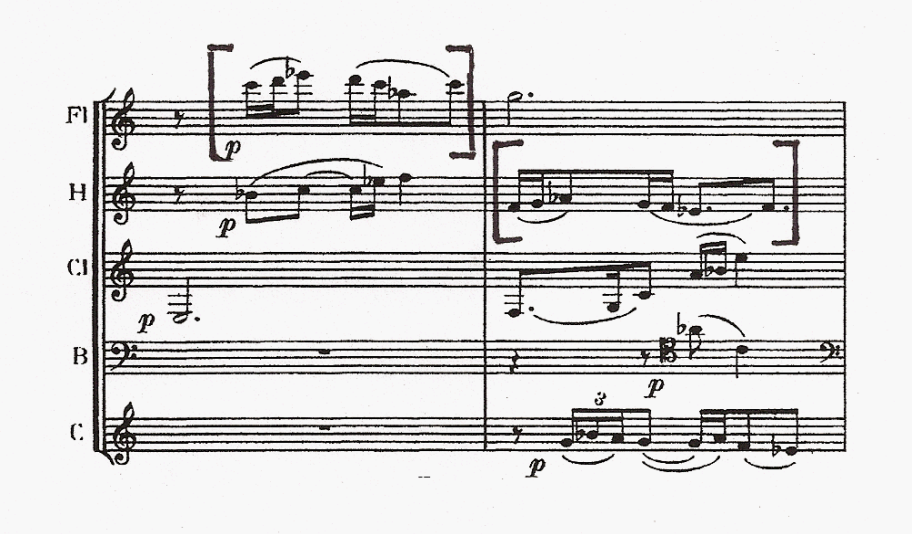
Example 4.7. *Quintette pour Instruments à vent*, "Lent," mm. 1-4.



Section ***A*** of this sparsely-textured movement commences with a calm flute solo in measure 5 which consists of a six-note motive comprised of two sixteenth notes ascending to an eighth note and immediately followed by one beat of the same rhythmic figures in descent. This flute line is echoed a twelfth below by the oboe in measure 6, intimating the fugal texture that is to pervade this movement (see example 4.8). The melodic motive resembles somewhat that of the clarinet in the first two bars and is prominent throughout this movement. The sixteenth-note triplet rhythmic motive present in measure 3 of the clarinet introduction is found in the French horn part in measure 6; interspersed throughout this section, this figure is heard in the horn on the downbeat of measure 8 and is then imitated at the midpoint of the bar by the bassoon and flute, assuring that this slow movement does not lack motion. Sixteenth-note triplets are present again in the oboe part on the downbeat of measure 9 and at the measure's midpoint, and then in the bassoon part a beat later. On the first beat of measure 10 this figure is presented by the bassoon and echoed by the oboe at the midpoint of the bar.

Example 4.8. *Quintette pour Instruments à vent*, "Lent," mm. 5-6.

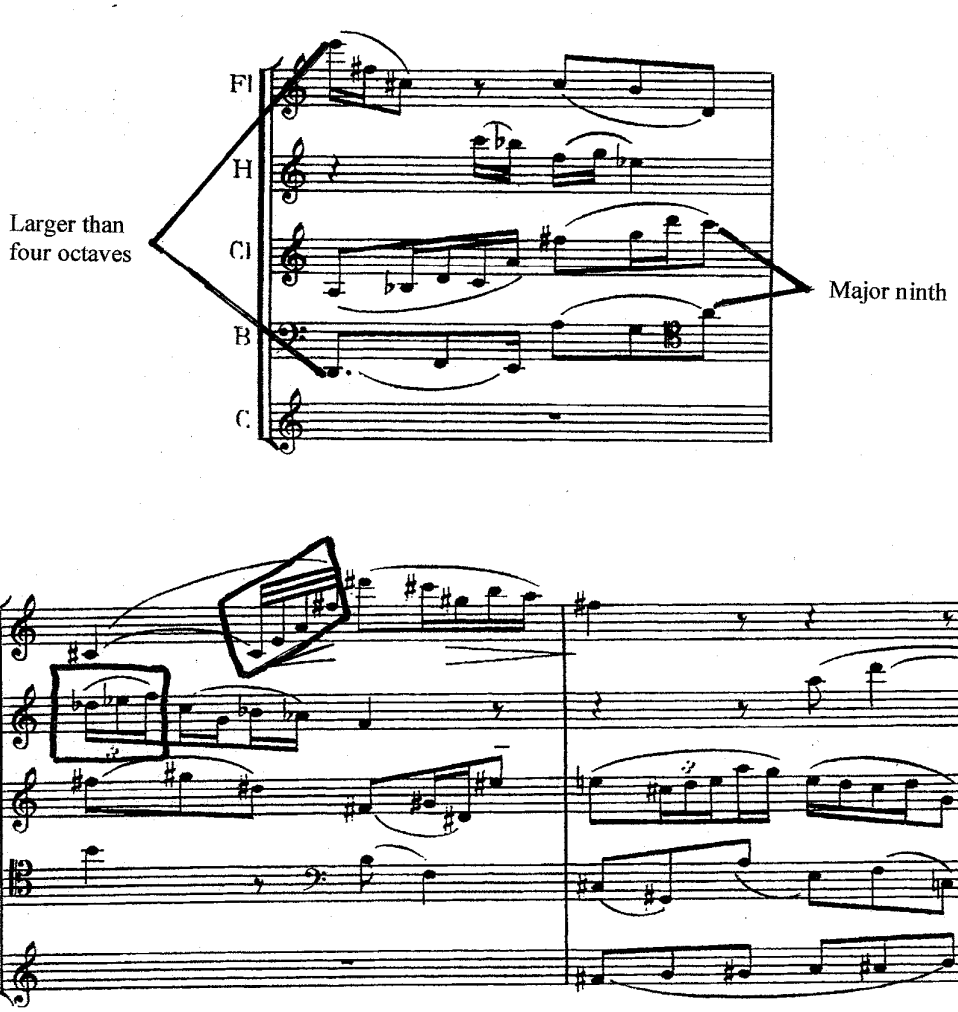
The flute in measure 5 is echoed by the oboe in measure 6 creating a fugue-like texture.



Measure 11 does not include the sixteenth-note triplet figure but instead this penultimate bar of the section is constructed by means of contracting the range of the ensemble through leaping duple figures in contrary motion in the flute on beat one and the clarinet on beat five (see example 4.9). Measure 11 begins with a span of over four octaves between the bassoon on D2 and the flute with E6, but by the measure's end this gap is narrowed to a major ninth between the bassoon line with C5 and the clarinet with B6. In measure 12 the sixteenth-note triplets in the oboe and thirty-second notes in the flute result in rhythmic acceleration building up to the flute motive, consisting of four sixteenth notes followed by a quarter note, closing this tranquil section.

Example 4.9. *Quintette pour Instruments à vent*, "Lent," mm. 11-13.

There is both a contraction of the range of the ensemble in measure 11 and rhythmic acceleration in measure 12.



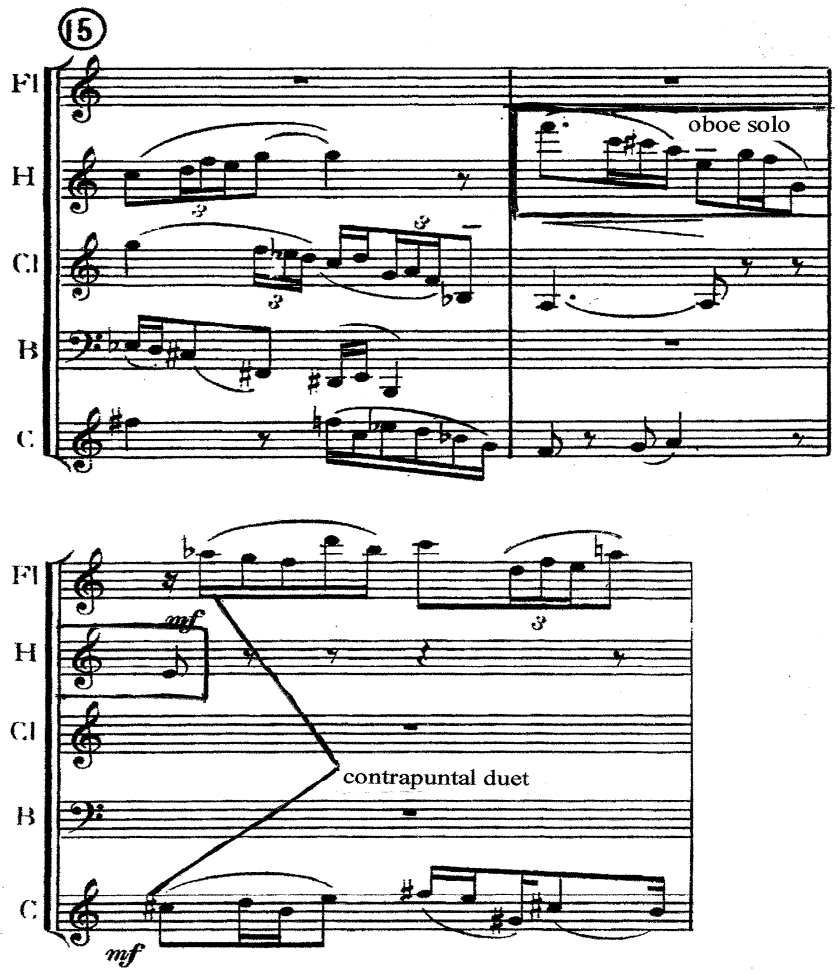
In the first measure of section ***B*** the clarinet has a figure of four sixteenth notes followed by an eighth note. It is the rhythmic retrograde of the flute's material closing the previous measure and set here against an oboe solo in the second half of measure13. The

rhythmic motive of four sixteenth notes either preceded or followed by an eighth note is prominent in this section; other examples are found in measure 18 in the French horn, measure 20 in the clarinet, and in the first half of measure 21 in a partial representation of the motive in the oboe, which is completed in the French horn. In measure 15, the sixteenth-note triplet figure returns on beat two in the oboe and on beats three and five in the clarinet part (the only occurrence of this figure in section ***B*** that does not take place on the second beat of the measure).

A clear change in texture occurs with the oboe solo in measure16, which serves as a bridge to the polyphonic duet between the flute and syncopated horn in measure17 (see example 4.10). Syncopated rising rhythmic figures in the bassoon enrich the texture from measures18 to 19 and as the individual instruments enter the texture in various rhythms, measures 19 to 20 serve as a climax to this section. In measure 21 all five parts contain regular duple rhythms for the first time in this movement and a homophonic texture is created that contrasts with the overall polyphonic effect of the material up to this point. Measure 21 concludes with a diminuendo throughout the ensemble, contributing to a clear break at the end of measure 21 as section ***C*** begins on the downbeat of measure 22.

Example 4.10. *Quintette pour Instruments à vent*, "Lent," mm. 15-17.

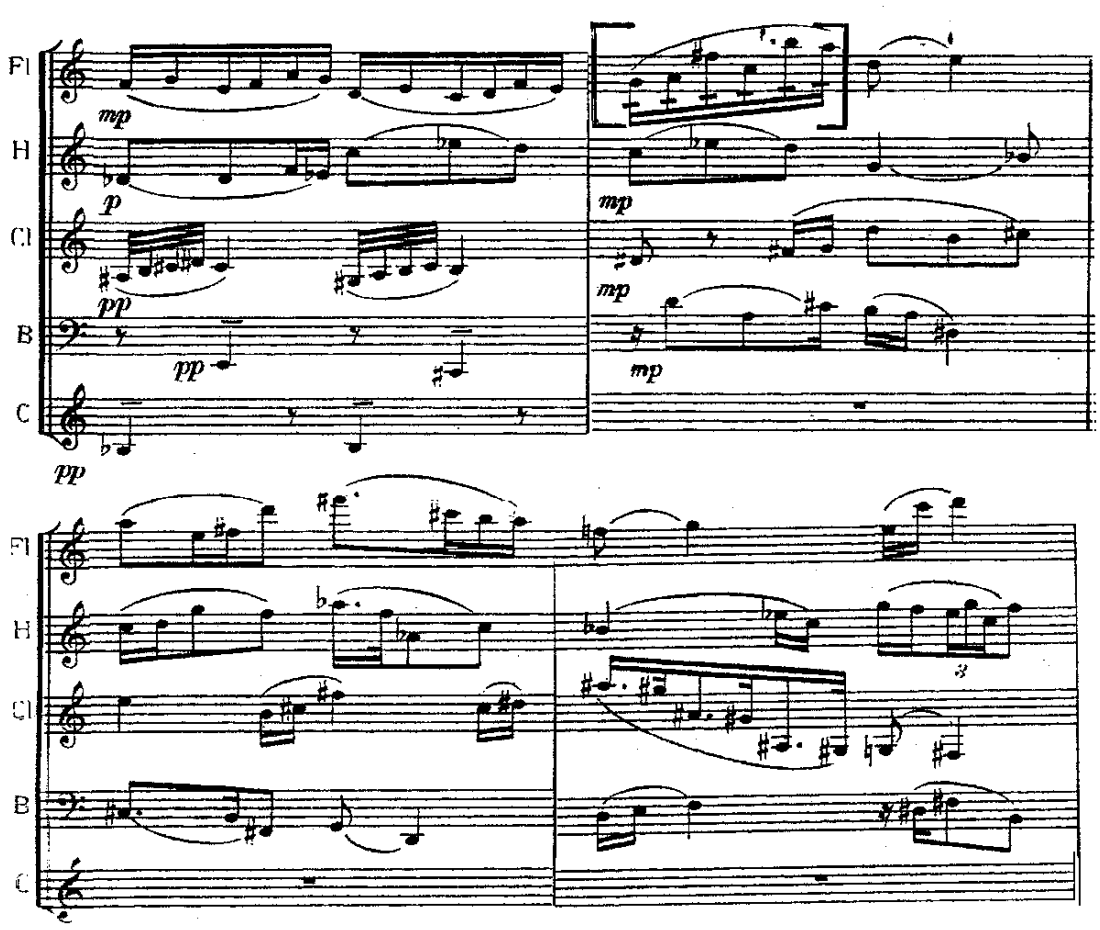
The oboe solo in measure 16 is transitional to the contrapuntal duet between the flute and French horn in measure 17.



Of great interest is that measure 22 contains one of the only two instances of tiered dynamic markings within this movement (see example 4.11); here the flute line is marked *mezzo piano*, the oboe is marked *piano*, and *pianissimo* is written in the clarinet, bassoon, and French horn parts. This dynamic differentiation persists only until measure

23 where all the parts are marked *mezzo piano*. The other instance of this occurs at measure 53 where the French horn is marked *pianissimo* against *piano* in the four other parts; interestingly, this persists until the material from measure 23 returns as C^1 in measure 55, where all the parts are marked *mezzo piano*. Dynamic hierarchy is an anomaly within this quintet as a whole as it does not occur at all in Gai and is found only twice in Allègre.[114]

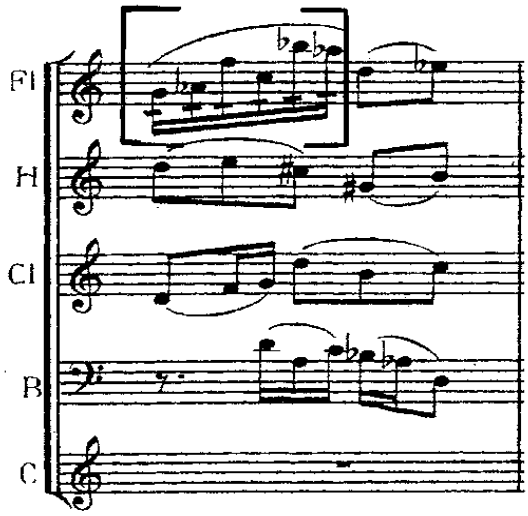
Example 4.11. *Quintette pour Instruments à vent*, "Lent," mm. 22-25.



[114] This occurs for one bar in measure 36 and in a more prolonged passage near the conclusion of the movement from measures 101-13.

Example 4.12. *Quintette pour Instruments à vent*, "Lent," m. 56.

Flutter-tonguing in the flute part



Flutter tonguing in this movement is present only in the flute part in the first three beats of measure 23 and in the return of the same material in measure 56 (see examples 4.11 and 4.12). By the second beat of measure 23 the four parts present contain pitches that fit within an octave. This is one of the exceptions to the characteristically sparse texture of this movement due largely to the wide range of pitches. The flutter-tongued sixteenth notes emphasize the expanding range of the flute's melody.

Imitated motivic material from within section ***B*** comprises the remainder of section ***C***. The flute part in the middle of measure 24 begins quite similarly to the oboe solo in measure 16 (see examples 4.10 and 4.11) and in the second half of measure 25 the oboe part has the same rhythmic motive that was introduced by the clarinet in the second

half of measure15. The flute line at the opening of measure 27 is also of a similar melodic contour to its material in the latter part of measure 12. Measures 30-32 are transitional bars serving as a bridge to section ***D***, which is the *chorale*. Measure 30 is recapitulated in measure 73 as a transition between ***B'*** and the ***coda***. This allusion to musical ideas from earlier in the movement can be likened to a diminutive adumbration of the more complete return of material after the *chorale*.

A discussion of the *chorale* will include measures 31-32, the two transitional measures before a meter change to 4/4 and the identification "*chorale*" in the score. The material in measure 31 returns in retrograde[115] throughout all parts in measure 46, framing the *chorale*. In measures 31 and 46 all five lines are in similar motion but intensity is fashioned by means of the superimposition of different rhythmic figures in each of the five parts. Layering of duple, triple and other non-regular rhythms is another convention employed sparingly at dramatic points in this quintet; prominent examples of this are the penultimate bar of "Gai" and the final two bars of "Allègre".

The *chorale* itself is in ***aba^1*** form; the first four bars (to measure 36) constitute ***a***, measures 37-41 contain fragmented melodic and rhythmic material and comprise ***b***, and measures 42-45 make up ***a^1***. The phrase identified as ***b*** is the midpoint of the entire movement and serves as a pivotal transitory passage in which the last new material is introduced; all the material that follows in this movement is repeated from previous sections. That ***b*** is five measures (as opposed to being of an even number of measures like ***a*** and ***a^1***) is not insignificant; the midpoint of these, measure 39, is the only measure of this movement in 5/4 and not only perfectly anchors the entire *chorale*, but it is the

[115] This exact retrograde encompasses all elements of the music: notes, rhythms, dynamics, and articulation.

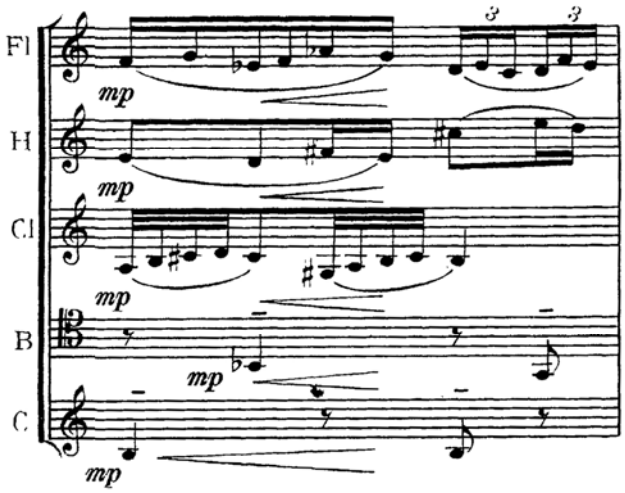
exact midpoint of the 77-measure "Lent", the middle movement of *Quintette pour Instruments à vent*.[116]

Sections ***a*** and ***a*^{1}** contain the same-named pitches, the two differing only in the accidentals employed. In measure 46 the time signature returns to 6/8 for one bar and as ***A*^{1}** commences in measure 47, the meter changes to 5/8 for the duration of the movement. Comparable to the material in ***a*^{1}** of the *chorale*, the ***A*^{1}**, ***C*^{1}** and ***B*^{1}** sections of this movement, and the recapitulated material in "Gai", pitch names rarely change but accidentals are often added or removed from the initial material which eliminates exact repetitions.

Contributing to the degree to which restated material is dissimilar are the variations of melodic and accompaniment rhythms due to the shift to 5/8 in the last thirty measures of the movement. The six sixteenth notes on beats four through six in measure 22 are changed to sixteenth-note triplets in beats four and five of measure 55, and the triplet figures create a cross-rhythm against the emphasis of duple structures which had been retained in the other four parts despite the metric adjustment (see examples 4.11 and 4.13). The compression necessitated by manipulating material from 6/8 into 5/8 changes the duration of the notes in the returning sections but as a rule the quantity of the notes in each measure does not change. Because of this the beginnings of each measure in the 5/8 section are recognizable to the listener as the material is similar to the beginnings of the corresponding bars in earlier sections despite the rhythmic alterations occurring in the bars.

[116] The entire quintet contains a total of 293 measures. If taking only the number of measures into consideration, the midpoint of the entire work is the 147th measure, the second measure of ***A*^{1}** in *Lent*.

Example 4.13. *Quintette pour Instruments à vent*, "Lent," m. 55. Compare to measure 22, example 4.11.



The methods by which rhythmic alteration is achieved can be observed in comparing the recapitulated material in the first measure of $\boldsymbol{C^1}$, measure 55, to the first measure of ***C***, measure 22. On the second beat of measure 55 the clarinet part has an eighth note instead of the quarter note in measure 22. This is the only alteration in the first three beats of the measure but it is necessary so that all five parts share a 3+2 metrical emphasis of the 5/8. As $\boldsymbol{C^1}$ continues, this uniformity of metrical emphasis quickly dissipates; by measure 56 the clarinet part is rhythmically grouped in a 2+3 against the continued 3+2 in the flute, oboe, and bassoon.

Cross-rhythms created by the juxtaposition of 2+3 against 3+2 groupings are present from measure 56 until measure 63, the first measure of $\boldsymbol{B^1}$, where there is a one-measure respite and then the polymetric impulse resumes until the *coda* commences at measure 74 (see table 4.3).

Table 4.3.

Cross Rhythms/Groupings in *C'*

Measure	55	56	57	58	59	60	61	62	63	64
Flute	3+2	3+2	2+3	3+2	2+3	3+2	3+2	3+2	2+ rest	
Oboe	3+2	3+2	3+2	2+3	3+2	2+3	2+3	2+3	3+2	3+2
Clarinet	3+2	2+3	2+3	3+2	3+2	2+3	3+2	3+2	3+2	2+3
Bassoon	3+2	3+2	3+2	2+3	3+2	2+3	3+2	2+3	3+2	2+3
French Horn	3+2							*	3+2	3+2

Measure	65	66	67	68	69	70	71	72	73
Flute			3+2	3+2	2+3	3+2	3+2	3+2	2+3
Oboe	2+3	2+3	*				2+3	2+3	2+3
Clarinet	2+3	3+2				3+2	2+3	3+2	3+2
Bassoon	3+2			2+3	3+2	3+2	3+2	2+3	2+3
French Horn	2+3	2+3?	2+3	3+2	3+2	3+2	3+2	*	3+ rest

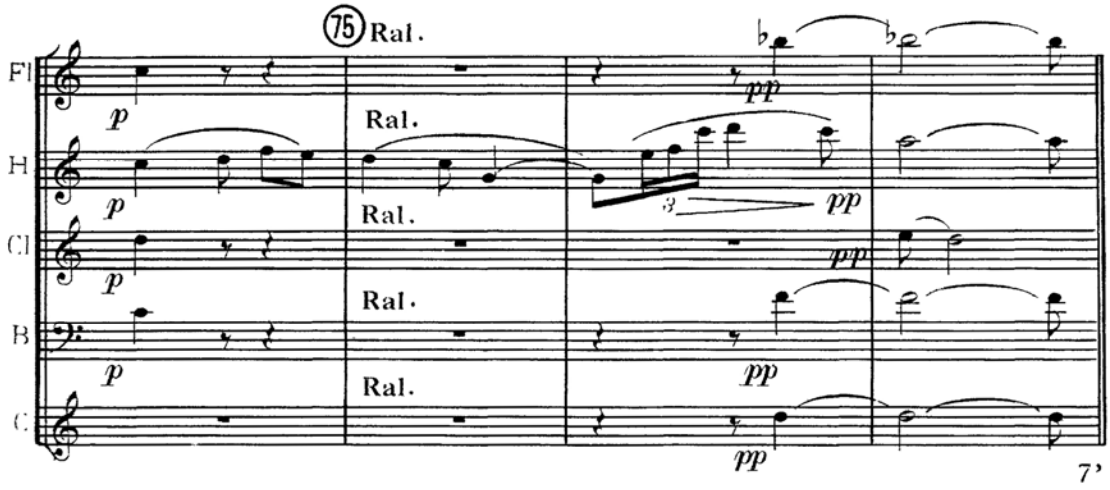
***Indicates measures in which the rhythmic groupings are indeterminate**

The *coda* is a 5/8 representation of the introduction with minimal pitch alterations; it begins with the exact same pitches as the first measure, this time with the solo line in

the oboe as opposed to the clarinet (see example 4.14). Due to the compression into 5/8 the distinctive rhythmic motive of the quarter note slurred to an eighth note which dominates the first measure-and-a-half of "Lent" is now framing three eighth notes on the last three beats of measure 74, serenely adumbrating the frenetic triplet figure of the third measure of both sections. Measure 4 and measure 77 contain the same chord. Each instrument has the same pitch except that in measure 77, the F in the bassoon is an octave higher than it is in measure 4.

Example 4.14. *Quintette pour Instruments à vent*, "Lent," mm. 74-77.

The final four measures of "Lent" closely resemble the opening of the movement.



"Allègre" is a spritely movement in 3/4 comprised of seven distinct phrases, each appearing twice; it concludes with a *coda* of four measures. These fourteen phrases, here labeled ***a,b,c,d,e,f,*** and ***g,*** vary in length from seven to ten measures and combine to constitute the overall form, $\boldsymbol{ABCB^1C^1A^1}$ (see table 4.4).

That there are exactly seven distinct phrases comprising this movement is unique to Milhaud's quintets and it can be postulated that in this instance there is significance to that number. The seven pitch names seem to hold meaning in this quintet as each movement contains reiterated material that deviates from its initial representation primarily with regard to accidentals, but each repeated part usually carries the same pitch name. This makes the note names an important factor in construction solely with regard to lines and spaces. As the *chorale* was the axis on which "Lent" was centered, the phrases labeled ***f*** and ***f*^{1}** can be seen as pivotal to this structure as they are both the longest phrases (at ten measures). Their appearances in measures 40-49 and measures 89-98 are approximately at 35% and 76% through the 117 measures of this movement (not obviously significant spots).

Table 4.4

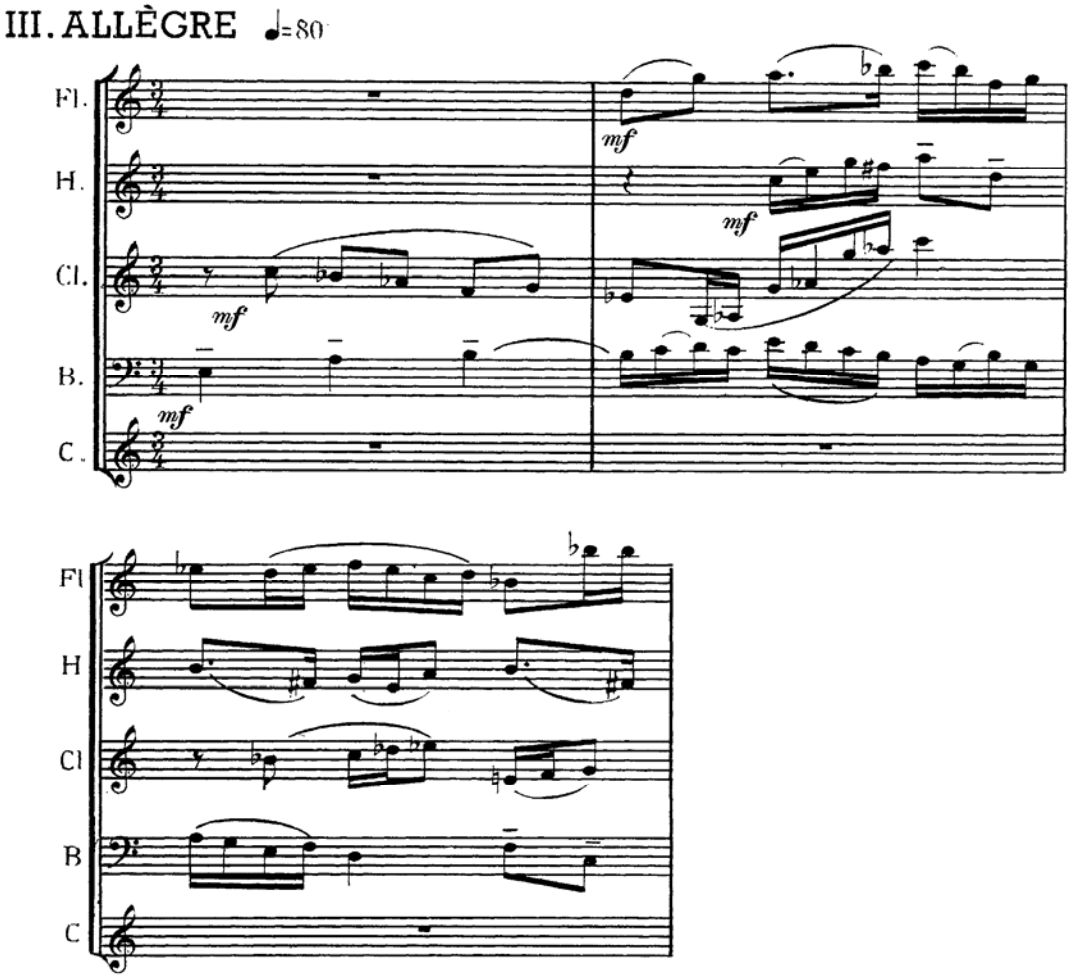
Form of "Allègre"

A	***B***	***C***
a Measures 1-8	*b* Measures 8-15 *c* Measures 16-23 *d* Measures 24-32	*e* Measures 33-39 *f* Measures 40-49 *g* Measures 50-57
***B*^{I}**	***C*^{I}**	***A*^{I}**
d^{1} Measures 58-66 *c*^{1}Measures 67-74 *b*^{1}Measures 74-80	*g*^{1} Measures 81-88 *f*^{1} Measures 89-98 *e*^{1} Measures 99-105	*a*^{1} Measures 106-113
Coda Measures 114-117		

This movement is polyphonic and each individual line in the texture retains some degree of melodic independence. The first phrase or ***a*** of "Allègre" begins with a deceptively homophonic subject; three tenuto quarter notes in the bassoon part against a lyrical clarinet melody in eighth notes do not forewarn the listener of the movement's busy texture beginning in the second measure where the flute and oboe enter with snappy duple rhythms[117] imitative of a march, save for the triple meter (see example 4.15). The texture of this movement can seem boisterous at times as there are only two instances of hierarchical dynamic markings (at measures 33 and 102) and each part is largely "busy" with continuous shorter rhythmic durations.

[117] This movement does not include any triplet figures until the very last bar of the piece.

Example 4.15. *Quintette pour Instruments à vent*, "Allègre," mm. 1-3

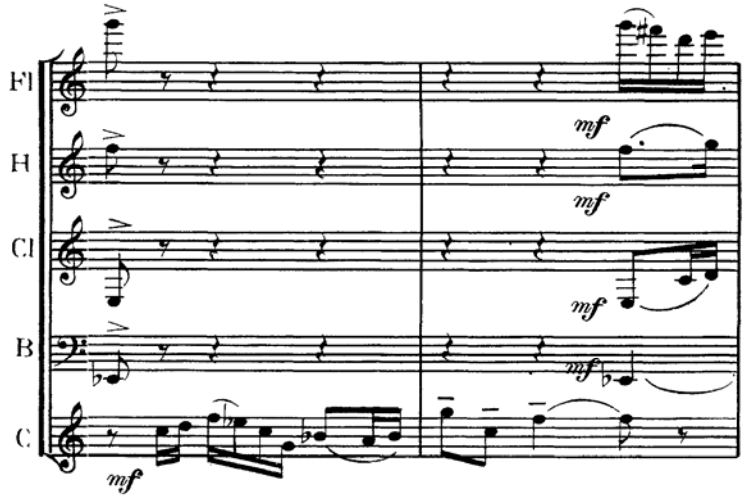


The ***a*** phrase crescendos to an accented *forte* eighth note on the downbeat of measure 8 in the top four voices and in this measure the ***a*** and ***b*** phrases overlap (just as the last measure of $\boldsymbol{c^1}$ overlaps with the first measure of $\boldsymbol{b^1}$ in measure 74). After the first half beat of the measure, the texture in measure 8 and the first two beats of measure 9 is comprised solely of one instrument; it is a regal subject in the French horn part, the only occurrence of a monophonic texture in this movement (see example 4.16). Beginning in measure 8 in the French horn and by the third beat of measure 9, each part is marked *mezzoforte* until phrase ***c*** begins *piano* at measure 16. This first soft phrase of the

movement and its complement ***c*** [1] contain the longest notes of the entire movement: a dotted half note in the oboe part in measures 21 and 72, respectively. There is a crescendo in all parts from beat two of measure 23 into a *mezzo forte* as ***d*** commences at measure 24.

Example 4.16. *Quintette pour Instruments à vent*, "Allègre," mm. 8-9.

The French-horn part in measures 8-9 constitutes the only monophonic texture in this movement.



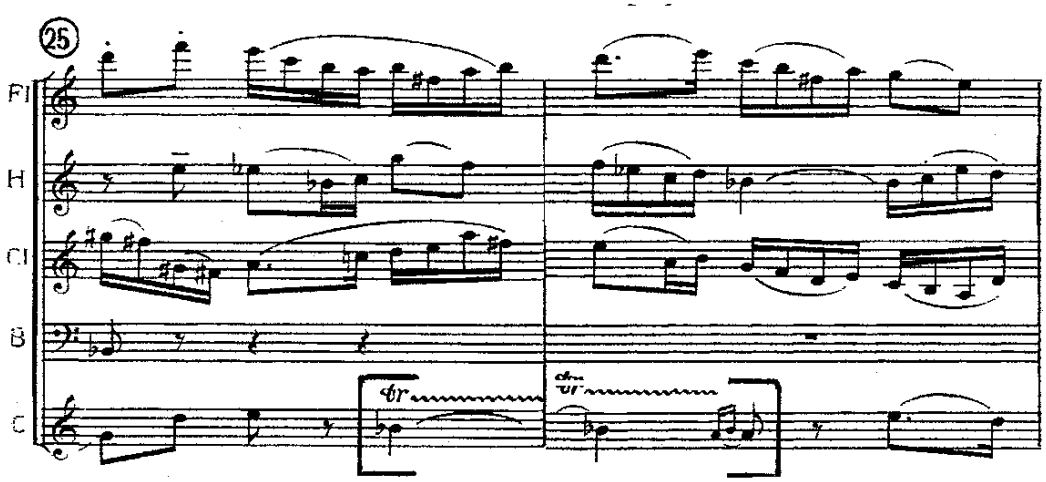
In the French horn part there is a quarter-note trill tied to another quarter-note trill from the third beat of measure 25 through the first measure of measure 26. This is the second longest durational occurrence in the movement thus far and is followed (here and in ***d*** [1]) by a written out mordent resolution, the only instance of this particular ornament in the score[118] (see example 4.17). The entire ensemble diminuendos from *mezzo forte* in the last beat of measure 32 to *piano* where ***e*** begins at measure 33 except for the *mezzo piano* in the clarinet. This second soft passage is short-lived as there are crescendos to *forte* in

[118] In measures 21 and 56 of "Gai" the trills in the clarinet conclude with two ascending (notated) grace notes.

all parts except for the bassoon on the beat preceding measure 35, and the only other trill in this movement (also two beats long) is found on the second beat of measure 35 in the clarinet (see example 4.18). In the following measure the oboe part contains a half note on the downbeat of the bar, one of only four half notes (that are not trills) in sections ***a*** through ***g*** of "Allègre."

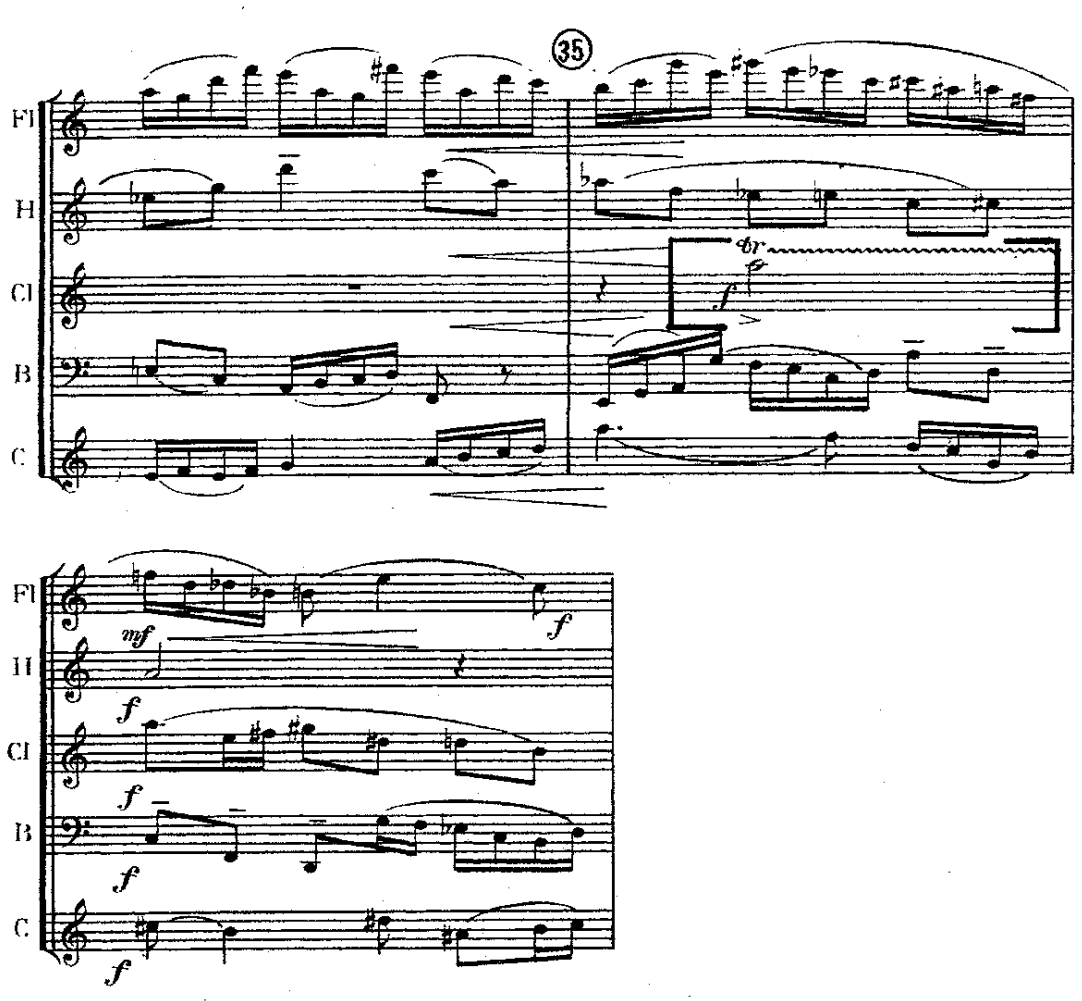
Example 4.17. *Quintette pour Instruments à vent*, "Allègre," mm. 25-26.

The trill resolution in the French horn is the only instance of such an ornament notated in this quintet



Example 4.18. *Quintette pour Instruments à vent*, "Allègre," mm. 34-36.

Measures 25-26 (ex. 4.17) and measure 35 contain the only trills in this movement.

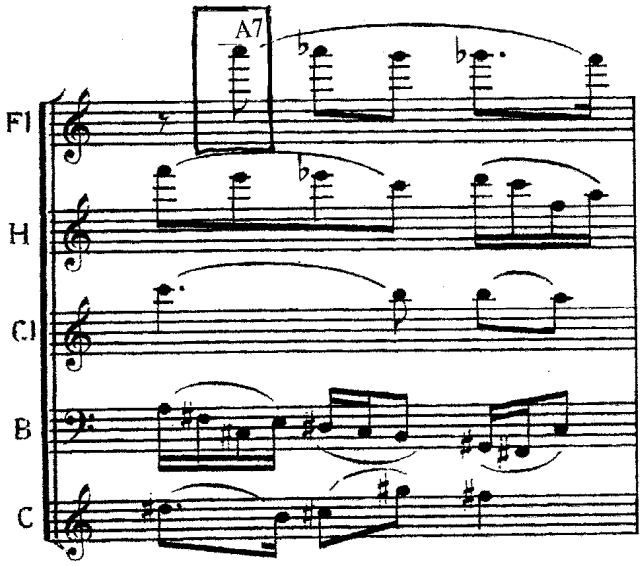


From measure 37 through the remainder of ***e*** and completely through sections ***f*** and ***g***, the dynamic marking does not change from *forte* in any of the parts. Therefore the melody and phrasing are difficult to differentiate. In measure 40 (the first measure of section ***f***) the slurred eighth-note descending chromatic line from A7 in the flute and the oboe's descending line starting with F6 stand out from the texture the most because the flute enters after a rest of over two measures with the highest pitch of the movement thus

far (see example 4.19). This pitch is also sounded by the flute on the downbeat of measure 54, the fifth measure of ***g*** and only four bars before the return of the opening material. Another point of interest that shows clearly imitated and interdependent contrapuntal lines in the bassoon and French horn parts within section ***g*** occurs in measures 54 and 55 (see example 4.20). The interplay between these two syncopated lines that do not overlap is unique to this movement.

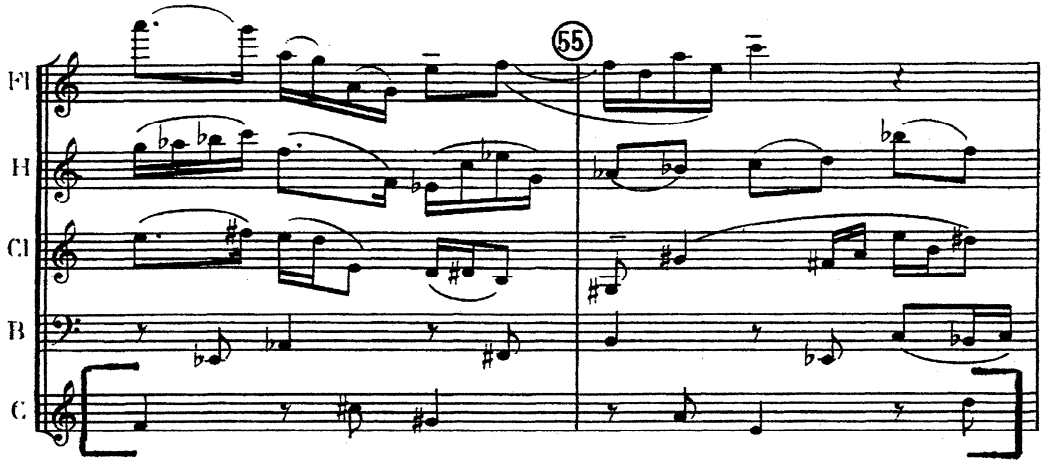
Example 4.19. *Quintette pour Instruments à vent*, "Allègre," m. 40.

In this first measure of section ***f*** the flute entrance is with the highest pitch of the movement thus far, A7.



Example 4.20. *Quintette pour Instruments à vent*, "Allègre," mm. 54-55.

The interplay between the syncopated and contrapuntal lines in the bassoon and French horn parts is unique to this movement.



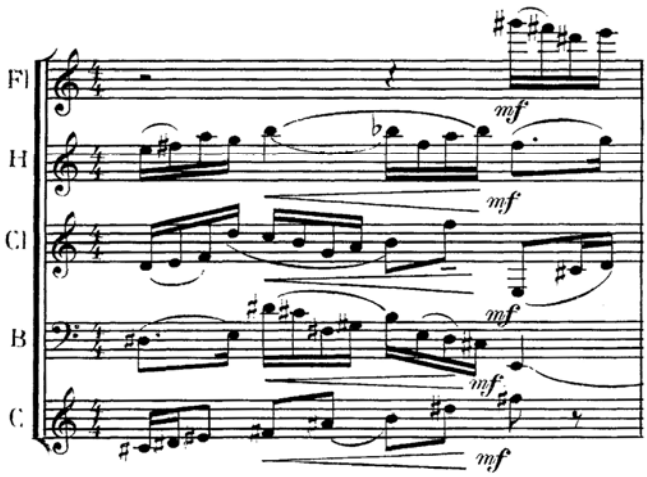
One of the only differences in material, other than the minor alteration of pitches in the restatement of the opening section (from measures 58-113), is in some of the dynamic markings. The first instance occurs in measure 74 in the first three beats of this measure. This is the only measure of this movement in 4/4; section $\boldsymbol{c^1}$ concludes during the first three beats and $\boldsymbol{b^1}$ begins on the final beat.[119] (see example 4.21). The material in the last beat of this measure is marked *mezzo forte*, just as it was in measure 9, except that the material leading into it in measure 74 is *piano*, which emphasizes the four instruments that have *mezzo forte*, as opposed to the material in measure 8 which was *forte* in the top four parts. There are two other instances of different dynamics between correlating sections; there is a *mezzo piano* at $\boldsymbol{g^1}$ compared to *forte* at $\boldsymbol{g}$, and there are tiered dynamics

[119] This work was written for his fiftieth wedding anniversary which was not to occur until 1975, the year of its premiere, and yet the work was completed in September of 1973. One might suppose that the composer may have felt he would expire in 1974 and therefore assigned significance to measure 74. Measure 74 is the only measure of this final work that is in 4/4 and in which two structural sections overlap.

at ***a*[1]**, where the flute and oboe are *mezzo forte* against *forte* in the bottom three parts compared to the *mezzo forte* throughout all five parts in ***a***.

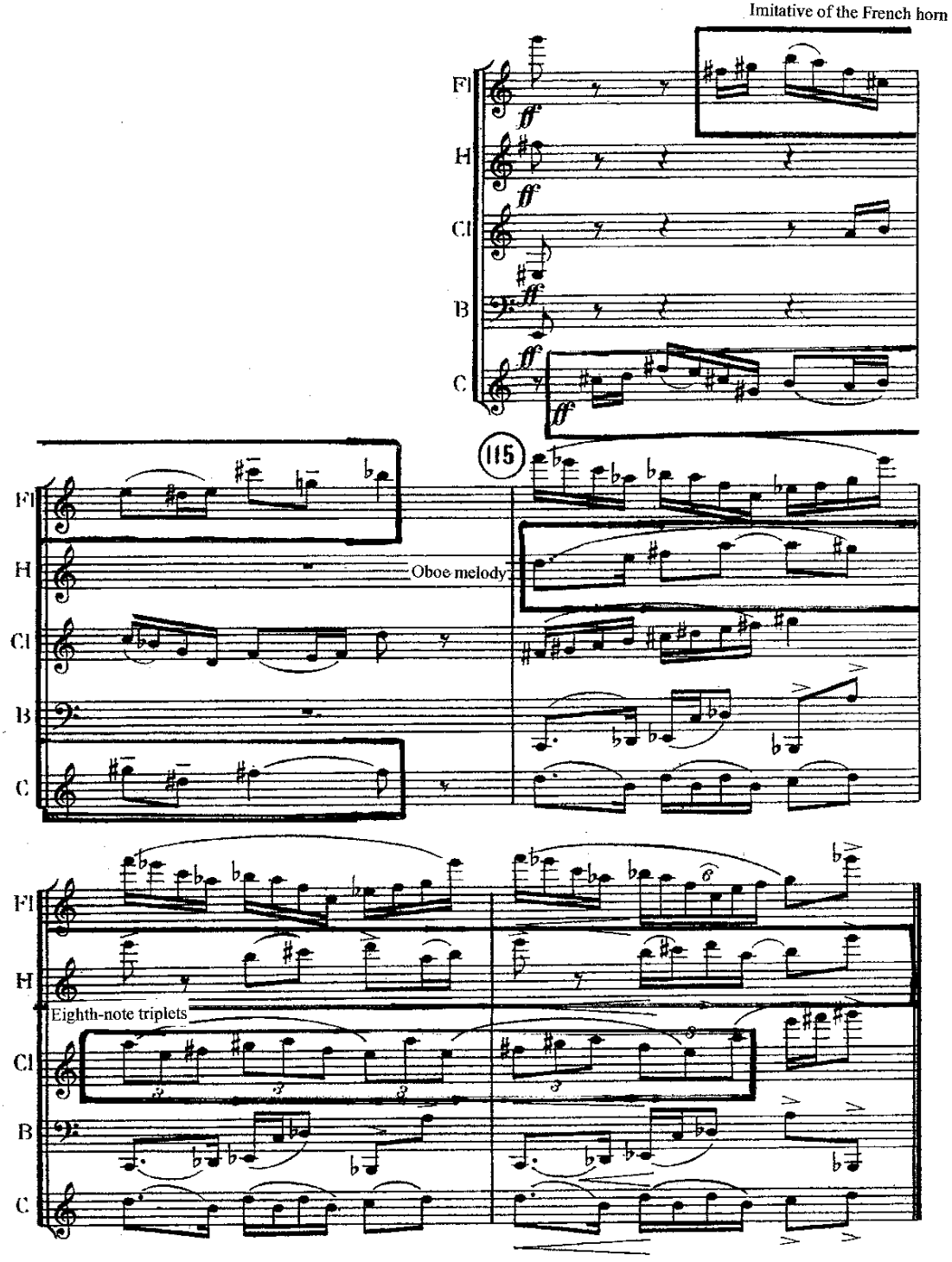
Example 4.21. *Quintette pour Instruments à vent*, "Allègre," m. 74.

The only measure of this movement in 4/4.



The end of ***a*[1]** in measure 113 is similar to measure 8 except here the regal subject of the French horn is imitated first in the flute, beginning in the second half of beat two, and then in the clarinet beginning on the last half beat of the measure (see example 4.22). This canonic writing affirms the fugal texture present from the outset of this movement. In the last three measures of the *coda* the flute, bassoon, and French horn parts consist of rhythmic accompaniments that are similar from bar to bar. The oboe and clarinet parts are of greater interest; the oboe line is a melodic phrase of three measures, and in measures 116-17 the clarinet part introduces eighth-note triplets for the first time in this movement.

Example 4.22. *Quintette pour Instruments à vent*, "Allègre," m. 113-117.



In these three movements each particular part is written conforming to a "key area." If key signatures were present in the five parts they would change at different points in the different parts. The compositional style in the preceding analysis can be identified as Milhaud's pandiatonic polytonality.

Although each of the five parts throughout *Quintette pour Instruments à vent* is melodic enough to exist as a single-line solo, in contrast to the three earlier woodwind quintets, much of this final work's polytonality and dense texture make differentiating the overlapping melodic lines challenging. The *chorale* and more sparsely-textured passages of "Lent" are the most polyphonic sections of this entire quintet and much of the remainder of the work can sound like several simultaneous solos. Without a discernible hierarchy between parts the effect can be a cacophony of melodies. A strict adherence to balanced forms throughout this quintet is the most dominant unifying element.

Chapter Five: Conclusion

Performance Issues Pertaining to *Quintette pour Instruments à vent*

Quintette pour Instruments à vent presents many challenges unique to Milhaud's woodwind quintets as well as to much of the popular quintet repertoire. Though successful and well-received performances may not be easy to achieve with this work in comparison to his other quintets, the following discussion will present interpretive ideas to performers which may assist in reaching this desired end.

Throughout all three movements the five individual instruments contain material that can be separated into solo melodies, and yet the effect of these lines superimposed (as they are in most of the score) can be cacophonous. Despite this, there are a handful of places in which there are opportunities to create order between the parts. In the four measures following the opening chord of "Gai," the flute melody should be emphasized as it penetrates the texture due to its accented rhythmic crispness and range. The lower lines support this texture by moving similarly, indicating a degree of imitation. Any perceived hierarchy of line does not persist beyond the fifth measure of the movement at which point the instruments become closer in range and layering of the lines can seem haphazard.

In "Allègre," after the fugue-like opening measure containing only the clarinet and bassoon, the texture is flooded with melodies one atop another. This simultaneity of melodies sounding throughout the work presents a dilemma to any performer; should one's own interpretation be shaped by how their part fits with the others or should one

disregard that golden rule of chamber music due to the nature of this work? The parts for each of the five instruments in this work contain clearly phrased melodies of comparable quality which, under the fingers of advanced players, will play themselves. As Milhaud did not employ a harmonic system that would assist in singling out a more important melody, and tiered dynamics are nearly non-existent here, the answer to the performers' quandary must be that each instrument be given the freedom to sing their melody on top of the texture formed by the rest of the ensemble's melodies. Therefore, "listening" to one's ensemble partners would not necessarily be advantageous to performance of this piece, but may be greatly distracting.

There are not many opportunities for contrast between the instruments' parts; ornaments such as trills and flutter-tonguing should be brought out as much as possible, and the few appearances of familiar recurring motives (such as the military call motive in "Gai") should also be emphasized. Considering the wall of melodies, contrasting dynamics in between parts would likely be lost in the texture, and more possibilities for contrast lie with exaggerating, and adding to, the dynamics that are written for the ensemble.

In "Lent" the texture is much sparser, resulting in sections in which melody is easier to differentiate. I believe that this would be the most successful movement of the three in performance. From the beginning to measure 22, the less dense texture allows for the most extended period of discernible interplay between parts in this quintet and this can be exaggerated by bringing out the imitation. Some examples of this material would be the oboe entrance in measure 6 and the sixteenth-note triplets in the oboe and bassoon in measure 9. The pinnacle of this entire quintet is the *chorale* section of this movement;

the predominance of the 4/4 meter anchored by the single 5/4 in measure contains material that strongly expresses the meter clearly and evenly though the parts. This can give listeners "something to hold on to" for those whose interest may have waned in earlier sections. Because this section is so dramatic, the crescendo to *forte* in measures 33 to 36 and the diminuendo to *piano* when the material is repeated in measures 42 to 45 should be exaggerated as much as possible without compromising balance or pitch. The 5/8 in A^1 is interesting structurally and performers should try to bring this out by emphasizing the downbeats, but this will likely be overshadowed by the busyness of the parts and the cross-rhythms contained in them.

There is one more obstacle to performing this work, this one having to do with intonation. The lack of traditional harmonies makes tuning the sustained chords found in the openings and closings of sections and within the *chorale* difficult and necessitates an equal tempered method of tuning. This method of tuning is counter-intuitive to a non-fixed instrument performer while playing melodies that are using diatonic fragments. This challenge can be compared to baking cookies in the toaster oven; technically you can achieve the same end but it involves a compromise that substantially changes the qualities of the finished product.

Darius Milhaud's Woodwind Quintets

The third of Milhaud's quintets, *Divertissement*, op. 299b (1958), is in three movements: "Balancé," "Dramatique," and "Joyeux." The work is a transcription of the score Milhaud wrote for the short documentary *Gauguin*, and stylistically this work is

akin to *La Cheminée du roi René*, the other quintet he had adapted from a film score. Petrella even points out specific sections of both works that are similar in his exhaustive analysis.[120] In all three movements of *Divertissement*, simple ternary forms are used and lyrical melodies are carried often by means of simple lilting rhythms.[121]

There are several shared characteristics between Milhaud's four quintets, the most substantial being a strict adherence to simple forms. Of the fifteen movements comprising his quintet output, ten of them are in ternary form. In the first three quintets all of the forms used are simple; in the last work, each form used is recognizably repeating. In place of any formal development there are often forms within forms. The two madrigal forms are embedded within ternary forms found in the movements with "madrigal" in their titles, and the *chorale* within the ternary "Lent" is its own balanced structure. The section of "Lent" in which material that was written in 6/8 earlier is restated in 5/8 is the closest to some kind of "development" present in these works, and even though the material undergoes systematic alterations, the results beyond the beginnings of each measure can seem haphazard.

Another aspect of Milhaud's writing identified by many writers, and present throughout his quintet output, is the predominance of melody. Whether clearly identifiable in texture or present in seemingly overlapping manifestations, it would be difficult to locate any passage of these four quintets from which a singable melody cannot be excavated. Similarly, all four of these works share a lack of a key signature at any point. Although they would have to change quite often within movements, especially in the earlier quintets, there are places where key signatures would work. There are several

[120] Petrella, "The Solo and Chamber Music of Darius Milhaud", 40-41.
[121] Ibid.

instances of this trait in *La Cheminée du roi René*, demonstrating that their omission was a conscious choice of the composer rather than one made solely for practicality.

Milhaud does not employ extended techniques beyond flutter tonguing in these works and there are no aleatoric elements worthy of mention. The presence of dynamic markings in these quintets is very conservative by twentieth-century standards, and even though there are no breath marks in the music the phrases are implicit. None of the first three quintets is exceptionally technically challenging to the performer, although the polytonality and dense textures of *Quintette pour Instruments à vent* make rehearsal and performances of the piece challenging.

That his compositions express life in a large-scale fashion is one of the three constants Paul Collaer identified in Milhaud's music; it is easier to identify this constant in *Quintette pour Instruments à vent* than in the composer's other three quintets. The final work has the densest texture and though each line consists of distinct, independent melodic lines, this density makes it difficult to discern a single singable melody (a prominent element of the other three works), which suggests that the overall aesthetic conveyed is the unified sum of all five individual parts. Although Collaer made the statement about a lack of psychological development with reference to Milhaud's theatrical works, the four woodwind quintets are constructed in forms that feature repeating sections with minimal variation in lieu of development of material.

Collaer's final assertion that Milhaud's music is inspired by counterpoint and that the whole mood that his music conveys never changed after 1910 is pertinent in light of *Quintette pour Instruments à vent,* a work written over sixty years later that is primarily contrapuntal in style compared to the other quintets. It is challenging to consider the idea

that the mood conveyed through Milhaud's music never changed throughout his life because on the surface this statement seems patently false; the final quintet does not convey the melodic pastoral character channeled through the first three. What brings pause is that an argument might be made that, in isolation, each of the individual parts in Milhaud's final opus each is quite melodic and that, if extracted, these lines could galvanize the same affective responses as the sum of the five parts did in his earlier quintets. If this is the case, then it would have two implications: this would negate the above proof of Collaer's first constant because the five individual parts can be separated from the whole work, and it would also indicate that Milhaud viewed the superimposition of these five parts as "polymelodic," rather than simply polytonal. In this case he is superimposing melodies and not only keys. Milhaud's confirmation of his ongoing study of polytonality a few years before he died supports this interpretation of his final compositional style.

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