HISTORICAL BACKGROUND AND AN ANALYSIS OF DARIUS MILHAUD'S VIOLONCELLO CONCERTO NO. 1, OP. 136

by

KUEI-FAN CHEN

(Under the Direction of David Starkweather)

ABSTRACT

Darius Milhaud was the member of *Les Six* who composed the most works for cello. The Violoncello Concerto No. 1, Op. 136 is not only his earliest cello work, but also the most popular. There are eight chapters in this document. The first four chapters include an overview of Darius Milhaud's life, musical style, and achievement, major cello works, and a discussion about the relationship between him and cellist Maurice Maréchal, who was the dedicatee of this concerto. The main body of this document is an analysis of this cello concerto. This analysis demonstrates Milhaud's use of polytonal concept by using polymodality and polychords, and reveals Milhaud's musical ambiguity regarding harmonic, melodic, and rhythmic materials, as well as formal structure. This analysis also includes a comparison of the orchestral score and the piano reduction to provide a reference for the cellist performer. In the analysis of each movement, comparison is made between this cello concerto and Milhaud's Violoncello Concerto No. 2, Op. 255.

INDEX WORDS: cello concerto, Darius Milhaud, Maurice Maréchal, Les Six, polytonality, polymodality, polychords, polymeter, post-tonal, jazz influence, chromaticism, ostinato, ambiguity

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A Dissertation Submitted to the Graduate Faculty of The University of Georgia in Partial Fulfillment of the Requirements for the Degree

DOCTOR OF MUSICAL ARTS

ATHENS, GEORGIA

2017

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DEDICATION

For my dearest parents, Jung-Lieh Chen and Li-Ching Liao, whose love and generosity made this document possible. Without their encouragement and support, I could not finish this document and my education. They are the best parents in the world to me.

ACKNOWLEDGEMENTS

I would like to express my sincere gratitude to my major professor, Dr. David Starkweather for teaching and guiding me through each step in my graduate study. Thank you for letting me become a better cellist. I am also grateful to the other members for my incredibly supportive and helpful dissertation committee, Dr. Simpson-Litke and Ms. Snyder. Dr. Simpson-Litke was extremely generous with her time and knowledge to help me complete my analysis of this document. Ms. Snyder always encouraged me and inspired me in my performance. I also appreciate Dr. Link for helping me to write the correct name of the pieces. Finally, thanks to the music faculty at the University of Georgia for providing me the opportunity for an excellent education.

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CHAPTER 1

INTRODUCTION

Purpose of Study

The purpose of this study is to examine in detail the Violoncello Concerto No. 1, Op. 136 by Darius Milhaud, including traditional formal structure and harmonic and motivic analysis, the combination of 20th- century musical language and a traditional musical approach, the historical value of this piece in the cello repertoire, and the interpretation of the performer. This study includes the background of the composition, an overview of major cello works by Darius Milhaud, an analysis of this concerto, the influence of French music style and "*Les Six*," and the relationship between the composer and the cellist Maurice Maréchal. The analysis will combine both tonal and post-tonal theoretical analysis. Comparison will also be made between this cello concerto and Milhaud's Violoncello Concerto No. 2, Op. 255.

Need for Study

Darius Milhaud composed three compositions for solo cello and orchestra. These are Violoncello Concerto No. 1, Op. 136 (1934), Violoncello Concerto No. 2, Op. 255 (1945), and *Suite cisalpine sur des airs populaires piémontais*, Op. 332 (1954), for cello and orchestra. The Violoncello Concerto No. 1, Op. 136 is the most popular at present. It is usually compared with Arthur Honegger's Cello Concerto because of their similar style, lyrical aspect, the use of dance rhythms, the ingenious use of the instrument's natural cantilena style, and their laconism.[1] In addition, both works are dedicated to the same cellist, Maurice Maréchal. In my opinion, the reason that Honegger's Cello Concerto got more attention than Milhaud's first Cello Concerto is because Honegger's concerto sounds more melodic and tonal than Milhaud's. Therefore, it gained earlier acceptance by the public, and received more attention from cellists. Although there are some published books and a few articles that discuss Milhaud's Violoncello Concerto No. 1, they only make slight mention, and do not concentrate on the piece in detail. Moreover, Milhaud was the member of *Les Six* who composed the most works for cello. Some dissertations have been written about the cello works of Arthur Honegger and Francois Poulenc. For those interested in cello works by *Les Six*, Darius Milhaud should not be ignored.

[1] Lev Ginsburg, History of The Violoncello, ed. Herbert R. Axelrod, trans. Tanya Tchistyakova (Neptune City, NJ : Paganiniana Publications, Inc., 1983), 295.

Most writing about Milhaud's music concerns pieces for piano, opera, chamber, and symphony works, not in his concertos, especially for cello. There is one thesis by Ju-Ling Han from Taiwan. In this thesis in Chinese, she introduces the background of *Les Six* and Milhaud's life, discusses the compositional style of Milhaud in Violoncello Concerto No. 1, and includes some discussion about the interpretation of the work. The present study, however, provides a detailed analysis of this concerto using different theoretical approaches, and also makes comparison with Milhaud's second cello concerto. The relationship between Darius Milhaud and the French cello virtuoso Maurice Maréchal is relevant, as Maréchal worked with Milhaud and had a vast range of French music in his repertoire. This study will allow musicians, performers, and listeners to have better comprehension of the musical value of this work, providing analytical and historical information that sheds light on this composition.

Methodology

This study begins with an overview of the composer's life, musical style, and achievement in music, including the composer's background and relationships with contemporaries. Darius Milhaud's cello works are briefly described in chronological order by their date of composition. Each movement of Violoncello Concerto No. 1, Op. 136 is examined in regard to the following elements:

- Formal structure employed, and the development of traditional and neo-classical forms.
- Use of polymodality and polychords, analyzed with tonal and post-tonal approaches.
- Place of the concerto within the complete compositional output of Darius Milhaud, looking at his compositional innovation and evolution of style.
- Comparison with Violoncello Concerto No. 2.
- Comparison between orchestral and piano editions.

This study provides a summary of the findings in this concerto, including treatment of formal structure, stylistic influences, musical characteristics, and the unique use of motives. Excerpts from the score of the composition are used throughout this study for illustration purposes.

Delimitations

Darius Milhaud wrote three concertante works for cello and orchestra. These are Violoncello Concerto No. 1, Op. 136, Violoncello Concerto No. 2, Op. 255, and *Suite cisalpine*, Op. 332, for cello and orchestra. Violoncello Concerto No. 1 is the most popular of these works, and is also still performed at present. Violoncello Concerto No. 2 is rarely performed in public now, and there are only two recordings of the piece currently available. One is an LP recorded in 1969 with cellist Stanislav Apolin and the Brno State Philharmonic Orchestra under Jiří Waldhans. The other recording is a CD released in 2001 with cellist Mark Drobinsky and the Ekaterinburg Symphony Orchestra under Dimitri Liss.

Comparison between Violoncello Concertos No. 1 and No. 2 is of interest as both works share the same title and have similar structure at the large level. They are both in three movements with the order of fast-slow- fast. Although it is more popular than Violoncello Concerto No. 2 and has been recorded more than the second cello concerto, *Suite cisalpine* was composed in a different format, and Milhaud used some tunes from the Piedmont region of Italy rather than composing original material. Therefore, comparison with this work will not be made in this document.

Organization

This study is organized as follows:

Chapter 1: Introduction

Purpose of Study

Need for Study

Methodology

Organization

Chapter 2: Brief overview and description of the background, musical styles, and achievements of Darius Milhaud

Chapter 3: Cello works of Darius Milhaud

Chapter 4: The relationship between Darius Milhaud and Maurice Maréchal

Chapter 5: An analysis of Violoncello Concerto No. 1, Op. 136, first movement, *Nonchalant*

Chapter 6: An analysis of Violoncello Concerto No. 1, Op. 136, second movement, *Grave*

Chapter 7: An analysis of Violoncello Concerto No. 1, Op. 136, third movement, *Joyeux*

Chapter 8: Conclusion

Chapter 1 presents the purpose and the need for this study, and provides the methodology and organization. Chapter 2 provides a brief biographical background for Darius Milhaud. Chapter 3 briefly discusses Darius Milhaud's

major cello works, including three works for solo cello and orchestra, and two works for cello and piano. In addition, a general comparison of the Violoncello Concerto No. 1 and No. 2 is provided after introducing these two concertos. Chapter 4 discusses the relationship between the cellist Maurice Maréchal and the composer. Chapters 5-7, the main body of the work, provides an analysis of each movement in detail, combining set class analysis with harmonic, motivic, and formal analysis. In addition, a comparison between orchestra and piano editions is included. Chapter 8 provides a summary of the analysis and a conclusion about the findings of this study. In addition, some aspects of interpretation and performance are discussed.

CHAPTER 2

BREIF OVERVIEW AND DESCRIPTION OF THE BACKGROUND, MUSICAL STYLES, AND ACHIEVEMENTS OF DARIUS MILHAUD

Darius Milhaud's life

Darius Milhaud, one of *Les Six*'s members,[2] was a French composer, violinist, and pianist. He was born in Marseilles on September 4, 1892 and grew up in the nearby town of Aix-en-Provence. Milhaud's family, which was Jewish, can be traced in Provence back to the 15th century.[3] His father, Gabriel Milhaud, was an excellent amateur pianist, and his Italian mother, Sophie Allatini, was a fine contralto.[4] Milhaud got a sense of rhythm by playing duets with his father at the age of three.[5] Milhaud's musical training began in his native city. He began the study of the violin under Leo Brugier at the age of seven. Until Milhaud entered school at age ten, his general education was accomplished under private tutelage. In 1905, Milhaud started to take harmony lessons, and in 1909, he went to Paris to study at the *Conservatoire*.

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[2] The members of *Les Six*: Georges Auric (1899–1983), Louis Durey (1888–1979), Arthur Honegger (1892–1955), Darius Milhaud (1892–1974), Francis Poulenc (1899–1963), and Germaine Tailleferre (1892–1983).

[3] Marion Bauer, "Darius Milhaud" in *The Musical Quarterly*, Vol. 28, No.2 (Apr., 1942): 140.

[4] Robert Shapiro, "Darius Milhaud" in *Les Six*, ed. Robert Shapiro (London and Chicago: Peter Owen, 2011), 187.

[5] Darius Milhaud, *My Happy Life*, trans. Donald Evans, George Hall and Christopher Palmer, introduction by Christopher Palmer (London and New York: Marion Boyars, 1995), 30.

At the *Conservatoire*, Milhaud attended Henri Berthelier's violin classes, Jacques Lefèvre's ensemble playing, Paul Dukas's orchestra, Xavier Leroux's harmony classes, André Gédalge's counterpoint, composition, and orchestration classes, Charles Widor's composition classes, and Vincent d'Indy's orchestral conducting classes.[6] In the harmony class, he showed his first sonata to Leroux. Leroux recognized his student's talent, and encouraged Milhaud to become a composer.[7] In addition, Milhaud met his good friends Georges Auric, Arthur Honegger, and Germaine Tailleferre who became some of the members of *Les Six*. During Milhaud's time at the *Conservatoire*, André Gédalge had the most decisive impact on him, and he gained a mastery of French academic counterpoint that was to remain an important part of his compositional technique.[8] Milhaud was introduced to the Paris public by his first Symphonic Suite, which he wrote in 1913. It was performed at the *Concerts Schmitz*, May 1914, under the direction of Robert Schmitz.[9] Since Milhaud was also a good violinist, he was invited by Durand to perform Debussy's music at Debussy's house. In 1916, Milhaud played viola in the premiere of Debussy's Sonata for Flute, Viola and

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[6] Paul Landormy and Fred Rothwell, "Darius Milhaud," in *The Musical Times* 70, no. 1055 (1931): 28.
[7] Marion Bauer, "Darius Milhaud" in *The Musical Quarterly*, Vol. 28, No.2 (Apr., 1942): 141.
[8] Jeremy Drake, "Milhaud, Darius," *Grove Music Online, Oxford Music Online,* Oxford University Press, accessed September 6, 2016, http://www.oxfordmusiconline.com.proxy-remote.galib.uga.edu/subscriber/article/grove/music/A2257644.
[9] Marion Bauer, "Darius Milhaud" in *The Musical Quarterly*, Vol. 28, No.2 (Apr., 1942): 141.

Harp in the composer's presence, and this was the first and only opportunity he ever had to meet Debussy.[10]

Milhaud's studies at the *Conservatoire* were interrupted by World War I. In 1917-19 he became an *attaché* at the French Embassy in Rio de Janiero and worked with his friend, a poet-diplomat, Paul Claudel. At that time, Paul Claudel was appointed Ambassador to Brazil. In his autobiography *Notes without Music*, Milhaud describes his first experience with and interest in the popular tunes and rhythms of South America, beginning in 1917.[11] Milhaud found himself immersed in a new musical world by the atmosphere of the six-week Carnaval at the time he and Claudel arrived in Rio de Janeiro on February 1, 1917.[12] His stay in Brazil is reflected musically in some of his works, such as in the use of typical Brazilian rhythms and melodies.[13] In 1919, Milhaud returned to Paris and associated himself with a group of young composers, including Honegger and Auric, who became known as "*Les Six*." They were influenced by Erik Satie's music and Jean Cocteau's aesthetic ideas.[14]

During the 1920s, Milhaud made journeys and concert tours to London, Vienna, and the United States. Through these tours, he got the opportunity to

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[10] Darius Milhaud, *My Happy Life*, trans. Donald Evans, George Hall and Christopher Palmer (London and New York: Marion Boyars, 1995), 64.
[11] Nancy Perloff, *Art and the Everyday: Popular Entertainment and the Circle of Erik Satie* (Oxford: Clarendon Press, 1991), 89.
[12] Ibid.
[13] Jeremy Drake, "Milhaud, Darius," *Grove Music Online, Oxford Music Online,* Oxford University Press, accessed September 6, 2016.
[14] Gilbert Chase, "Darius Milhaud," Great Modern Composers, ed. Oscar Thompson (Cleveland and New York: The World Publishing Company, 1943), 192.

hear and absorb a variety of styles in jazz music. During the spring of 1925, he married his cousin Madeleine, an actress and reciter (narrator), in Paris. In 1930 they had a son, the painter and sculptor Daniel Milhaud, who was the couple's only child. This coincided with the outstanding success of his multimedia opera *Christophe Colomb* in Berlin, which gave him international regard as a major composer.[15]

Unfortunately, in the next ten years his health worsened because of recurring attacks of rheumatism with severe pain.[16] As a result, Milhaud was confined to a wheelchair permanently by 1948.[17] In spite of his ill-heath, he still remained a happy, willing, and indefatigable traveler. Milhaud relished travel as one of the most necessary things for his imagination, and he enjoyed travelling, no matter what the destination.[18]

Milhaud left France after the armistice of 1940 and immigrated to the United States with his wife and son.[19] They arrived in United States on July 15, 1940. All contact with Europe was broken until the liberation of 1944.[20] During the crossing he received a telegram from Mills College, Oakland, offering him a teaching post, which he accepted. When moving to the United States, Milhaud brought the

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[15] Jeremy Drake, "Milhaud, Darius," *Grove Music Online, Oxford Music Online,* Oxford University Press, accessed September 6, 2016.
[16] Darius Milhaud, *My Happy Life*, trans. Donald Evans, George Hall and Christopher Palmer (London and New York: Marion Boyars, 1995), 167.
[17] Jeremy Drake, "Milhaud, Darius," *Grove Music Online, Oxford Music Online,* Oxford University Press, accessed September 6, 2016.
[18] Ibid.
[19] Paul Collaer, Darius Milhaud (translated and edited by Jane Hohfeld Galante, San Francisco: San Francisco Press, Inc., 1988), 22.
[20] Ibid.

Symphony in Four Movements commissioned by Dr. Frederick Stock for the fiftieth anniversary of the Chicago Symphony Orchestra.[21] In 1947 Milhaud made his first return to France and became a professor of composition at the Paris *Conservatoire*. Milhaud then spent alternate academic years in Paris and at Mills until he gave up his Mills post in 1971. For many years he attended the summer music school at Aspen, Colorado, and taught at a number of other establishments in United States.[22] On his seventieth birthday a festival of his music was presented at Mills College. During his life, he received honorary degrees from several American universities, was made Commander of the French Legion of Honor, and officer of the Order of the Southern Cross in Brazil.[23] Milhaud was quite prolific as a composer, writing many works and for a wide range of genres. His opus list ends at 443. Furthermore, Milhaud composed almost until the end, and left no unfinished works. His last, a wind quintet, was written in 1973 for the 50th anniversary of his marriage with Madeleine. He died in Geneva, Switzerland at the age of 81 on June 22, 1974 and he was buried in the Saint-Pierre Cemetery in Aix-en-Provence.

[21] Marion Bauer, "Darius Milhaud" in *The Musical Quarterly*, Vol. 28, No.2 (Apr., 1942): 158.
[22] Ronald Crichton, "Darius Milhaud," in *The Musical Times*, Vol. 115, No. 1578 (Aug., 1974): 684.
[23] David Ewen, *The World of Twentieth-century Music* (New Jersey: Prentice-Hall, Inc., 1968), 509.

Darius Milhaud's musical styles and achievements

Milhaud's music is very unique and diverse. Unlike Beethoven or many other composers, his music does not divide into district stylistic periods.[24] There are close ties between the last compositions and those of his earliest stage.[25] In both works, Milhaud used a dissonant canon between the voice and the bass to create a polytonal effect, and additionally a very close position of chords.[26] His clean-cut diatonic melodies, independence of spirit, individuality of musical style, and beginnings of polytonal harmonization and rhythmic awareness can be found in his earlier works before his trip to South America in 1917.[27]

Milhaud was always associated with "*Les Six*", the young French composers singled out by Henri Collet in 1919. Some feel that their association was based on friendship, not aesthetics.[28] Besides the influence of "*Les Six*," the developments that Milhaud fused in his mature style can be considered from several vantage points: French impressionism, avant-garde of the mid-1910s, Latin-American music, the evolution of polytonality, and early jazz.[29] There is hardly a genre not represented in Milhaud's output, from grand opera to children's piano pieces. As Paul Collaer stated, he was a "lyric poet whose language is music."[30]

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[24] Marion Bauer, "Darius Milhaud" in *The Musical Quarterly*, Vol. 28, No.2 (Apr., 1942): 141-142.
[25] Ibid.
[26] Ibid., 142-143.
[27] Ibid., 141.
[28] Robert Matthew Walker, "Milhaud and America" in The Musical Times, Vol. 133, No. 1795 (Sep., 1992): 443.
[29] Ibid.
[30] Paul Collaer, Darius Milhaud (translated and edited by Jane Hohfeld Galante, San Francisco: San Francisco Press, Inc., 1988), 24.

Jewish inspiration is also obvious in many works, including *Ode pour Jérusalem*.[31] Moreover, his Romantic character often was ascribed to his Jewishness.[32] In his book, "Our New Music," Aaron Copland mentioned that there is a deeply nostalgic aspect to Milhaud's music, and it is a sign of Milhaud's Jewish inheritance.[33] Moreover, Copland gave this description of Milhaud's music: "Milhaud's Jewishness has long been tempered by the French point of view. Nevertheless, his subjectivism, his extremes of contrast (consonance vs. dissonance), and his strong sense of logic in polytonality are indications that the Jewish spirit is still alive in him. His music can be very French when it is alert and carefree. In this mood his love for simple folk-like tunes and clear-cut rhythms is apparent."[34]

Two literary men, Francis Jammes and Paul Claudel, influenced Milhaud greatly from the beginning of his career. Milhaud composed the song cycle *Poémes de Francis Jammes* to twenty-three of Jammes's poems, and used text from Jammes as a libretto for his first opera *La Brebis egarée*, a "musical novel."[35] In addition, Milhaud commented about this poet in his autobiography, saying that

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[31] Jeremy Drake, "Milhaud, Darius," *Grove Music Online, Oxford Music Online,* Oxford University Press, accessed September 6, 2016.

[32] Barbara L. Kelly, *Tradition and Style in the Works of Darius Milhaud 1912-1939* (Burkingtin: Ashgate Publishing Company, 2003), 192.

[33] Aaron Copland, *Our New Music*, (New York and London: Mc Graw-Hill Book Company, Inc., 1941): 83-84.

[34] Ibid.

[35] Marion Bauer, "Darius Milhaud" in *The Musical Quarterly*, Vol. 28, No.2 (Apr., 1942): 145.

the verses of Francis Jammes "emerged from the haze of Symbolist poetry and revealed to me a whole new world."[36]

Paul Claudel was a French poet, dramatist and diplomat. He was not only a frequent source of texts but also a close personal friend to Milhaud. In 1912, Milhaud had a first meeting with him and described this meeting as a great strike of luck in his life.[37] Milhaud began work with Claudel on incidental music for *Protée*, a satirical drama, in 1913. After that, Milhaud's musical tendencies moved toward humorous, colorful, fearless, sometimes violent, and expressive.[38] In addition, because of Claudel's influence, Milhaud composed works of specifically Christian inspiration, such as the Te Deum in his third symphony.[39]

One of the most important typical features in Milhaud's music is the use of polytonality and bitonality. Some scholars think that in his case it might be better called "polymodality," for he almost never used the functional relationships that characterize tonality.[40] Charles Koechlin, a composer whose perceptiveness led to the discovery of many polytonal resources, influenced Milhaud a lot in this musical aspect.[41] In addition, according to Paul Collaer's book, Koechlin and Debussy are the only composers who really influenced Milhaud at the beginning

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[36] Darius Milhaud, *My Happy Life*, trans. Donald Evans, George Hall and Christopher Palmer (London and New York: Marion Boyars, 1995), 39.
[37] Jeremy Drake, "Milhaud, Darius," *Grove Music Online, Oxford Music Online,* Oxford University Press, accessed September 6, 2016.
[38] Marion Bauer, "Darius Milhaud" in *The Musical Quarterly*, Vol. 28, No.2 (Apr., 1942): 145.
[39] Jeremy Drake, "Milhaud, Darius," *Grove Music Online, Oxford Music Online,* Oxford University Press, accessed September 6, 2016.
[40] Ibid.
[41] Paul Collaer, *Darius Milhaud* (translated and edited by Jane Hohfeld Galante, San Francisco: San Francisco Press, Inc., 1988), 40.

of his career.[42] On the whole, Milhaud wrote many of articles to explain and discuss this musical concept, and used this idea through most of his works. In his theory, Milhaud traced polytonality back to French diatonicism, and atonality to German chromaticism. Polytonality also can be considered in the context of Milhaud's experimentation with scale and timbre. The first systematic use of polytonality by Milhaud appears in a 1915 collaboration with Claudel.[43] His mature style shows melody and harmony integrated into a balanced framework of polymodal counterpoint. Milhaud eventually developed a new, shorter, more flexible sense of phrasing with which he was better able to construct form, and melody became the basis of his style.[44] In addition, he used themes and motives from, or composed in the style of, folk music from many other countries. For example, his suite *Le Globe Trotter* evokes France, Portugal, Italy, the United States, Mexico, and Brazil.[45]

His fascination with jazz began in London in 1920, and continued on his tour of the United States. A highly successful blend of jazz and classical elements appears in his *La Création du Monde*, including use of the saxophone and a properly developed fugue.[46] Milhaud's ardor for the exotic sounds of American music, and his reference to the "crude sounds" of the *bals-musette* orchestra,

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[42] Ibid.
[43] Keith Waters, "Arthur Honegger" in *Les Six*, ed. Robert Shapiro (London and Chicago: Peter Owen, 2011), 127-173.
[44] Jeremy Drake, "Milhaud, Darius," *Grove Music Online, Oxford Music Online,* Oxford University Press, accessed September 6, 2016.
[45] Ibid.
[46] Ibid

show a tendency to take special interest in popular idioms of foreign cultures.[47] In 1922, Milhaud gave special attention to the music of African-Americans during his visit of the United States. He was the first European composer of the early twentieth century to come into contact with Harlem blues.[48]

Milhaud did not like the long melodies of nineteenth-century music and the impassioned playing style which characterized performances of this repertoire. He often referred in his writing to the French tradition of Rameau and the simple clear art introduced by Mozart and Scarlatti.[49] His argument that contemporary French music should move away from Wagnerian Romanticism by recovering this eighteenth-century tradition closely resembled the neo-classical views of other French composers in the 1920s.[50] However, for Milhaud, neo-classicism's simplicity, balance, proportion, and restraint were not simply linked to Bach, Rameau, and other composers of the eighteenth century. He incorporated elements of American syncopated dance music, blues, and Parisian music-hall songs into his models of classicism.[51] In general, Milhaud tended to employ simple, folk-like, diatonic melodies in his works.

Milhaud also composed opera and ballet works. For his three operas, *L'Enlèvement d'Europe*, *L'Abandon d'Ariane*, and *La Délivrance de Tbésée*, he

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[47] Nancy Perloff, *Art and the Everyday: Popular Entertainment and the Circle of Erik Satie* (Oxford: Clarendon Press, 1991), 91.
[48] Ibid., 95.
[49] Ibid., 104.
[50] Ibid.
[51] Ibid., 104-105.

created a new musical form, “minute opera,” in which the developing tendency towards concentration reached a “new high.”[52] In these three works, Milhaud also attached great importance to the place of the chorus. By composing chamber operas, Milhaud realized that shorter works were a natural reaction against Wagnerian music drama, and that composers turned instinctively to the earlier operatic forms which fit in with the neo-classic spirit that was gaining popularity.[53] Moreover, eighteenth-century forms contributed more successfully to new harmonic schemes, popular rhythms and melodies, and the “music hall spirit.”[54]

Milhaud had already shown himself to be a remarkable 20th-century pioneer in the use of unpitched instruments, but it was not until after experiencing the Brazilian forest that he wrote sections of music exclusively for percussion. Henri Bidou identified rhythm as another of Milhaud’s important innovations, as Milhaud gave a more important role to percussion.[55] One of his most innovative and compelling stylistic traits is his development of spoken declamation with Paul Claudel, generally accompanied by unpitched percussion.[56] Milhaud was stimulated by almost anything unusual, such as instruments like the ondes martenot, extended palindromes, and the use of musical cryptograms, which

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[52] Marion Bauer, “Darius Milhaud” in *The Musical Quarterly*, Vol. 28, No.2 (Apr., 1942): 151.
[53] Ibid.
[54] Ibid., 151-152.
[55] Barbara L. Kelly, *Tradition and Style in the Works of Darius Milhaud 1912-1939* (Burkingtin: Ashgate Publishing Company, 2003), 194.
[56] Ibid.

encipher the names of friends.[57] His sense of fantasy, combined with his often clever inventiveness, also contributed to his creative ability.

Milhaud was greatly influenced and inspired by Erik Satie. He praised Satie for rediscovering the voice of French music freed of foreign influence.[58] He also called Satie a man in advance of his music.[59] Milhaud's loyalty led him to bring a large collection of Satie's sketches, notebooks, and manuscripts to America. These were exhibited at Mills College in California.[60] Thus Milhaud made a big contribution to the preservation of Satie's music.

In the 1950s there emerged what might be called Milhaud's "final" style. Counterpoint returned to his music, as did lighter textures, more gentle rhythms, and a particularly dark harmonic language.[61] The main glories of Milhaud's later works are the excellent slow movements. Sometimes funereal in character, they are all of extraordinary intensity and elegance, often using the extreme high register as never before.[62] This character also can be found in the slow movement of his cello concertos. There is a distillation of melody in his later works, articulated across changing modes, bright textures, and subtly shifting instrumental color.[63] His experimentation with instrumental combination and

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[57] Jeremy Drake, "Milhaud, Darius," *Grove Music Online, Oxford Music Online,* Oxford University Press, accessed September 6, 2016.
[58] Nancy Perloff, *Art and the Everyday: Popular Entertainment and the Circle of Erik Satie* (Oxford: Clarendon Press, 1991), 110.
[59] Marion Bauer, "Darius Milhaud" in *The Musical Quarterly*, Vol. 28, No.2 (Apr., 1942): 146.
[60] Ibid., 147.
[61] Jeremy Drake, "Milhaud, Darius," *Grove Music Online, Oxford Music Online,* Oxford University Press, accessed September 6, 2016.
[62] Ibid.
[63] Ibid.

timbres mirrors a French charm with musical color. All in all, Milhaud believed that mixture and openness would bring a healthy art. Therefore, Milhaud's music merges all kinds of musical elements from traditional to popular, tonal to atonal, and occasional use of neo-classical and neo-romantic features.

CHAPTER 3

CELLO WORKS OF DARIUS MILHAUD

Darius Milhaud composed many chamber works for strings, but just a few works which feature the cello. It is interesting that after his first cello concerto written in 1934, he did not compose any other works primarily for cello until 1945. His three works for solo cello and orchestra have humorous elements that can be considered one of the most endearing features of French musical genius.[64]

There are five major cello works by Milhaud which are discussed and introduced chronologically in this chapter. These compositions are Violoncello Concerto No. 1, Op. 136 (1934); Violoncello Concerto No. 2, Op. 255 (1945); *Suite cisalpine*, Op. 332 (1954), for cello and orchestra; *Elégie*, Op. 251 (1945), for cello and piano, and Sonata, Op. 377 (1959), for cello and piano. In addition, a general comparison between the two cello concertos will be presented in this chapter, followed by comparison in greater detail in later chapters.

[64] Danielle Ribouillault, *Darius Milhaud: Cello Concertos*, trans. Maria Balkan (Switzerland: Doron Music, 2001/2012), 15.

Violoncello Concerto No. 1, Op. 136

Composed it in Aix-en-Provence in 1934, this cello concerto is not only the first composition for cello by Milhaud, but also the most popular. He was very sick that year. In his autobiography, Milhaud wrote that he was bed-ridden, with pains in his feet, knees, and right arm. He tried all kinds of treatment without success.[65] Although Milhaud thought he was slightly feverish and incapable of working or writing, he still composed and finished many of works in 1934, including several chamber pieces, incidental music, music for two films, and two works for solo instrument and orchestra.[66] This cello concerto is dedicated to Maurice Maréchal, who introduced it in Paris on June 28, 1935. The conductor was Désiré-Émile Inghelbrecht. In addition, Grégor Piatigorsky, a Russian-born American cellist, kept Milhaud's Violoncello Concerto No. 1 in his concert repertoire for several seasons after giving the U. S. premiere.[67]

This first cello concerto is the shortest of his cello concertos, with two typically good-natured fast movements separated by a slow movement. In Roger Nichols's book, Milhaud's wife, Madeleine Milhaud, stated that Milhaud did not much care for the traditionally soulful or melancholic way of writing for the cello, so when he composed this concerto, he chose a contradictory style by starting off with a very lackadaisical theme.[68]

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[65] Darius Milhaud, *My Happy Life*, trans. Donald Evans, George Hall and Christopher Palmer (London and New York: Marion Boyars, 1995), 168.
[66] Ibid.
[67] Terry King, Gregor Piatigorsky: The Life and Career of the Virtuoso Cellist, 174.
[68] Roger Nichols, *Conversations with Madeleine Milhaud* (London: Faber and Faber, 1996), 100.

This cello concerto embraces a wide variety of styles and moods. The first movement, *Nonchalant*, begins with a cadenza-like introduction for solo cello that contrasts, with the music that follows. After the introduction, the orchestra plays the main theme quietly. The theme is later played by the solo instrument against the background of a regular rhythmical accompaniment similar to a jazz texture.[69] Then a new solo cadenza appears, creating another contrast within this movement. The second movement, *Grave*, is described by Ginsburg as starting with bitonality in a low range and the solo cello playing a forceful yet passive aria-monologue.[70] The theme moves up gradually from the lower to the upper register. The middle section uses various polyphonic devices to develop the thematic material.[71] The last movement, *Joyeux*, is brief and energetic. It starts in a march or fanfare style, and has a charming Latin American melodic and rhythmic flavor.[72] This concerto will be discussed and analyzed in more detail in chapters 5-7.

Elégie, Op. 251, for violoncello and piano

After Milhaud's first cello concerto, he did not write any works for cello for more than ten years. Finally, he wrote *Elégie* at Mills College in Oakland,

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[69] Lev Ginsburg, *History of The Violoncello*, ed. Herbert R. Axelrod, trans. Tanya Tchistyakova (Neptune City, NJ : Paganiniana Publications, Inc., 1983), 295.
[70] Ibid., 296.
[71] Ibid.
[72] Robin Stowell and David Wyn Jones, "The Concerto," in *The Cambridge Companion to the Cello*, ed. Robin Stowell (Cambridge: Cambridge University Press, 1999), 105.

California on January 21, 1945. This is the first work Milhaud wrote for cello and piano. The piece is dedicated to the cellist Edmond Kurtz, who gave the first performance in New York on November 16, 1945.

The *Elégie* is short, with a duration of four-and-a-half minutes.[73] It is the second most popular piece among Milhaud's cello works. As the title implies, it is a contemplative work with a certain melancholic quality. The introduction starts with a cello solo, and then the piano joins it. It is lyrically inspired, in three sections, with a coda derived from the opening section.[74] The themes of each section are very lyrical and expressive, and can be regarded as Milhaud's Romanticism at its strongest.

Violoncello Concerto No. 2, Op. 255

From June 28 to July 18 of 1945, Milhaud composed his second cello concerto while at Mills College. It was written due to a request from the cellist Edmund Kurtz.[75] In Milhaud's career, he enjoyed writing works for solo instrument and orchestra, and he responded with pleasure to the requests of virtuosi.[76] He dedicated this concerto to Kurtz, who gave its first performance with

[73] Paul Collaer, *Darius Milhaud*, trans. and ed. Jane Hohfeld Galante (San Francisco: San Francisco Press, Inc., 1988), 247.
[74] Robin Stowell, "Other Solo Repertory," in *The Cambridge Companion to the Cello*, ed. Robin Stowell (Cambridge: Cambridge University Press, 1999), 155.
[75] Darius Milhaud, *My Happy Life*, trans. Donald Evans, George Hall and Christopher Palmer (London and New York: Marion Boyars, 1995), 217.
[76] Paul Collaer, *Darius Milhaud*, trans. and ed. Jane Hohfeld Galante (San Francisco: San Francisco Press, Inc., 1988), 222.

the New York Philharmonic under Artur Rodzinsky on November 28, 1946.[77] In addition, Milhaud conducted this concerto in a series of annual concerts of contemporary music at the University of Wyoming in Laramie with the Belgian cellist Joseph Wetzel.[78] This gala concert was on May 6, 1946.[79] Milhaud was feeling better from his illness and wrote that he enjoyed this concert a lot.[80] This means that the concerto was performed before Kurtz gave the official New York premiere.

This concerto has bigger and richer proportion than the first cello concerto, and it is considered more attractive and better developed by Stowell and Jones.[81] In addition, it is one of Milhaud's cleanest and least complicated scores.[82] It is divided into three movements which are *Gai*, *Tendre*, and *Alerte*. Although it has some artistic merit, this composition is infrequently heard in concert, and has not been recorded many times. In my opinion, the reasons why this concerto is not so attractive are that the main themes of this concerto are less interesting than other concertos, so cellists usually turn their attention to other concertos. The ensemble with the orchestra makes this concerto more charming than when played with the

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[77] Ibid., 282.
[78] Darius Milhaud, *My Happy Life*, trans. Donald Evans, George Hall and Christopher Palmer (London and New York: Marion Boyars, 1995), 212-213.
[79] Jeannie Gayle Pool, American Composer Zenobia Powell Perry (Maryland, Toronto, and Plymouth, UK: The Scarecrow Press, Inc., 2009), 125.
[80] Darius Milhaud, *My Happy Life*, trans. Donald Evans, George Hall and Christopher Palmer (London and New York: Marion Boyars, 1995), 213.
[81] Robin Stowell and David Wyn Jones, "The concerto," in *The Cambridge Companion to the Cello*, ed. Robin Stowell (Cambridge: Cambridge University Press, 1999), 105.
[82] Lionel Salter, "The Concerto in France," in *A Companion to the Concerto*, ed. Rober Layton (New York: Schirmer Books, 1989), 236.

piano accompaniment, but most cellists do not have many opportunities to perform with the orchestra.

This work precisely illustrates the influence of the North American music Milhaud heard in 1923 when he was first in the United States.[83] The first movement is in sonata form. The main theme starts with a nine-measure introduction by orchestra, repeated by the solo cello in its first entrance. After the first theme is presented, a second theme enters, "as gay as the first."[84] The upbeat atmosphere created by these two happy themes is maintained in the development.[85] Finally, the main theme appears again in the last section. The second movement is very expressive and lyrical.[86] The movement opens with a singing cello line accompanied by four solo violins.[87] The second theme is first heard in the orchestra and then repeated by the cello.[88] There is a small cello cadenza, followed by the closing section of the movement in which the two themes are merged into one. Basically, this slow movement is tender and gentle in style.[89] The final movement starts with a six-measure statement by the solo cello.[90] After the orchestra plays two measures of thematic material from the

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[83] Danielle Ribouillault, *Darius Milhaud: Cello Concertos*, trans. Maria Balkan (Switzerland: Doron Music, 2001/2012), 13.
[84] David Ewen, The World of Twentieth-century Music, (New Jersey: Prentice-Hall, Inc., 1968), 519.
[85] Ibid.
[86] Ibid.
[87] Robin Stowell and David Wyn Jones, "The Concerto," in *The Cambridge Companion to the Cello*, ed. Robin Stowell (Cambridge: Cambridge University Press, 1999), 105.
[88] David Ewen, The World of Twentieth-century Music, (New Jersey: Prentice-Hall, Inc., 1968), 519.
[89] Danielle Ribouillault, *Darius Milhaud: Cello Concertos*, trans. Maria Balkan (Switzerland: Doron Music, 2001/2012), 14.
[90] David Ewen, The World of Twentieth-century Music, 519.

main theme, the music develops with busy passage-work and effective virtuoso writing for the solo instrument before coming to a climactic cadenza.[91] The movement has a folk-like character and reflects Milhaud's "Mediterranean exuberance."[92]

There are several similarities and differences between Violoncello Concerto No. 1 and Violoncello Concerto No. 2. Both concertos are first dicussed generally in this chapter. The first movement of the first cello concerto is compared in detail with the first movement of the second cello concerto in chapter 5, the second movements are compared in chapter 6, and the third movements in chapter 7.

As previously stated, Milhaud composed the first cello concerto in 1934. During this period, he was still experimenting compositionally with refining the use of polytonality, and had not yet immigrated to the United States. He composed the second cello concerto eleven years late, when France had just been liberated from the Nazis. Milhaud is likely to have made contact with his old friends from France.[93] He had already been living in the United States for about five years, and his life had totally changed between 1934 and 1945. Another point of contrast is that the first cello concerto can be considered to reflect Milhaud's personal motivation since he chose to dedicated it to Maréchal, although Maréchal had not commissioned it from him. However, the second cello concerto was composed at

[91] Ibid.
[92] Danielle Ribouillault, *Darius Milhaud: Cello Concertos*, trans. Maria Balkan, 14.
[93] Paul Collaer, Darius Milhaud, trans. Jane Hohfeld Galante (San Francisco: San Francisco Press, 1988), 45.

the request of cellist Edmond Kurtz. The compositional motivation and background of these two concertos is therefore very different.

Another point of contrast is that, although both concertos are in three movements, the second cello concerto is considerably longer. Both concertos follow the pattern, fast-slow-fast, and have the same orchestral instrumentation. The formal structure of both concertos is similar, as discussed in more detail in chapters 5-7. The use of cadenzas is particularly interesting. While both concertos have one movement that does not have a cadenza (Concerto No. 1 mvt. 3, Concerto No. 2 mvt. 1), both concertos have one movement with two cadenzas (Concerto No. 1 mvt. 1, Concerto No. 2 mvt. 3). The first movement of Violoncello Concerto No. 1 starts with a solo cello introduction, and another cadenza which appears at the end of the middle section. In a similar way, the last movement of the second cello concerto begins with a cadenza and has another cadenza at the end of the middle section.

***Suite cisalpine*, Op. 332, for cello and orchestra**

In 1954, Claude Delvincourt, director of the Paris *Conservatoire*, asked Milhaud to write a short cello piece for the winner of the prize that Grégor Piatigorsky bestowed each year on a pupil of the *Conservatoire*.[94] Milhaud composed this piece in Paris from January 11 to 19, 1954 and titled it *Suite*

[94] Darius Milhaud, *My Happy Life*, trans. Donald Evans, George Hall and Christopher Palmer (London and New York: Marion Boyars, 1995), 232.

cisalpine. It was dedicated to Piatigorsky, who awarded the opportunity to premiere the work to Reine Flachot, the Piatigorsky Prize winner of 1954.[95] Flachot gave the first performance in *Concerts Pasdeloup* in Paris on November 7, 1954.[96] The conductor was Albert Wolff.

In this work, Milhaud made use of some of the Piedmontese tunes that he obtained from his friend Luigi Rognoni, an Italian musicologist.[97] Rognoni collected these tunes for his Sinigaglia forbearers research, containing tunes from the Piedmont region of Italy.[98] Milhaud's use of these melodies shows that his interest in folk cultures extended beyond France,[99] although many tunes from French folksong can be recognized in this composition as well.[100] Use of superimposed themes and simultaneous distinct tonalities shows Milhaud's use of contrapuntal polytonality in this work.[101]

As in Concerto No. 1 and Concerto No. 2, this composition is divided into three movements, with a carnival spirit throughout the piece. The orchestration is similar to the writing in the other two cello concertos, and they have almost the same instrumentation, the only difference being that this work does not use a tuba as the previous two concertos did. The first movement opens with the main theme

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[95] Ibid.
[96] Paul Collaer, *Darius Milhaud*, trans. and ed. Jane Hohfeld Galante (San Francisco: San Francisco Press, Inc., 1988), 282.
[97] Darius Milhaud, *My Happy Life*, trans. Donald Evans, George Hall and Christopher Palmer (London and New York: Marion Boyars, 1995), 231-232.
[98] Ibid.
[99] Robin Stowell, "Other Solo Repertory," in *The Cambridge Companion to the Cello*, ed. Robin Stowell (Cambridge: Cambridge University Press, 1999), 146.
[100] Danielle Ribouillault, *Darius Milhaud: Cello Concertos*, trans. Maria Balkan, 14.
[101] Ibid.

in orchestra unison, and then repeated by the solo cello. A noteworthy feature is that imitation is often used in this movement. The second movement starts with a monologue tune by the solo cello. This tune returns at the end of the movement, creating a symmetrical aspect to this movement. The last movement is in fast tempo, opening with a short theme presented in the orchestra. This short opening theme is repeated later by the solo cello, and it appears continuously in the closing section.

Sonata, Op. 377, for cello and piano

From March 16 to April 18, 1959, while at Mills College, Milhaud composed his only cello sonata. In the same year he also wrote a Sonatine for viola and cello, Op. 378. The cello sonata was composed for the Vancouver International Festival and is dedicated to the cellist Ernst Friedlander. Friedlander premiered this work with his wife, pianist Marie Werbner, at the 1959 Vancouver International Festival on July 18, 1959.[102]

This cello sonata contains many of Milhaud's most personal features. It is a bright and jazzy work written in his typically breezy and technically accomplished style.[103] As in the concertos, Milhaud used conventional playing techniques in this composition.[104] There are three movements lasting a total of fifteen minutes,

[102] Paul Collaer, *Darius Milhaud*, trans. and ed. Jane Hohfeld Galante (San Francisco: San Francisco Press, Inc., 1988), 247.
[103] Robin Stowell, "The Sonata," in *The Cambridge Companion to the Cello*, ed. Robin Stowell (Cambridge: Cambridge University Press, 1999), 130.
[104] Frances-Marie Uitti, "The Frontiers of Technique," in *The Cambridge Companion to the Cello*, ed. Robin

with movement titles reminiscent of his Violoncello Concerto No. 1: *Animé*, *Gai*; *Lent*, *Grave*; and *Vif et Joyeux*.

The first movement is a dance in a lilting compound meter, with considerable novelty and charm.[105] Milhaud used classical sonata form in the structure of this movement. The return of the main theme is very clear at the recapitulation. The slow movement is serious and impressive. It is written as a kind of processional, where "ideas that are not notably attractive in themselves evolve and expand into a long-breathed vast design of considerable expressive depth and scope."[106] The opening of this movement is reminiscent of the opening of the first movement of Brahms's Cello Sonata No. 1 in E minor, Op. 38. It is similar in style where the cello starts from a low register with the piano's offbeat accompaniment. The last movement is a good example of Milhaud's sweep and energy. Nathan Schwartz describes this movement saying that the music "has fire and drive which never violates the underlying good spirits."[107] "The conflicts of rhythmic groupings, accents, and phrase structure in the whole sonata create the vitality of the music, not just because of the effects of polytonality."[108]

Stowell (Cambridge: Cambridge University Press, 1999), 212.

[105] Nathan Schwartz, "Darius Milhaud (1892-1974): Sonate (1959)," in *20th Century Works for Cello and Piano* (California: Music & Arts Programs of America, Inc., 1993-94)

[106] Ibid.

[107] Ibid.

[108] Ibid.

CHAPTER 4

THE RELATIONSHIP BETWEEN DARIUS MILHAUD AND MAURICE MARÉCHAL

Darius Milhaud dedicated his Violoncello Concerto No. 1 to the French cellist Maurice Maréchal who was a marvelous representative of the French cello school of the twentieth century. He influenced his era and future generations of cellists greatly. There are many other prominent 20th century composers who had contact with him, including Claude Debussy, Maurice Ravel, André Caplet, and Arthur Honegger.[109] He had a good relationship with *Les Six*, some members of which dedicated their cello concertos to him. Arthur Honegger, who was his close friend, composed a cello concerto in 1929 and dedicated it to him. Maréchal gave the world premier with his own cadenza in Boston under Serge Koussevitzky on February 17, 1930.[110] In addition, in 1956 Maréchal gave the premier of Louis Durey's *Fantaisie-concertante* for cello and orchestra (1947). This was the only major work of the 1940s by Durey, probably the least acclaimed member of *Les Six*.

[109] Lev Ginsburg, *History of The Violoncello*, ed. Herbert R. Axelrod, trans. Tanya Tchistyakova (Neptune City, NJ: Paganiniana Publications, Inc., 1983), 178.
[110] Ibid., 183.

Maurice Maréchal was born on April 3, 1892 in the city of Dijon in Burgundy. He started to study solfège and piano at the Dijon *Conservatoire* when he was six years old.[111] He showed an interest in the cello and began to study with Professor Annuillet at the *Conservatoire*.[112] His progress was very fast and he was already giving recitals in the city theatre of Dijon by the age of ten.

He played Karl Davydov's Cello Concerto No. 2, Op. 14 and received first prize in the Dijon *Conservatoire* competition in May 1907. His interpretation for this piece was remarkable for its emotional expressiveness, singing tone, and accurate technique.[113] He went to Paris to continue his musical education in the same year. During that time he had lessons from Louis Feuillard, who helped him to enroll at the Paris *Conservatoire*.

At the Paris *Conservatoire* he studied cello with Jules Leopold-Loeb,[114] attended the chamber music class of Charles Edouard Lefèbvre and took the orchestral music and composition classes of Paul Dukas.[115] He was impressed by Pablo Casals' playing in Paris at that time. In 1911 Maréchal graduated from the Paris *Conservatoire* with the *Premier Prix*, performing the first movement of a Haydn Concerto.[116] He was first employed by the Lamoureux Orchestra as

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[111] Ibid., 178.
[112] Ibid.
[113] Ibid., 178.
[114] Margaret Campbell, "Masters of the Twentieth Century," in *The Cambridge Companion to the Cello*, ed. Robin Stowell (Cambridge: Cambridge University Press, 1999), 87.
[115] Lev Ginsburg, *History of The Violoncello*, ed. Herbert R. Axelrod, trans. Tanya Tchistyakova (Neptune City, NJ: Paganiniana Publications, Inc., 1983), 178.
[116] Ibid.

deputy-principal cellist, and later as a soloist.[117] During this time, Maréchal gained much experience working with many eminent conductors, including Camille Chevillard, Arthur Nikisch, Felix Weingartner, and Richard Strauss.[118]

Maréchal's musical activity was interrupted by war. Like Ravel and other French musicians, Maréchal joined the army when the First World War began. From 1914 to 1918, he had an awful life in the trenches. However, he did not forget the cello, and was fortunate to have a makeshift cello with him. Maréchal named this makeshift cello "Le Poilu."[119] It was made in June 1915 by two French soldiers, who were carpenters, following Maréchal's drawing and instructions.[120] It was made using wood from a German ammunitions box and pieces of an oak door.[121] Maréchal performed in concert at the army headquarters on several occasions.[122] This cello always went with him in the regiment's train. Although the cello he used for performing was sold and was last seen in Australia, this makeshift cello is still kept in the reserve of the Music Museum at the *Cité de la Musique* in Paris today.

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[117] Margaret Campbell, "Masters of the Twentieth Century," in *The Cambridge Companion to the Cello*, ed. Robin Stowell (Cambridge: Cambridge University Press, 1999), 87.
[118] Lev Ginsburg, *History of The Violoncello*, ed. Herbert R. Axelrod, trans. Tanya Tchistyakova (Neptune City, NJ: Paganiniana Publications, Inc., 1983), 178-179.
[119] "Maurice Maréchal: A Musician in the Great War," Centenaire.org, last modified May 29, 2013, http://centenaire.org/en/autour-de-la-grande-guerre/maurice-marechal-musician-great-war
[120] Ibid.
[121] Ibid.
[122] Ibid.

Maurice Maréchal and his cello, Le Poilu[123]

Besides “Le Poilu,” another of Maréchal’s companions during the war period was the composer and pianist André Caplet.[124] They took any opportunity to play cello and piano together. In 1917, when they got a short furlough, they had the good fortune to play the Debussy cello sonata for Debussy at his home. After their visit, Debussy made the following entry on a copy of the sonata: “To M. Maréchal as a token of gratitude for his already great talent. Claude Debussy. January 1917.”[125]

Maréchal was sent to the hospital at the end of the war and finally demobilized in April 1919. He went back to Dijon and performed a Haydn concerto

[123] Ibid.
[124] Lev Ginsburg, *History of The Violoncello*, ed. Herbert R. Axelrod, trans. Tanya Tchistyakova (Neptune City, NJ: Paganiniana Publications, Inc., 1983), 179.
[125] Ibid.

with the orchestra of the Dijon *Conservatoire* on July 6, 1919.[126] Maréchal resumed his musical activities. At the end of the summer of 1920, Maréchal went to the United States, marrying Louise Perkins whom he met at a French-American charity concert.[127] They had two children, a son and a daughter.

Maréchal started an international touring career in the 1920s and 1930s. His tours were from Russia to the East, including Asia and Africa. His several recitals were very successful and continued for several seasons in Russia during 1932-1937. He had an interest in Russian music ever since his youth. Before he began his Russian tours, he usually inserted some Russia cello repertoire in his programs, such as Rachmaninoff's cello sonata and Tchaikovsky's *Variations on a Rococo Theme*, and also his own transcriptions from Russian composers' works, such as Borodin's *Songs and Dances of Polovitzian Girls*.[128] During his Russian tours, he also played his own transcriptions from the works of other composers, such as Manuel de Falla's the *Suite from Folk Spanish Themes*.[129]

He had a long tour between September and November 1936. During this tour he may have been the first French cellist to appear in Shanghai, Saigon,

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[126] Ibid., 180.

[127] Jean-Marc Harari and Glenn Armstrong, "Or VII - Maurice Maréchal/ Cecile Ousset," *Coupdarchet.com*, last modified 2003, http://www.coupdarchet.com/LArchet-dOr/LArchet-dOr-Series-II---2003/AOII/OR-VII---Maurice-Maréchal Cecile-Ousset/ORVII

[128] Lev Ginsburg, *History of The Violoncello*, ed. Herbert R. Axelrod, trans. Tanya Tchistyakova (Neptune City, NJ: Paganiniana Publications, Inc., 1983), 184.

[129] Ibid.

Singapore, Java, and Japan. In addition, during his stay in Japan he made several 78 rpm phonograph recordings mostly devoted to Japanese melodies.[130]

His worldwide tours were interrupted by the Second World War. During the period of German occupation of France, Maréchal refused to play in Germany or even on the radio in the cities occupied by Fascists.[131] He sent his family to the United States to avoid the threat of German invasion, but he continued to stay in his country.[132] In 1942 he took the place of Gérard Hekking as cello professor at the Paris *Conservatoire* when Hekking died.[133] He taught at the Paris *Conservatoire* until 1963, even though he was suffering a deterioration of his right hand due to a muscular disease.[134] He was passionate and enthusiastic about his teaching and students.

Maréchal also participated in the juries of many international music competitions, such as the Hanus Wihan International Competition, the First Casals International Competition in Paris, the Sixth Competition of the World Youth and Students Festival, and the International Competition in Honor of Pablo Casals in Budapest.[135] In 1962, at the invitation of his friend Mstislav Rostropovich, he participated on the jury of the Tchaikovsky Competition in

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[130] Jean-Marc Harari and Glenn Armstrong, "Or VII - Maurice Maréchal/ Cecile Ousset," *Coupdarchet.com*, last modified 2003.
[131] Margaret Campbell, "Masters of the Twentieth Century," in *The Cambridge Companion to the Cello*, ed. Robin Stowell (Cambridge: Cambridge University Press, 1999), 87.
[132] Lev Ginsburg, *History of The Violoncello*, ed. Herbert R. Axelrod, trans. Tanya Tchistyakova (Neptune City, NJ: Paganiniana Publications, Inc., 1983), 187.
[133] Margaret Campbell, "Masters of the Twentieth Century," in *The Cambridge Companion to the Cello*, 87.
[134] Ibid.
[135] Lev Ginsburg, *History of The Violoncello*, ed. Herbert R. Axelrod, trans. Tanya Tchistyakova, 189.

Moscow. Maréchal died on April 19, 1964 and was buried in his hometown, Dijon.[136] After his death on July 28, 1965, the French radio dedicated a large program to Maréchal, led by Rostislav Hoffman, the French musicologist.[137]

Maurice Maréchal played many contemporary works, some of which are major twentieth century cello repertoire. He also played original works by Saint-Saens, Fauré, Lalo, and Debussy, and many transcriptions of works by French composers from Rameau to Ravel. Some of these transcriptions were made by Maréchal himself. He gave the world premier of Ravel's Sonata for Violin and Cello with Hélène Jourdan-Morhange in Paris on April 6, 1922. Soon after, he gave the first performance of André Caplet's *Epiphanie*, a symphonic fresco for cello and orchestra in Paris on December 29, 1923.[138] This work is one of the most difficult pieces in the literature for cello and orchestra. Maréchal performed this piece again in Paris on January 6, 1924 and played it in the United States at the invitation of Leopold Stokowski.[139]

Besides being a soloist, Maréchal was interested in chamber music. He played in the Fauré Quartet and the Franck Quintet with Alfred Cortot and Jacques Thibaud in 1922.[140] He also played regularly in the Casadesus Trio with

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[136] Ibid., 190.
[137] Ibid.
[138] Margaret Campbell, "Masters of the Twentieth Century," in *The Cambridge Companion to the Cello*, 87.
[139] Lev Ginsburg, *History of The Violoncello*, ed. Herbert R. Axelrod, trans. Tanya Tchistyakova (Neptune City, NJ: Paganiniana Publications, Inc., 1983), 182.
[140] Ibid., 181.

Robert and Marius Casadesus from 1922 to 1927.[141] The trio often performed Beethoven, Schumann, Dvořák and Lalo's works in their concerts.[142]

Maréchal's performing style was described as having purity and simplicity of tone. According to one of the first French reviews describing his style, his tone was powerful but tender, and his technique was considered perfect at the service of the expressiveness of the music performed.[143] In addition, his artistic interpretation was considered in keeping with the spirit of the composition.[144] The French critic commented on Maréchal's refined style having clear-cut phrasing and emotional and passionate interpretation.[145] In the United States, audiences often compared him with Pablo Casals.[146] Unfortunately, most of his recordings have been lost, and only a few recordings remain. Thus the main evidence of Maréchal's tone and style are the program reviews.

Although Maréchal's personal letters mostly disappeared with the death of his children, it is still possible to see his nine notebooks written during the First World War which are preserved at the French National Library. The collection also includes his letters and photos, a few sparse documents about him which were

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[141] Ibid.
[142] Ibid.
[143] Ibid.
[144] Ibid.
[145] Ibid.
[146] Jean-Marc Harari and Glenn Armstrong, "Or VII - Maurice Maréchal/ Cecile Ousset," *Coupdarchet.com*, last modified 2003.

kept by the family of the composer Lucien Durosoir, and his war cello "Le Poilu."[147]

Milhaud and Maréchal were not close friends. As a case in point, Milhaud made no mention of Maréchal or his first cello concerto in his autobiography. However, he did mention his second cello concerto, and described an amazing experience conducting this concerto. In addition, he had several passages describing why and how he composed *Suite cisalpine.* Milhaud may have avoided writing about Violoncello Concerto No. 1 in his book because he was very sick in 1934 when he composed the first cello concerto. In describing this period of his life, he focused on his health and feelings rather than his compositions.

Although Milhaud did not mention Maréchal in his book, they were the same age and studied at the Paris *Conservatoire* during nearly the same time. Milhaud enrolled in the *Conservatoire* in 1909, and Maréchal in 1907. In addition, they both took classes from Paul Dukas and Charles-Édouard Lefèbvre. Even though Maréchal left the *Conservatoire* and started his career earlier than Milhaud, they probably knew each other during their student years. In addition, they had one common good friend, Arthur Honegger. Moreover, they became faculty colleagues at the Paris *Conservatoire* in 1947.

Of the members of *Les Six*, only Arthur Honegger, Darius Milhaud, and Louis Durey composed works for cello and orchestra. Maréchal gave the first

[147] "Maurice Maréchal: A Musician in the Great War," Centenaire.org, last modified May 29, 2013.

performance for some of these works. Especially during the time of the premier of Durey's work in 1956, Maréchal was suffering from a muscular issue and reduced his performance schedule.[148] He still gave the first performance of Durey's work, and seemed to have maintained good relationships with the members of *Les Six*.

Honegger composed his cello concerto and dedicated it to Maréchal in 1929. Six years later Milhaud composed his first cello concerto. Milhaud may have been inspired by Honegger's work, as he made the dedication to the same cellist. Maréchal was one of the great cellists in that generation, and was devoted to performing French music. He supported new compositions, and extended cello technique in the process.[149] It was natural that Maréchal was an inspiration to French composers at that time.

After Maréchal gave the first performance of Milhaud's Violoncello Concerto No. 1 in Paris, for which he received excellent reviews, he played this concerto in his Russian tour in 1935. Maréchal's playing of the Milhaud Concerto impressed the Moscow audience. In Andrei Borisyak's review, he stated that "Maréchal possesses a tremendous, always convincing, sincere temperament, uncommonly powerful tone, beautiful vibrato and soft, at times, amazing change of the bow. These factors, subjugated to expressive declamatory phrasing, allow him to

[148] Jean-Marc Harari and Glenn Armstrong, "Or VII - Maurice Maréchal/ Cecile Ousset," *Coupdarchet.com*, last modified 2003.

[149] R. Caroline Bosanquet, "The Development of Cello Teaching in the Twentieth Century," in *The Cambridge Companion to the Cello*, ed. Robin Stowell (Cambridge: Cambridge University Press, 1999), 202.

create vivid and broad cantilenas that are kept in the memory for a long time- this is a typical feature of Maréchal's interpretation."[150]

All in all, Maréchal's performances of Milhaud's Violoncello Concerto No. 1 were very successful. At that time, Maréchal's interpretation of this work was considered the best. Critic felt that Maréchal captured the French spirit of Milhaud's music with its gentle dreaminess and elegance, meditativeness, and energetic dance rhythm. This indicates that Maréchal had a deep understanding of Milhaud's music and knew how to express his music language very well. They shared their schooling, nationality, and interest in the range of style represented in "*Les Six*."

[150] Lev Ginsburg, *History of The Violoncello*, ed. Herbert R. Axelrod, trans. Tanya Tchistyakova (Neptune City, NJ: Paganiniana Publications, Inc., 1983), 186.

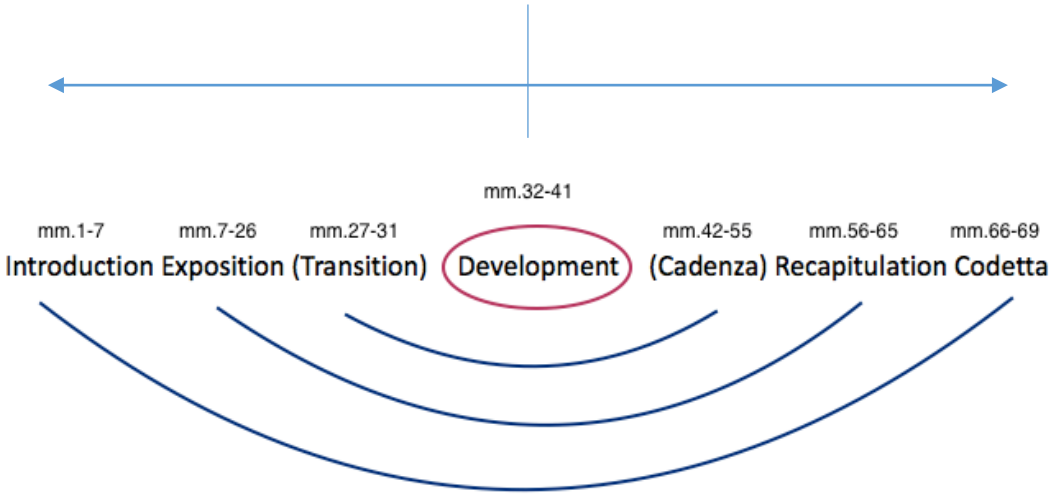
CHAPTER 5

AN ANALYSIS OF THE FIRST MOVEMENT, NONCHALANT

This chapter is divided into three sections. The first section provides a formal analysis of the first movement of Violoncello Concerto No. 1 and compares it with the structure of the first movement of Violoncello Concerto No. 2. (In order to simplify the name of the two concertos, the first movement of Violoncello Concerto No. 1, Op. 136 will be called 1-1 and the first movement of Violoncello Concerto No. 2, Op. 255 will be called 2-1.) In particular, I outline the major sections of these movements and discuss what musical features articulate them. In the second section, melodic, harmonic, and rhythmic materials of Violoncello Concerto No. 1 are discussed in detail with particular emphasis on the melodic gesture from the opening of the piece. I examine how Milhaud developed this gesture into the main theme that runs throughout the whole movement. In addition, I show how modal and metric ambiguity are used to create musical interest. The last section provides a comparison of the original orchestral edition with the piano reduction.

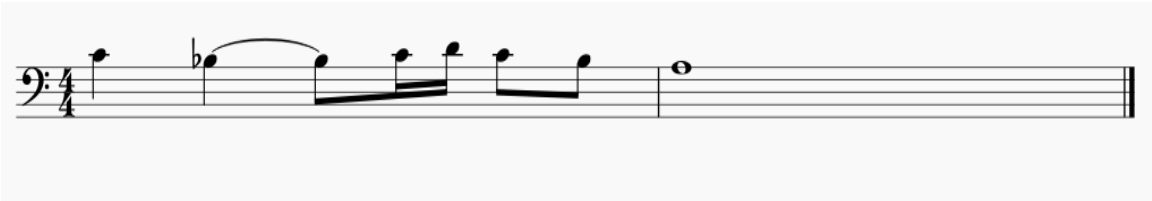
Formal Analysis

Compared with other first movements in concerto format, the first movement of Concerto No. 1 is short – only 65 measures long. Yet this movement still has a clear although monothematic sonata form structure. Example 5.1 provides a diagram that shows the main sections of this movement. Although the proportions of sections do not correspond exactly, the formal symmetry of the movement can be easily observed from this figure – that is, the Introduction is balanced by the Codetta, the Exposition by the Recapitulation, the Transition by the Cadenza, and the Development forms the central section around which the two halves of the movement balance. This kind of palindromic or arch structure is characteristic of Milhaud's approach to formal organization.



Example 5.1: Violoncello Concerto No. 1, mvt. 1

Before discussing the melodic and harmonic content of each formal section in detail, let us examine what articulates the boundaries of each section. The first movement of Violoncello Concerto No. 1 begins with a six-measure impressive solo cello introduction of the main theme. With the fortissimo high F by the solo cello in m. 7, the orchestra joins in and starts the Exposition's main theme (Example 5.2a).[151] As is typical of the double exposition in concertos, the main theme is played first by the orchestra and then by the solo cello, although this material comes originally from the solo cello introduction (Example 5.2b). As will be discussed in more detail in the second section, Milhaud used this main theme in different diatonic modes throughout the movement.



Example 5.2a: Main Theme

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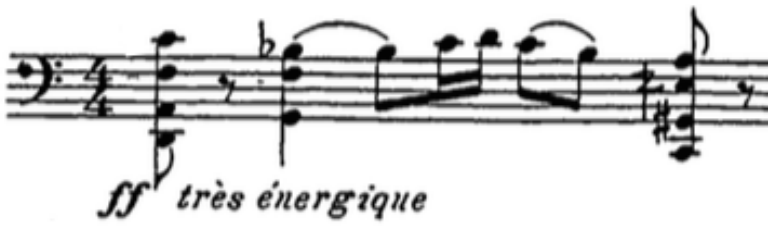
[151] In Classical music particularly sonata form, one would expect two main themes to be presented in the opening section of a piece, followed by a development of these themes (fragmentation, sequencing in different keys, recombination of materials, etc.), and finally, the restatement of these themes in the closing section. The main also has more complete structure, such as sentence or period. However, in this movement Milhaud's theme is shorter and simpler, therefore more like a motive.



Example 5.2b: Cello Introduction

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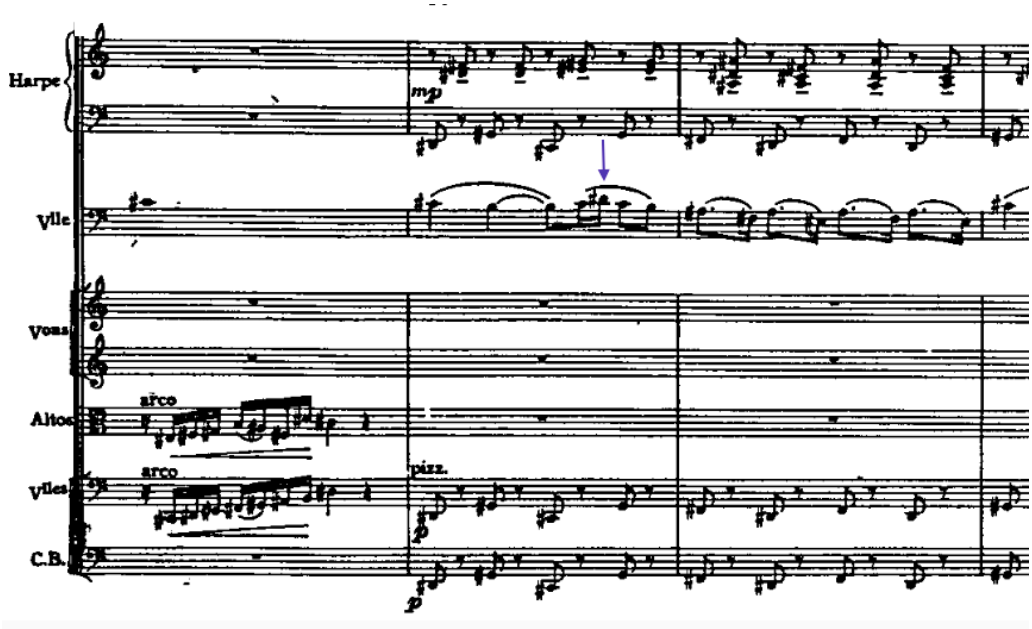
The Exposition proceeds with several statements of the main theme, concluded by the solo cello's cadential fragment in mm. 25-26. New transitional material begins in m. 27 in the flute, which then moves to a restatement of accompanimental material from the main theme (compare the flute in mm. 29-30 with the first violin in mm. 8-9). This new transitional fragment is imitated by the solo cello in m. 28, but instead of continuing with accompanimental material, the cello ends with a cadential fragment and stops on a long C-sharp (m. 31) just before the beginning of the Development. While the cello material is designed to create closure, the ascending scales in the orchestra drive the music into the Development.

At the beginning of the Development in m. 32, the cello plays the main theme, but transposed up a semitone (T_1). Like a typical classical sonata, the Development section features interesting variations of pre-existing musical material including sequence-like progressions, rhythmic ambiguity, and harmonic variation (to be discussed further in section two). The Development also ends in a

typical way when the orchestra holds on a dissonant polychord in m. 43 to prepare for the solo cello's cadenza.

After the fermata in m. 55, the Recapitulation appears in m. 56 with the return of the main theme. However, Milhaud avoids a typical feature of the classical sonata form by not returning to the theme's original pitch level – that is, the cello begins the theme on C-sharp as in the Development rather than on C-natural as in the Exposition. In addition, the D-sharp used in the theme in the Development (Example 5.3a) becomes D-natural in the Recapitulation (Example 5.3b), the effects of which will be discussed in the next section.

Development (D-sharp)



Example 5.3a: Violoncello Concerto No. 1, mvt. 1, mm. 31-33

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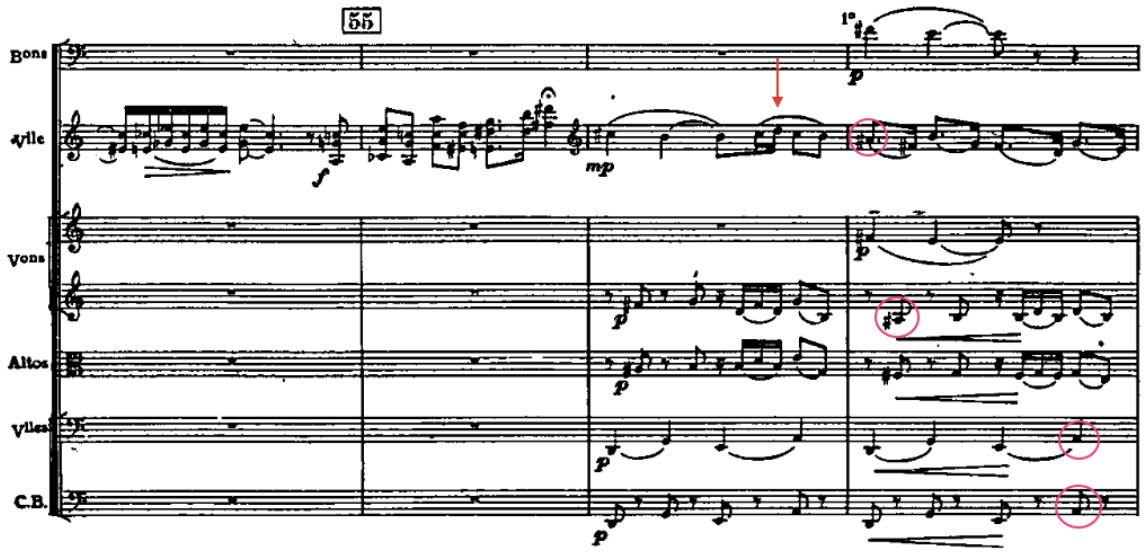
Recapitulation (D-natural)



Example 5.3b: Violoncello Concerto No. 1, mvt. 1, mm. 54-57

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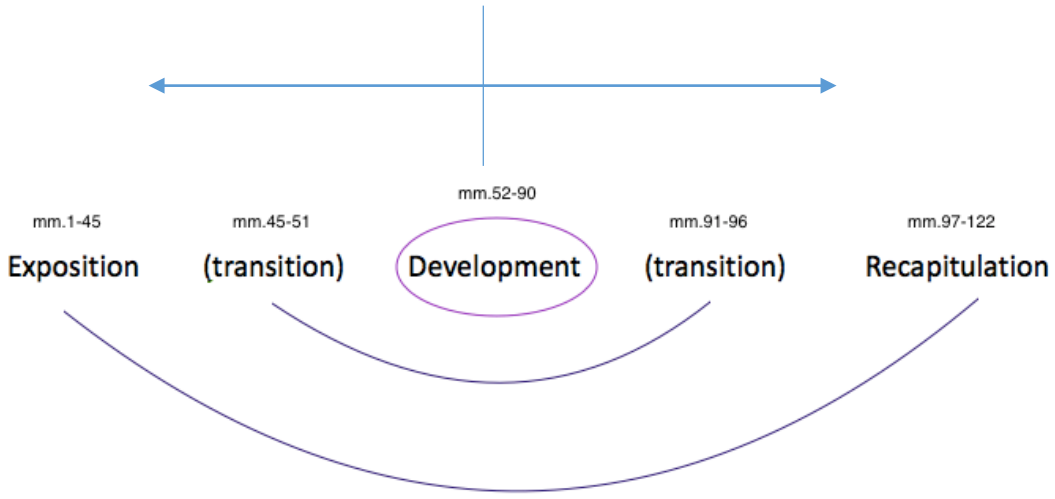
The Recapitulation is unexpectedly short, and quickly moves into a cadential extension following the C-sharp cadence on beat 2 of m. 60. Another perfect authentic cadence appears in m. 65, but this time in A major. Finally, a four-measure codetta appears at the end of the movement with the main theme played by the solo cello, transposed up a major third (T_4) from the opening main theme. From this description, it is obvious that some formal features of classical concerto can be found in this movement but with interesting variations.

The formal structure of the first movement of Violoncello Concerto No. 2 is a simple large-scale ternary form, as illustrated in Example 5.4.



Example 5.4: Violoncello Concerto No. 2, mvt. 1

As in Violoncello Concerto No. 1, Milhaud used palindromic structure in 2-1. In addition, there are several other similarities between these two movements. First of all, the orchestration of these two concertos is the same. Secondly, both first movements are in quadruple meter, although it is 4/4 meter in 1-1 and 12/8 meter in 2-1. The meter changes from 4/4 to 2/4 immediately before the Codetta of 1-1, and in 2-1 there is no change in meter. Thirdly, the basic form of both first movements can be divided into three big sections. The main theme is first introduced by the orchestra in both movements, although the solo cello introduces elements of the main theme in the introduction of the first cello concerto. In addition, the accompaniments of both movements are almost in the same style ─ a simple bass line with close position chords. The openings of both movements start with loud dynamics. Both movements have a transition between the first

section and the middle section. Milhaud also put the same direction, *sans ralentir*, at the end of both movements. And in the last measure, the way that Milhaud used the triangle is in the same style in both movements. Finally, the solo cello of both movements ends on a long note with the same dynamic, *pianissimo*.

There are several differences worth nothing in a comparison between these two first movements. One striking difference is that Milhaud did not compose a cadenza for 2-1. Moreover, Milhaud's typical ostinato accompaniment, heard later in the Development and the Recapitulation of 1-1, appears right at the beginning of 2-1. In addition, comparing the Development sections of both first movements, the Development of 1-1 uses material from the Exposition. But in 2-1, Milhaud introduces a new theme for the Development section.

Milhaud did not compose a Coda or Codetta for 2-1. Instead of the return of the main theme as at the end of 1-1, Milhaud composed a long cadential fragment at the end of 2-1. A final difference between the first movements is that 2-1 has more variety in the accompaniment. Unlike 1-1, the accompaniment is regular throughout the movement, with the exception of the Development section.

Melodic, Harmonic, and Rhythmic Analysis

While there are many references to tonality throughout the first movement of Violoncello Concerto No. 1, perhaps the most striking feature is an avoidance of traditional chords and harmonic progressions, primarily through the use of

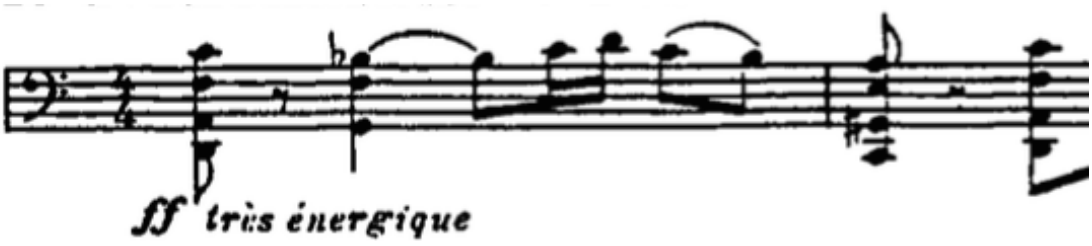
polychords and modal ambiguity. As well known, jazz fascinated Milhaud and he often used jazz materials in his music. Jazz musicians often use the seventh chords (polychords) and combine diatonic modes with these seventh chords as musical materials.[152] By combining these materials or varying one note of the scale, some new scales are formed. For example, by lowering the seventh note of the Lydian mode, the scale becomes the Acoustic scale.

The so-called bebop scales are the Ionian, Dorian, Mixolydian, and melodic minor scales with an added chromatic passing note.[153] By combining different modes with a chromatic passing note, there are several different bebop scales that result. For instance, the bebop dominant scale is the Mixolydian mode with a chromatic passing note added between the seventh and the root (for example, <C, D, E, F, G, A, B-flat, B, C>).[154] The bebop Dorian scale is a Dorian mode with a chromatic passing note added between the third and the fourth notes (for example, <G, A, B-flat, B, C, D, E, F, G>).[155] The bebop major scale is the major scale with a chromatic passing note added between the fifth and the sixth notes (for example, <C, D, E, F, G, G-sharp, A, B, C>).[156] The bebop melodic minor scale is a melodic minor scale with a chromatic passing note added between the fifth and the sixth notes(for example, <C, D, E-flat, F, G, G-sharp, A, B, C>).[157] The

[152] Mark Levine, *The Jazz Theory Book* (Petaluma, CA: Sher Music Company, 1995), 18.
[153] Ibid., 171.
[154] Ibid., 173.
[155] Ibid., 174.
[156] Ibid., 175.
[157] Ibid.

analysis of the use of these scales in this movement demonstrates how Milhaud was influenced and inspired by jazz.

It is well known that Milhaud was interested in polytonality, so let us examine the solo cello's introduction in detail from this perspective. The first chord of the piece combines an F-major triad with a D-minor triad. Like the jazz musicians who influenced him, Milhaud uses this D-minor seventh chord as a stable tonic chord in this opening. He then moves through G- and A-rooted seventh chords before returning to the D tonic sonority in m. 2. As shown in Example 5.5, these chords create a quasi-functional Tonic-Predominant-Dominant-Tonic progression in D-minor, with some unusual features.



dm:	i_7	iv_7	$v_{6/5}$	i_7
	T	PD	D	T

Example 5.5: Violoncello Concerto No. 1, mvt. 1, mm. 1-2

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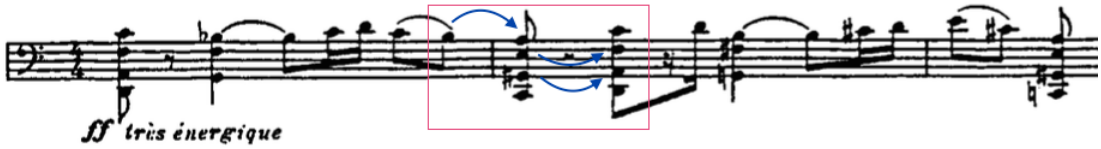
In addition to the dissonant seventh that has been added to the tonic chord, the chord on the first beat of m. 2 is of an unusual quality that is not heard in

traditional tonal music – a minor-major seventh chord built on A. However, this is just a first impression. After considering the unexpected G-sharp chord tone and the B-flat which is heard melodically right before the chord, these notes can be understood to reference the active tones of an augmented sixth chord in d minor. Example 5.6 shows that B-flat (flat scale-degree 6) resolves to A on the first beat of m. 2, and G-sharp (sharp scale-degree 4) resolves to A on the second beat of m. 2. Surprisingly, G-sharp does not appear with B-flat at the same time, but is rhythmically displaced to become part of the dominant chord. In addition, this B-flat hints melodically at an A Phrygian mode.



dm: v_7 i_7

Example 5.6: Violoncello Concerto No. 1, mvt. 1, mm. 1-3

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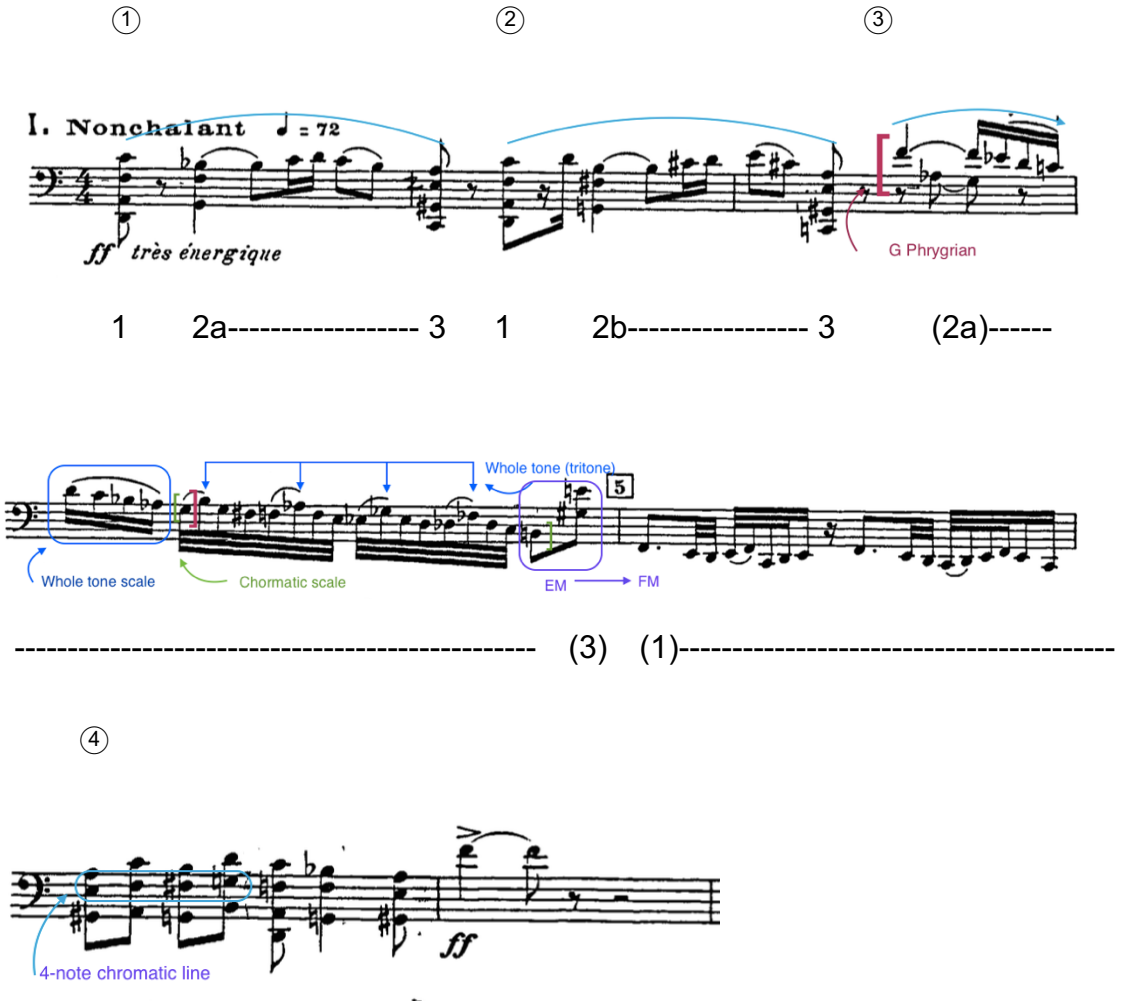
This A-rooted chord features another avoidance of traditional tonality. In order to have dominant function, the third of the chord on the first beat of m. 2 should provide the leading tone of d minor. However, Milhaud uses C instead of C-sharp in this chord, creating a minor dominant and no leading tone resolution to the tonic. There is a secondary leading tone included in this chord with the E resolving to F, emphasizing the other consonant triad (F major) in the tonic

polychord. These three seventh chords form the basis of the entire cello introduction. As shown in Example 5.7, the D-rooted chord (1), the G-rooted chord (2), and the A-rooted chord (3) come back frequently but sometimes in different order and with alternative upper chord tones.



Example 5.7: Violoncello Concerto No. 1, mvt. 1, mm. 1-7

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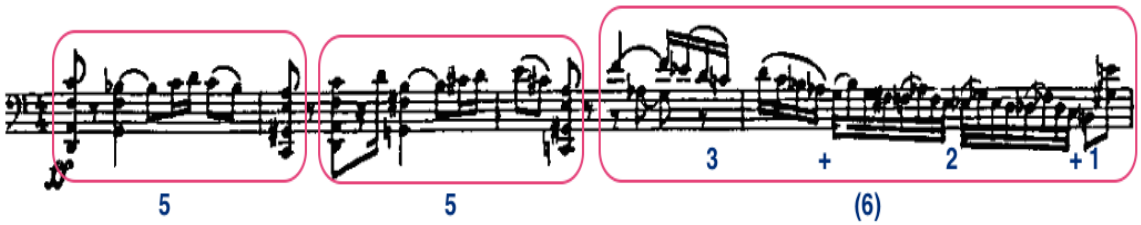
By the order of these chords, the cello solo introduction can be divided into four sub-phrases. The solo opening is in a unique phrasing pattern, especially in mm. 1-4. Example 5.8 shows that Milhaud uses 4/4 meter in this movement. However, because of the phrasing patterns, the accent beat is changed in mm. 2-4. The second sub-phrase begins on the second beat of m. 2, and the third sub-phrase begins on the third beat of m. 3. Thus the meter has little to do with the phrasing of the music, which is grouped as five beats plus five beats plus six beats before settling into a sense of four-beat patterns in mm. 5-6.



Example 5.8: Violoncello Concerto No. 1, mvt. 1, mm. 1-4

In addition, the first and second sub-phrases begin with a D-rooted chord (1), but there is a rhythmic development in the beginning of the second sub-phrase. Additional variation in the second sub-phrases is found in the melodic line. Unlike the beginning which has a descending major second, the melodic line in the second sub-phrase arrives at the second beat a half-step higher, yet creates a similar melody with a similar rhythm to the first sub-phrase. The melody of the second sub-phrase implies a change from minor mode to major mode.

Two types of G-rooted chords are found in Example 5.7, and are marked as 2a and 2b in Example 5.7. The 2a chord brings a minor color to the first sub-phrase, and the 2b chord leads the second sub-phrase from A minor to A major. Therefore, from the first sub-phrase to the second sub-phrase, although B-flat and F turns to B-natural and F-sharp, the same interval, perfect fourth, can be still heard from the D-rooted chord to the G-rooted chord. The first and second sub-phrases both end with the A-rooted chord (3).

The order of the chords changes in the third sub-phrase. As shown in Example 5.7, the third sub-phrase begins with 2a. This 2a chord is abbreviated from G Phrygrian, followed by whole tone and chromatic scales. The 3 chord appears on the fourth beat of m. 4 and is not obvious because A and C are removed from the A-rooted chord. Moreover, this chord becomes an E major chord, and then stops on a prolongation of F. This causes a key change of chord from E major to F major which is the other “tonic” of the opening polychord.

After the two repeated fragments in m. 5, there are seven chords in m. 6 with a strong F concluding the solo cello opening. The last three chords of m. 6 can be considered as a summary of mm. 1-2. The first four chords of m. 6 are in a different order than the three chords in mm. 1-2. The reordering creates a 4-note chromatic line in the middle voice (Example 5.7).

In addition, the first four chords in m. 6 are the same chordal combination when analyzed by set-classes. Their set-classes are (015), (037), (015), and

(037). The combination of (015) and (037) repeats twice in m. 6. This set-class combination also can be found in the cadenza at m. 49. In addition, the last strong F combined with the orchestra entrance creates the same seventh chord as the first chord of the opening. Thus the introduction starts and ends with the same harmony.

By combining consonant triads (D minor plus F major) in this way, the boundary between keys becomes unclear and creates both modal and tonal ambiguity. In this solo introduction, emphasis on particular notes in the main melody blurs the color of the mode and tonic. From m. 1 the impression is d minor because it starts on a d minor seventh chord and the phrasing stops twice on the dominant of d harmony. However, Milhaud emphasized F in m. 5 and ends the introduction end on a strong F in m. 7 (Example 5.7). As a result, the mode sounds like F major in the second half of the introduction.

Another interesting point about this introduction is the note combination of E and G-sharp. This minor sixth appears frequently in the Introduction. For instance, as shown in Example 5.7, the first appearance of this minor sixth is on the first beat of m. 2 with a minor major seventh chord. The second time occurs in the same way on the second beat of m. 3. The third time is more exposed on the last beat of m. 4. And finally, it appears with the pitch A on the first and last beats of m. 6. This is a unifying feature throughout the opening solo section.

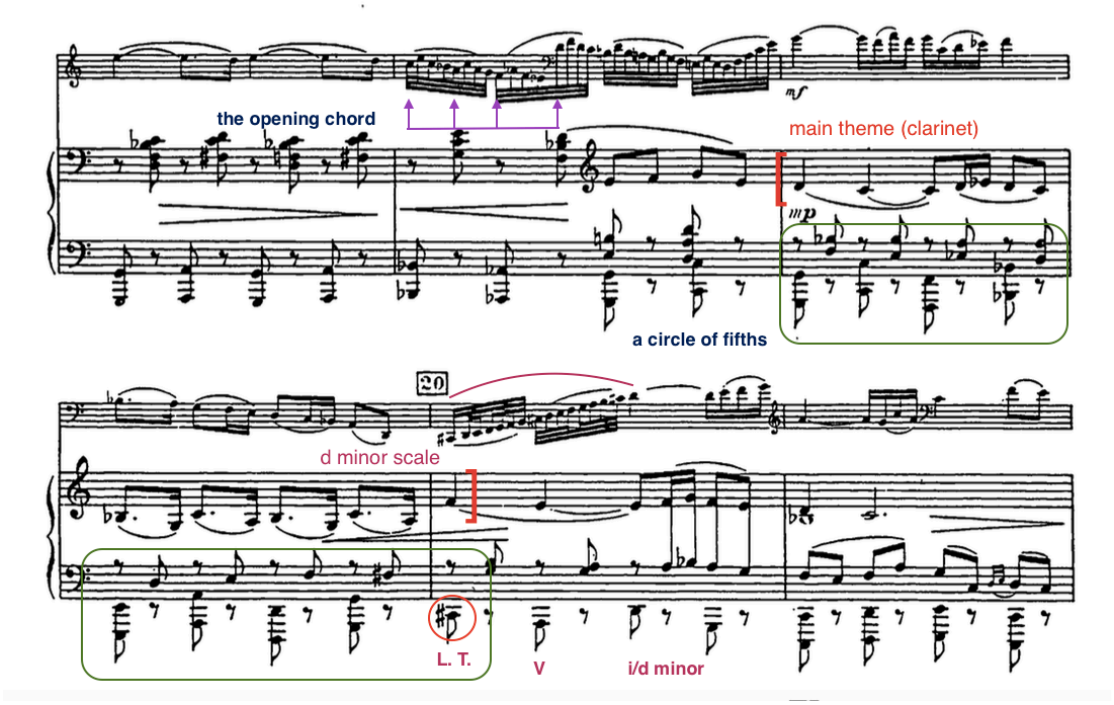
Coinciding with the strong solo cello ending the introduction, the orchestra begins the main theme in a soft dynamic. It is unusual that an ostinato pattern does not appear in the accompaniment. Surveying Milhaud's works, one can see that Milhaud often composed a melody with an ostinato accompaniment, such as heard in his second cello concerto. In this case, the rhythm repeats in the accompaniment, but the bass notes of the accompaniment change or appear in a different order. This creates a harmonic difference with similar melodic lines.

The Exposition uses the same ideas as the Introduction, such as modal ambiguity. For example, mm. 7-8 sound like d minor. The main theme itself sounds like Mixolydian mode on C because it starts from C at first, but it is confirmed as Phrygian mode on A by the long A played by the bassoon. The main theme repeats in m. 9 and then develops the material to become a longer phrase. At the same time, the mode is changed to Mixolydian on C.

After the orchestra's gentle melody, the solo cello enters with the main theme in m. 12. Milhaud marked this *nonchalant*, which is also the title of the first movement. The main theme of the solo cello part sounds like g minor, but also can be considered as Phrygian mode on D. This is a return to the mode used in the Introduction. Compared to the main theme as presented by the orchestra, this statement develops the phrase more fully. Rather than a restatement of the main thematic material as stated by the orchestra (mm. 7-11), this cello statement imitates the main thematic material and develops it into a longer and completed

phrase. It also changes the mode from Phrygian to Dorian mode on D in m. 14. Simultaneously, the key of the accompaniment of the orchestra modulates from d minor to a minor. However, after analyzing the solo cello part of mm. 12-20, the opening chord (D, F, A, C) is still the part of the material in this cello statement. The opening chord is hidden in a Mixolydian scale on C in m. 17. If we take the first note from each short phrase statement from the melody of the solo cello from m. 12 to the first note of m. 17, three notes result: D, F, and C.

After playing the main theme, the solo cello starts to play a combinatorial scale of Mixolydian on C and Phrygian on D, after which the mode stabilizes with Dorian on C in mm. 18-19. At the same time, the clarinet repeats the melody, following the statement in the solo cello in mm. 12-13. The bass line moves in a cycle of fifths in mm. 18-19. The key of d minor is confirmed because the last note of this circle of fifths stops on C-sharp, the leading tone of d minor, and V_7 /d can be found on the second beat of m. 20. This is reinforced in m. 20 with the d minor scale of the cello part (Example 5.9).



Example 5.9: Violoncello Concerto No. 1, mvt. 1, mm. 16-20

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The solo cello part and the clarinet develop the main theme from m. 18, while the strings keep the same accompaniment. From the last two beats of m. 22, the solo cello repeats the melody of the flute's first two beat of m. 22 and then continues the phrase to the end of Exposition. In mm. 25-26, although D-sharp Aeolian can be found in the solo cello part, these two measures are in the bebop dominant scale on F-sharp.[158] This points to jazz influence found here.

Because a new gesture appears with the new mode, Aeolian on G-sharp, the transition starts in m. 27. The flute plays a short melodic theme and then the solo cello imitates this melodic theme on Acoustic on C-sharp, changing to Mixolydian

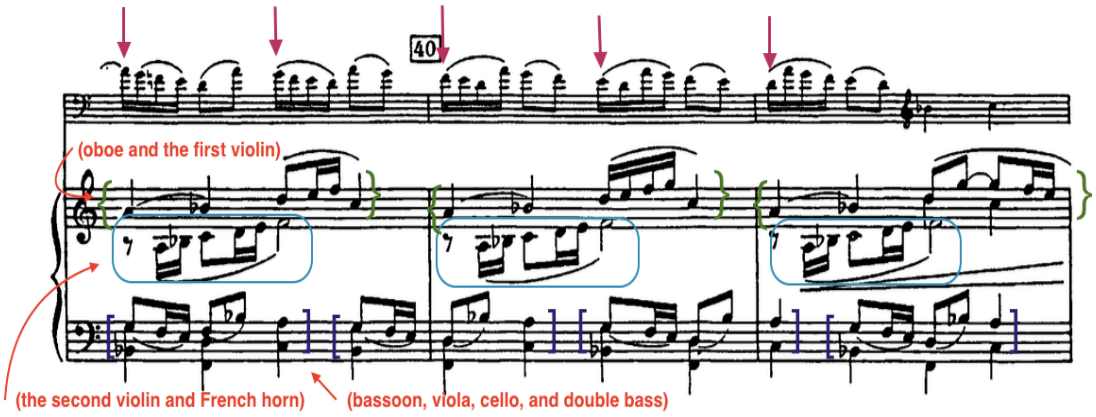
[158] Ibid., 171.

on C-sharp in m. 29. This is the second appearance of canonic imitation between flute and solo cello. The first time, in m. 22, the solo cello repeats the melody of the flute without changing the mode. In m. 30, material from the main theme is in the flute. In m. 31, the orchestra plays two scales on different modes, Locrian on E-sharp and Mixolydian on C-sharp, as a small bridge between the transition and the Development.

In the Development, the relationship between mm. 32-36 and mm. 7-11 can be considered as T_1 (a semitone), with a few slight intervallic changings. However, this transposition does not affect the mode, which stays on Mixolydian on C-sharp. The mode of the solo part moves to the bebop scale on D in m. 37 while thematic material can be heard from part of the orchestra. The mode of the entire orchestra from mm. 37 to 38 is the major bebop scale on D.[159] At this point, the typical bass ostinato often used by Milhaud appears in this movement for the first time. In mm. 39-41, the solo cello keeps a two-beat pattern and the violin, flute, and french horn have a four-beat pattern. However, a three-beat pattern occurs in the viola, cello, double bass, and bassoon against the two- and four-beat patterns (Example 5.10). The same rhythmic pattern using the same notes in different orders begins a new ostinato pattern, remaining in the mode of D minor in mm. 39-41. This simultaneous repetition of different phrasing and rhythmic patterns creates tension before the cadenza. Furthermore, this is an example of polymeter, and is

[159] Ibid., 175.

an expansive application of Milhaud's use of polytonality. The same idea is approached not only concerning tonality but also rhythm, as the rhythm of the bass part is different from the solo part.



Example 5.10: Violoncello Concerto No. 1, mvt. 1, mm. 39-41
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The cadenza begins in Aeolian mode on E-flat. After two measures, by common tone enharmonically (E-flat=D-sharp), an arpeggio which mixes major and minor chords (polychord) appear in m. 44. After making two short similar repetitions, this polychord connects the melodic line between Aeolian mode and the Neapolitan minor scale in mm. 44-47. In addition, the A-rooted chord which appeared earlier in the Introduction is emphasized by the different rhythm and melodic line in m. 46 (Example 5.11). At this point, the opening chord (D, F, A, C) reappears, but in an arpeggio. In m. 48, the mixture of major and minor chords appears again, a chordal combination that often occurs in Milhaud's works. The

same set-class combination heard in m. 6 reappears in m. 49. At this time, the mode seems ambiguous as the passage moves to Locrian on B, the C major scale, and then staying on a mixture of Phrygian on E and Mixolydian on G. However, the mode of mm. 51-53 can be heard as C major overall. Therefore, the assertion of these alternate tonics creates a questioning atmosphere before the stable tonic (C major) arrives.

Example 5.11: Violoncello Concerto No. 1, mvt. 1, mm. 45-47
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Before the Recapitulation, the same chordal combination with the same set-class combination appears in m. 54. It is also similar to mm. 48-49. Finally, the climax of the cadenza arrives on the interval of a minor 6th. This indicates the mode of the main theme in the Recapitulation, which begins like the theme of the Development. However, the D is natural rather than sharp, altering the mode to the major bebop scale on D (Example 5.2b). At the same time, Milhaud's typical accompanimental ostinato appears with the main theme. Another reason mm. 56-57 sound familiar is that this material previously appeared in the orchestra in mm. 37-38.

The modes in m. 60 are complex. Use of the bebop scale comes to an end, and the Mixolydian mode on C-sharp can be heard, but overlapping between the solo and orchestra parts. At this time, the modes in the solo and orchestral parts start to merge. From m. 63, the mode moves gradually to A major, but it also sounds like Lydian on D. The perfect authentic cadence on A major in m. 65 gives a strong sense of finality. An echo of the main theme in the Codetta provides a convincing end in A major. The last beat by the triangle also adds a playful and humorous touch in this movement.

Comparison of the original orchestral edition with the piano reduction

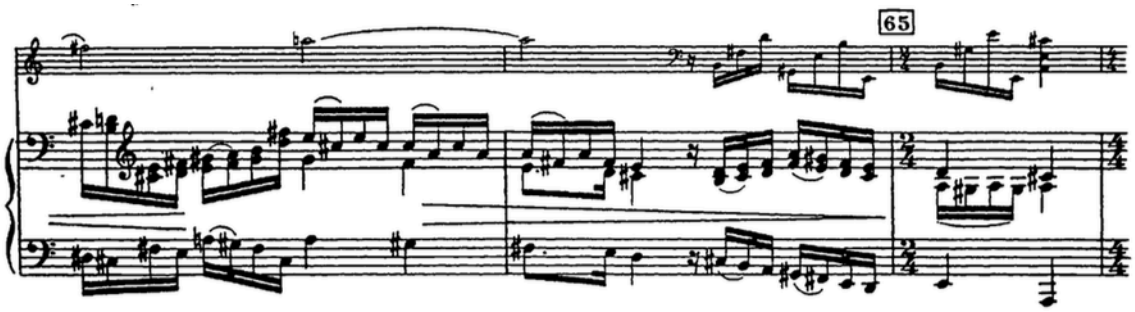
The piano reduction is generally faithful to the orchestral edition. The few differences between the two editions are outlined below. There are three types of changes: dynamics, omissions, and enharmonic respellings.

The dynamic setting is slightly changed between the orchestration and the piano reduction because of the natural difference between the volume of the piano and orchestra. For example, the dynamic marking of the entrance of the orchestra in the Exposition is *pp*, but it is *p* in the piano reduction. This dynamic change is logical in the piano edition in order to have a good balance with the cello soloist. However, in m. 18, *mf* is indicated in the solo cello of the piano reduction, but it can not be found in the orchestral edition in the same measure. This is just a printing omission in the full score, since this marking be found in the

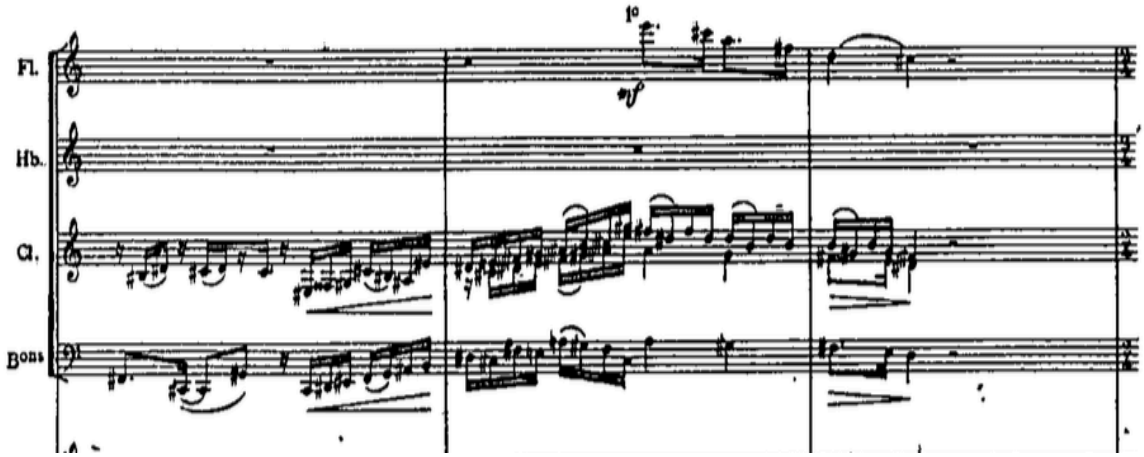
solo cello part. Some dynamic markings are absent in the piano reduction. For instance, in mm. 39-41 every instrument has own short melodic theme with different dynamics in the orchestral score, such as *mp* for the strings and *mf* for the winds and brass. However, the piano reduction maintains the same *mp* dynamic throughout the passage. Thus the orchestration has some markings for orchestral balance. This is not necessary in the piano reduction.

In the piano reduction, some melodic fragments are cut short or reduced due to the limitations of a single performer. For example, in mm. 16-17, the clarinet starts from a long note in m. 16 and then plays a thematic fragment from the main theme in m. 17. However, this long note and the first two beats of the fragment do not appear in the piano reduction. A similar cut appears in the piano version of the flute part in m. 29; This time the cut occurs at the end of the phrase. There is one regrettable omission that occurs from mm. 63-64. This short flute melody is totally different from the clarinet and bassoon parts (Example 5.12). However, because of the limitation of the piano, the flute part does not appear in the piano reduction. In these measures, only the clarinet and bassoon parts are retained.

(a) Piano reduction



(b) Orchestral edition



Example 5.12: Violoncello Concerto No. 1, mvt. 1, mm. 63-64

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Another slight difference is an enharmonic respelling at m. 25. In the full score, this is the first beat of the cadential section of the solo cello and the last chord of the accompaniment of the bassoon, trombone, and tuba. In the score, this chord belongs to the previous mode of D minor. The following chord played by the strings moves from D minor to the bebop dominant scale on F-sharp. This beat begins the next sub-phrase, and has been enharmonically rewritten in the piano reduction, making the new start of the phrasing statement obvious. In the orchestration, the last chord of brass material is spelled in flats (F & A-flat), but the string material continues on in sharps.

CHAPTER 6

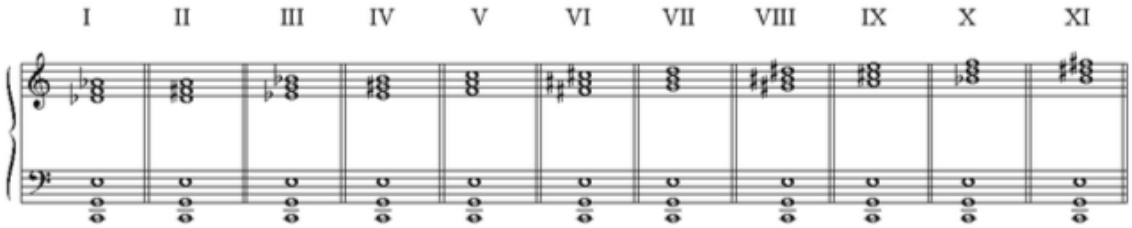
AN ANALYSIS OF THE SECOND MOVEMENT, GRAVE

If the first movement takes advantage of the common tones between chords to create modal ambiguity, the second movement may be considered a display of how distant keys and dissonances can coherently exist simultaneously as polytonality. In Milhaud's article in La Revue Musicale (1923), "Polytonalité et atonalité," he discussed the concept of polytonality and gave a historical example from J. S. Bach's work to support his position.[160] He also provided a basic taxonomy for identifying harmonic and melodic relationships based on superimposition of chords and melodies, polytonality and polymodality.[161]

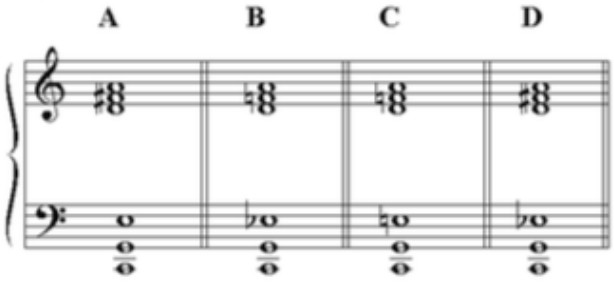
In his article, Milhaud showed two examples to explain how this musical concept works. First of all, he added eleven other consonant triads above a C major triad (Example 6.1).[162] This implies all the possible harmonic combinations of two simultaneous keys, the root relations between the superimposed triads representing all possible intervals from the semitone to the major seventh.[163] Next, Example 6.2 shows that each chord obtained in this way has four modal

[160] Darius Milhaud, "Polytonalité et atonalité," Revue musicale 4 (1923): 29-44, trans. Bryan R. Simms.
[161] Ibid.
[162] Ibid.
[163] Ibid.

variants.[164] According to Milhaud, many contemporary musical examples of bitonality from his contemporaries' compositions (such as Igor Stravinsky and Béla Bartók) can be traced back to one of the models in Example 6.1, presented as one of the mode combinations in Example 6.2.[165] In keeping with Milhaud's theory, the second movement of Violoncello Concerto, No. 1, Op. 136 exhibits polymodality, the superimposition of melodies.



Example 6.1



Example 6.2

This chapter is divided into three sections. In the first section, the formal structure of the second movement of Violoncello Concerto No. 1, Op. 136 is discussed and compared with the structure of the second movement of Violoncello Concerto No. 2. (In order to simplify the name of the two concertos,

[164] Ibid.
[165] Ibid.

the second movement of Violoncello Concerto No. 1, Op. 136 will be called 1-2 and the second movement of Violoncello Concerto No. 2, Op. 255 will be called 2-2.) The analysis presents the major sections of 2-1 and discusses the musical features that articulate these sections. In the second section, harmonic, melodic, and rhythmic analysis shows how Milhaud used the concept of polytonality in this movement. The last section provides a comparison of the original orchestral edition with the piano reduction.

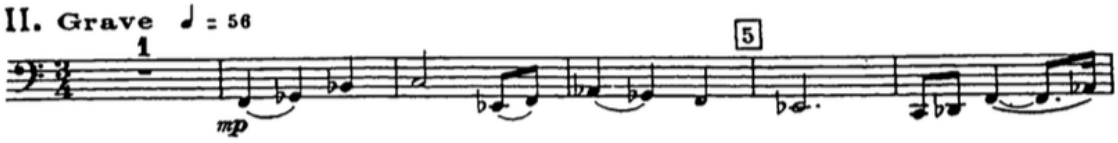
Overview of Form

Overall, this second movement is in ternary form, ABA'. Example 6.3 shows the basic formal structure of this movement. Section A, mm. 1-37, can be divided into two smaller subsections based on distinctly different melodic material (Example 6.4), a material (mm. 1-17) and b material (mm. 18-37). The first phrase of subsection a begins in the cello in m. 2 and is repeated in m. 11. Overall, the subsection is 16 measures long, but instead of being divided into two 8-measure phrases, the first phrase is 9 measures long and the second phrase is 7 measures long. Based on the repetition of melodic material in this subsection, one might assume that these phrases would combine to form a parallel period, but in fact, there is no hierarchy of cadences, both phrases exhibiting weak closes in mm. 10 and 17.

measure	1-37	38-40	41-59	60-104
section	A (aa'bb')	Trans.	B (cc')	A' (aa'bb')

Example 6.3: Violoncello Concerto No. 1, mvt. 2

a material



b material

Example 6.4: Violoncello Concerto No. 1, Op. 136, mvt. 2, mm. 1-6 and 18-19
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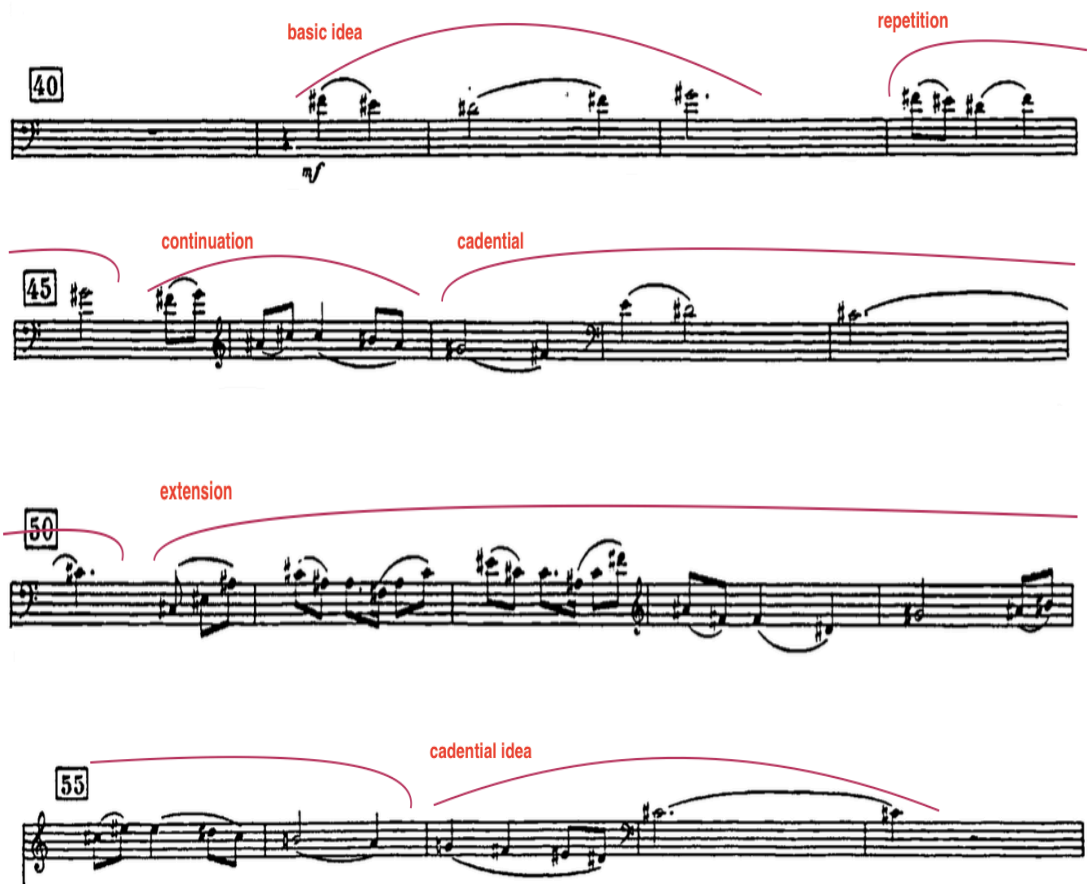
A new subsection begins in m. 18 with contrasting b material. Like subsection a, subsection b also features two phrases, the second being a repetition of the first but in a different mode in m. 25. While the first phrase in subsection b is also an irregular length (7 measures from mm. 18-24), the second phrase sounds like an 8-measure phrase (mm. 25-32), the cadence of which is extended for five measures, including a return to the accompanimental texture from the beginning of the A section in mm. 35-36. The resolution that finally appears in m. 37

provides closure for the entire A section, which may be described as a double period (aa'bb').

New transitional melodic material is introduced from mm. 38-40, while Section B begins in m. 41 and lasts until m. 59. New c melodic material can be found beginning on the second beat of m. 41 in the cello. As shown in Example 6.5, Section B may be heard as a sentence with a cadential extension. The basic idea (mm. 41-43) is repeated with compressed rhythm in mm. 44-45. The real cadential idea appears in mm. 57-59 after the cadential extension in mm. 47-56.



Example 6.5: Violoncello Concerto No. 1, mvt. 2, mm. 40-59
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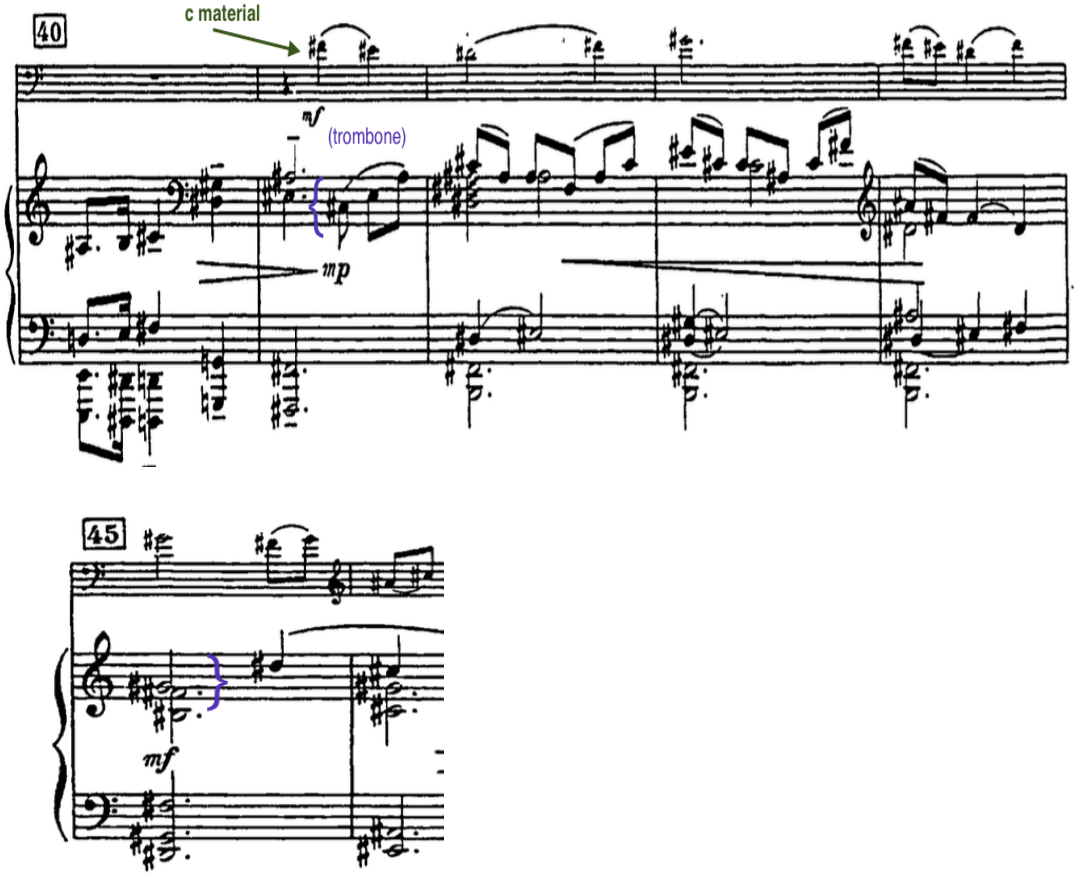
However, after combining the orchestra part, Section B can be considered as a parallel period. In Example 6.6, when the solo cello plays the c material, the trombone plays a melodic arpeggio fragment. This melodic fragment is repeated by the solo cello with an imitation of the partial c material between the clarinet and the viola in mm. 50-54 (Example 6.5). In addition, a weak close on C-sharp minor is in mm. 49-50 and a strong close on the C-sharp Locrian mode is in mm. 58-59. Therefore, the entire Section B is a parallel period (cc').



Example 6.6: Violoncello Concerto No. 1, mvt. 2, mm. 40-45

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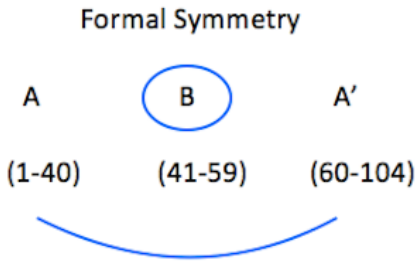
An accompaniment lead-in appears in m. 60 again. Although the part of the solo cello is much more elaborated than in Section A, the two phrases of the a subsection can still be found in the orchestra part of mm. 61-76. The b subsection begins in m.77 and while fragments of both of its phrases appear, they are interrupted by solo cello cadenza passages throughout. The piece then closes with a cadential extension in the final system that recalls the sextuplet accompaniment from the opening. Thus, the second movement exhibits a similar palindromic formal symmetry to that of the first movement, as shown in Example 6.7.



Example 6.7: Formal Symmetry

Comparison with Concerto No. 2

In general, the style of both second movements of the two concertos is similar. Both movements are slow movements, use the same tempo, which is ♩= 56, and the measure numbers are about the same. One is a total of 105 measures and the other is 107 measures. Both movements have a short cadenza. Although the 2-1 is titled *Grave* and 2-2 is titled *Tendre*, both movements have lyrical and expressive melodies in the solo cello part. Also in both movements, Milhaud used

a lot of third and sixth intervals in the musical line. For example, in the solo cello part of mm. 30-32 of 2-2, these intervals can be found in the melody.

Except for these similarities, there are many differences between these two movements. The openings of both movements are quite different. The solo cello part of 1-2 starts its expressive melody from the low register with a very heavy and dark sound. In contrast, 2-2 begins with a light cello cantilena accompanied by four solo violins. Basically, the melodic themes of 2-2 are more extended and elongated than 1-2.

In addition, although the measure numbers are almost the same in both movements, 2-2 is still longer than 1-2 because of the meter. The meter of 1-2 is 3/4 and 2-2 is 4/4. Therefore, the duration of 2-2 is much longer than 1-2. In addition, unlike 1-2, the form of 2-2 is not very clear. Like 1-2, 2-2 can be considered a ternary form since it has two different melodic themes, the first of which returns in a final section (ABA'), as shown in Example 6.8. However, there are two aspects of the piece that blur the boundaries of these formal divisions. First, there is a characteristic motive that is presented by the orchestra at the beginning of the A section, played by the solo cello at the end of the A section, and continues to be heard in the orchestra at the beginning and the end of the B section. Second, following the return of the A' section, a closing section begins again with the characteristic motive, proceeds to the theme of the B section, and concludes with the characteristic motive. Thus, while 1-2 is an obvious ternary

form, 2-2 is less obvious due to the mixing of thematic elements in various sections.

measure	mm. 1-37	mm. 37-63	mm. 63-107
section	A	B	A' cadenza (mm. 87-90) + closing section (mm. 91-107)

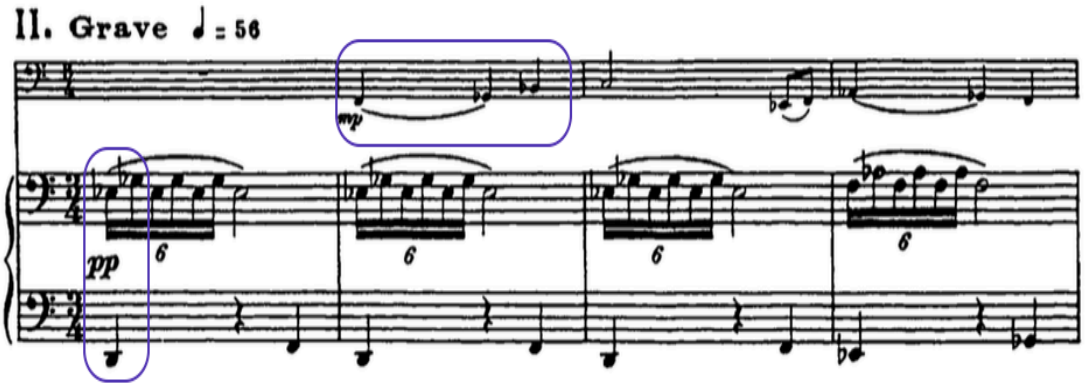
Example 6.8: Violoncello Concerto No. 2, mvt. 2

Harmonic, Melodic, and Rhythmic Analysis

The style of Milhaud's second movement is funereal, which is typical for the slow movements of his late period.[166] Unlike the first movement, Milhaud's typical rhythmically repetitive accompaniment appears at the beginning of this movement with the expressive and lyrical melody of the solo cello. The slow, plodding repeated rhythm and low register of the bass line are important features of the funereal style. In addition to the rhythmic consistency heard in this opening, there is also a consistent use of intervals. The interval of a third (often a minor third, but occasionally a major third) is heard in both the bass line and the sextuplet of the accompaniment. The semitone and minor third intervals heard in the accompaniment of m. 1 (D to E-flat and E-flat to G-flat) are then transferred to the solo cello in m. 2 with one variation (Example 6.9). The F to G-flat provides the semitone, while the G-flat to B-flat provides a major third (instead of a minor third).

[166] Jeremy Drake, "Milhaud, Darius," *Grove Music Online, Oxford Music Online,* Oxford University Press, accessed September 6, 2016.

This interplay between minor and major thirds is heard in direct dialogue in m. 7 and m. 15, where the sextuplet rhythm appears in horns as a major third, and then in the solo cello as a minor third (Example 6.10).



Example 6.9: Violoncello Concerto No. 1, mvt. 2, mm. 1-4

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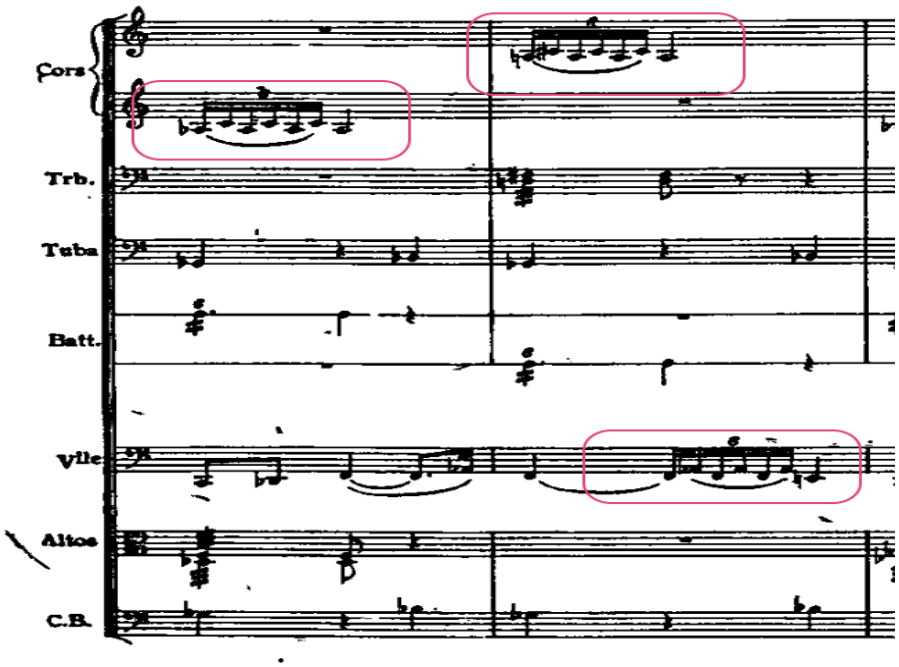

Example 6.10a: Violoncello Concerto No. 1, mvt. 2, mm. 6-7

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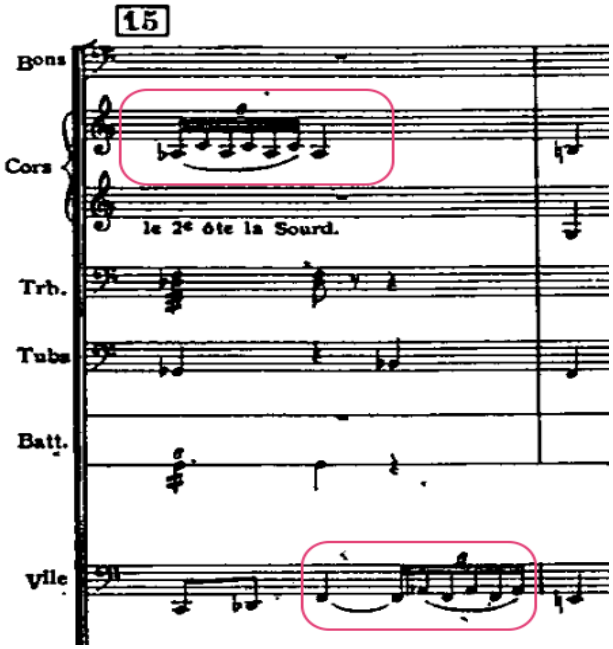

Example 6.10b: Violoncello Concerto No. 1, mvt. 2, m. 15

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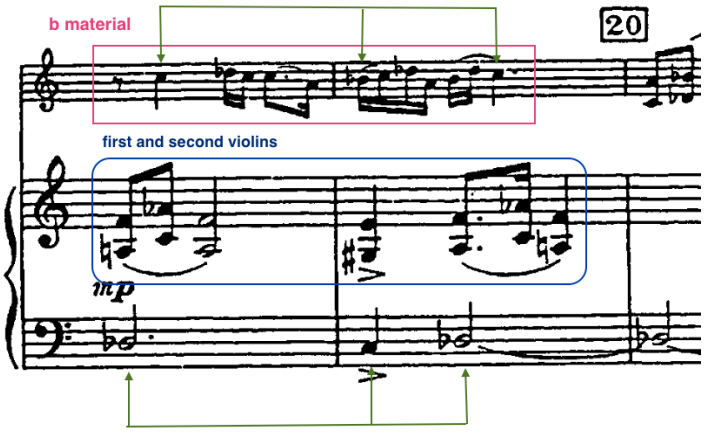
The solo cello part of mm. 2-17 can be considered in Phrygian mode on F, with some emphasis on C (perhaps heard as the dominant of F) in mm. 8-9 and the occasional outlier pitch (E-natural in mm.7 and 16 and G-natural in m.10). However, throughout this section, there is a clash between the cello and the different layers of the accompaniment, which often plays notes that do not belong to the F Phrygian scale. Most importantly, the D of the opening minor third that comes back throughout the passage is constantly in conflict with the D-flats of the melody. Without functional harmonic progressions, it is difficult to say what tonalities are being articulated in this passage (and thus, to label it “polytonality”), but the conflict of established pitch centers does seem to be in keeping with

Milhaud's theoretical writing on the subject, as presented at the beginning of this chapter.

There are four sixth double stops (three major sixths plus a minor sixth) before section b in m. 17. Since a major sixth is the inversion of a minor third, this can be viewed as a variation from the minor third material of the previous accompanimental material. Sixths appear many times in section b in both the accompaniment and the solo cello parts. The sixths above the D-flat in m. 18, for example, make the root and quality of the triad ambiguous, as one could analyze this as D-flat major, F minor, or F major. The relationship between the melody and the bass is also interesting here, as the C- B-flat- C of the solo cello is an elaborated version of the simple D-flat- C- D-flat of the bass line (Example 6.11). A similar intervallic relationship can also be found between the cello and the clarinet in mm. 25-26 (Example 6.12).



Example 6.11: Violoncello Concerto No. 1, mvt. 2, m. 18-19
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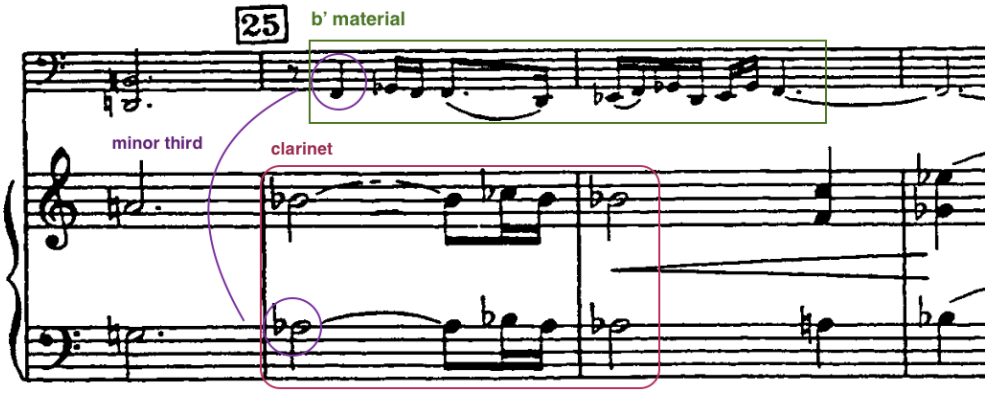

Example 6.12: Violoncello Concerto No. 1, mvt. 2, m. 25-26
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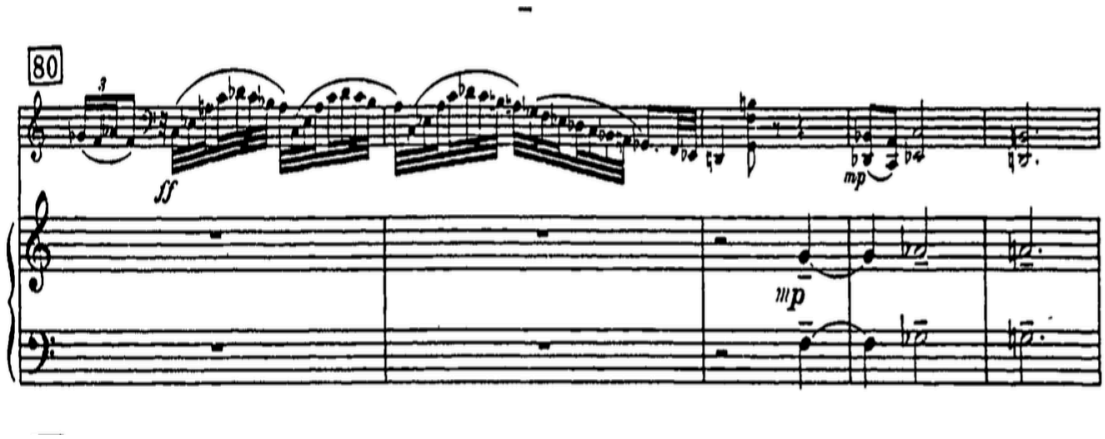
The transition involves an enharmonic shift from flats in m. 38 to sharps in m. 39. A new lyrical melody with a stronger dynamic (c material) appears in the solo cello at m. 41 (Example 6.6). While this material is tonally ambiguous, hinting at F-sharp major in mm. 41-43, the B section's first phrase cadences strongly on C-sharp in m. 49.

In section B, Milhaud composed an interesting exchange of a melodic fragment between the solo cello and orchestra which has been mentioned in the previous formal analysis. He put fragments of the c material in different instruments. The viola in m. 57 imitates the melody of the clarinet, which is another a variation of the c material. This exchange of melodic fragments creates the superimposition of two parallel keys, C-sharp major and C-sharp minor.

Milhaud composed a canonic section using the a material in the orchestra part in Section A', creating a denser texture. Another difference between Section A and Section A' is that the melody of the solo part is totally different. The orchestration at m. 60 is exactly the same in m. 1. However, a material then appears in the flute part in m. 61. In addition, the oboe starts to imitate Theme 1 in m. 62. Meanwhile, the solo cello part in Section A' starts an obligato melodic line. This melodic line is based on the a material but with elaborate notes and rhythm. It begins on B-flat minor and returns to a Phrygian mode in m. 76 eventually.

The return of the Section B phrase in Section A' is not obvious because both are interrupted by the solo cello passages. When b material appears in mm. 77-78, the solo cello part continues the melodic line using the Phrygian scale on F. After the repetition of a compound arpeggio of three minor thirds: B-flat-D-flat, C-E-flat, and A-C, it then stops on the dominant seventh chord of C major in m. 82 (Example 6.13). This dominant seventh chord is parallel to m. 22 of Section A. Mm. 83-84 are parallel to mm. 23-24 of Section A. Therefore, here is the end of the first return of the Section B phrase in Section A'. Milhaud inserted a short cadenza before the repetition of the b material of Section A'. This cadenza is made of double stops mixing major and minor sixths.



Example 6.13: Violoncello Concerto No. 1, mvt. 2, mm. 80-84
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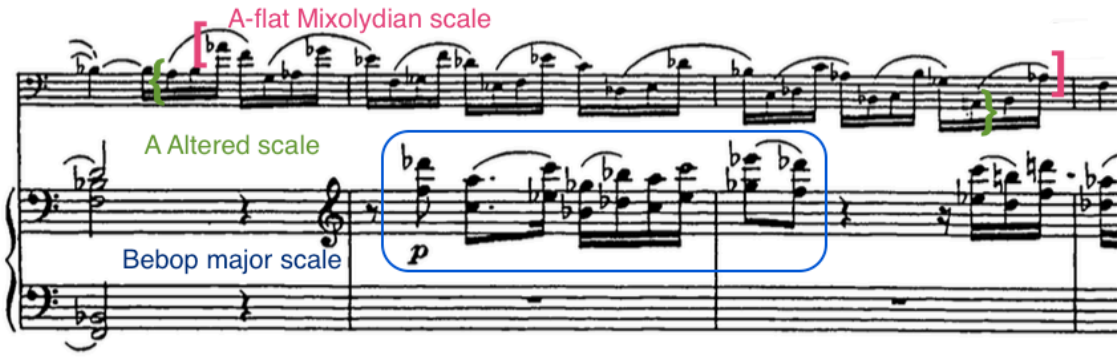
The second return of the Section B phrase in Section A' (mm. 90-92) sounds slightly different from mm. 25-27 in Section A, as the melody is exactly the same but with different orchestration. For example, the melody of mm. 25-26 is played by the clarinet, but the same melody is played by the violin in mm. 90-91. The short melody of the violin and the viola in mm. 26-28 is played by the trumpet and the trombone in mm. 91-93. The melody of the bassoon and the French horn in mm. 29-32 is played by the strings in mm. 94-97. This creates a different color with the return of the same material.

Above all, Milhaud makes much use of conflicting pitch centers and modalities in the second movement, but also incorporates some jazz elements. As shown in Example 6.14, in mm. 98-99 the melody of the flute makes use of a

bebop major scale.[167] The arpeggios of mm. 97-99 in the solo cello part consists of the Mixolydian mode on A-flat and the jazz style altered scale on A.[168]



Example 6.14: Violoncello Concerto No. 1, mvt. 2, mm. 97-99
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Comparison of the original orchestral edition with the piano reduction

Unlike the first movement, the piano reduction of the second movement is very different from the full score. First of all, Milhaud used a lot of vibrato in the trombone and tremolo in viola parts in section A which is not possible on piano. There is also more percussion in the second movement than in the first movement. However, due to the limitation of the piano, these parts do not appear in the piano reduction. This makes the ensemble of piano and cello very different from the orchestra and solo cello.

[167] Mark Levine, *The Jazz Theory Book* (Petaluma, CA: Sher Music Company, 1995), 175.
[168] Ibid., 70-72.

In addition, some enharmonic notations and one mistake can be found in the piano reduction. For example, in m. 38, the F-sharp of the viola and G-sharp of the cello and double bass are changed to be G-flat and A-flat in the piano reduction. Similar enharmonic notation also can be found in mm. 49-50. Aside from the enharmonic notations, section B basically maintains all the music from the full score in the piano reduction. In section A' the tremolo effect is again not included in the piano reduction. The mistake is in the solo cello part in m. 8, where the first note of the third beat should be F rather than G. Otherwise, the piano reduction keeps all of the notes from the full score. In addition, the dynamics of the piano reduction remain the same.

CHAPTER 7

AN ANALYSIS OF THE THIRD MOVEMENT, JOYEUX

This movement is filled with the spirit of dancing and the style of a march or fanfare. The regularity of the four beats of the 12/8 meter gives the sense of marching as shown in the ostinato accompaniment (emphasis on the downbeats), but the compound subdivision gives the swing of dance as shown in the melodic phrases of this movement. The atmosphere of carnival is prevalent throughout the movement.

This chapter is divided into three sections. The first section discusses the formal structure of this movement, and then compares it with the third movement of Violoncello Concerto No. 2. The second section provides an analysis of melodic, harmonic, and rhythmic elements in this movement. Particular attention is given to the use of chromatic material and ostinato or repeated patterns. The last section compares the full score with the piano reduction.

Formal Analysis

The formal structure of this movement is somewhat ambiguous, which might be considered a feature of Milhaud's music. Example 7.1 shows that the formal structure of this movement. As shown by the measure numbers of the diagram, the end of one theme is often simultaneously the beginning of the next theme, causing the sections to elide each other throughout. The one remarkable exception to these ambiguous formal divisions is the boundary between section A and section B, which is very clear without any elision. The last section, A+B, mixes material from both section A and section B.

Section	Introduction (or A section?)			A				
Measures	mm.1-17			mm.17-46				
Theme	Intro theme (mm.1-6)	**Theme 1** (mm.6-13)	transition (mm.13-17)	**Theme 1** (mm.17-21)	bridge (mm.21-23)	**Theme 2** (mm.23-29)	**Theme 1** (mm.30-34)	**closing theme** (mm.34-46)

Section	B				
Measures	mm. 47-82				
Theme	**Theme 3** (mm.47-58)	bridge (mm.58-59)	**Theme 4** (mm.60-72)	**Theme 3** (mm.72-75)	**Cadenza-like** (solo cello) (mm.76-83) **Theme 4** (mm.76-80) **Theme 3** (mm.80-82)

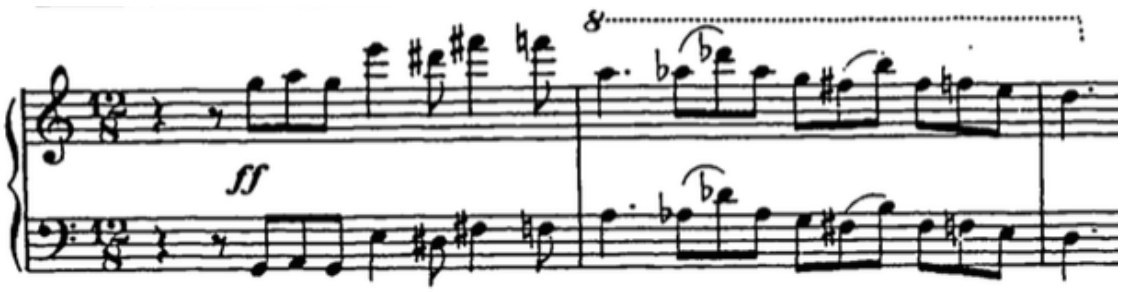
Section	A + B						
Measures	mm. 82-107						
Theme	**Theme 3** (mm.84-86) **closing theme** (mm.86-89) **Theme 1** (mm.82-85)		**Cadenza-like** (solo cello) (mm.89-99) **Theme 4** (mm.89-93)	**Theme 3** (mm.93-95)	**Theme 1** (mm.95-98)	bridge (mm.99)	**closing theme** (mm.100-107)

Example 7.1: Formal Diagram of Milhaud's Violoncello Concerto, No. 1, mvt. 3

Example 7.1 suggests that this movement is a large ternary form with an introduction. However, one could also consider a rounded binary division for the piece, where the introduction is actually the first A section, followed by a repetition of the A section to form Part 1, then a contrasting B section, and a return to A material to form Part 2. This binary interpretation is well supported by the very clear division that is heard between the A section and the B section. These two interpretations (large ternary vs. rounded binary) do not offer competing segmentations of the piece, however, so it is not essential that a choice be made between them. Both offer plausible formal accounts of the piece.

In order to determine every section of this movement, it is important to know the location of each theme. However, first, it is important to briefly discuss what constitutes a theme in Milhaud's music. As maintained before in chapter 5, Milhaud's theme is not like two main themes in Classical music particularly sonata form in a traditional way. Milhaud's treatment of themes in this movement is different. Instead of just two themes, he presents many themes, and he does not change the melodic structure of these themes significantly. Instead, he presents them in different combinations throughout the piece. For instance, this movement starts with a 5-measure unison of a march-like melodic theme by the winds and strings (Example 7.2) that serves as an introduction. After this theme, Theme 1 appears twice before the solo cello plays it (Example 7.3a). The first statement is in the clarinet, which plays at mm. 6-9 with an arpeggio accompaniment in the

solo cello. The second statement is in the piccolo and the flute, joining the clarinet in m. 10.



Example 7.2: Violoncello Concerto No. 1, mvt. 3, mm. 1-2 (Intro. Theme)

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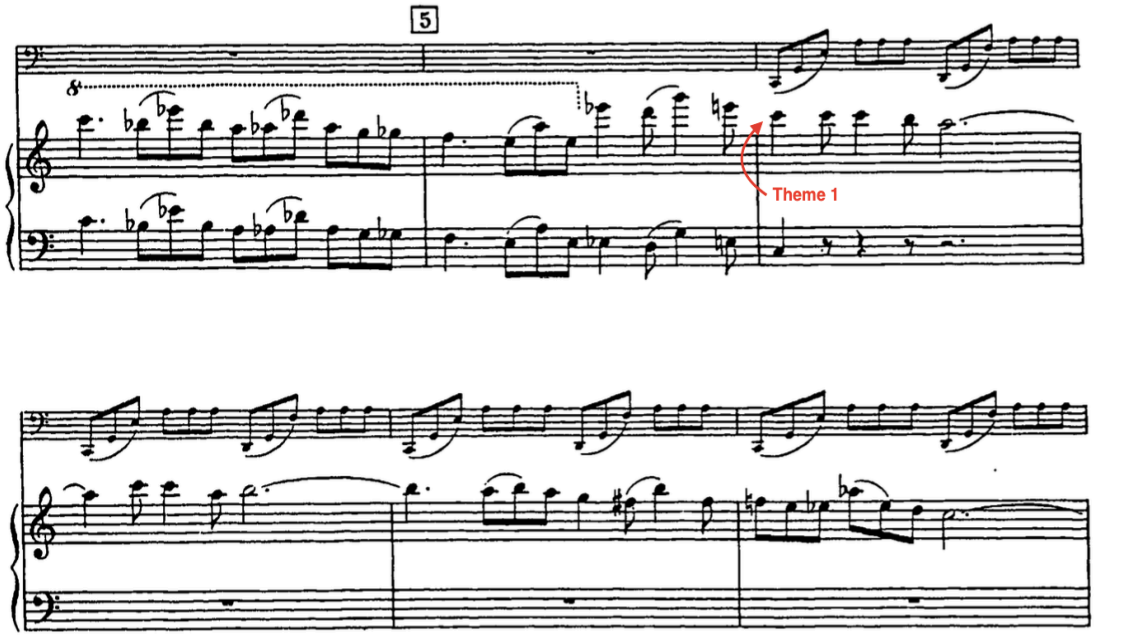

Example 7.3a: Violoncello Concerto No. 1, mvt. 3, mm. 4-9 (Theme 1)

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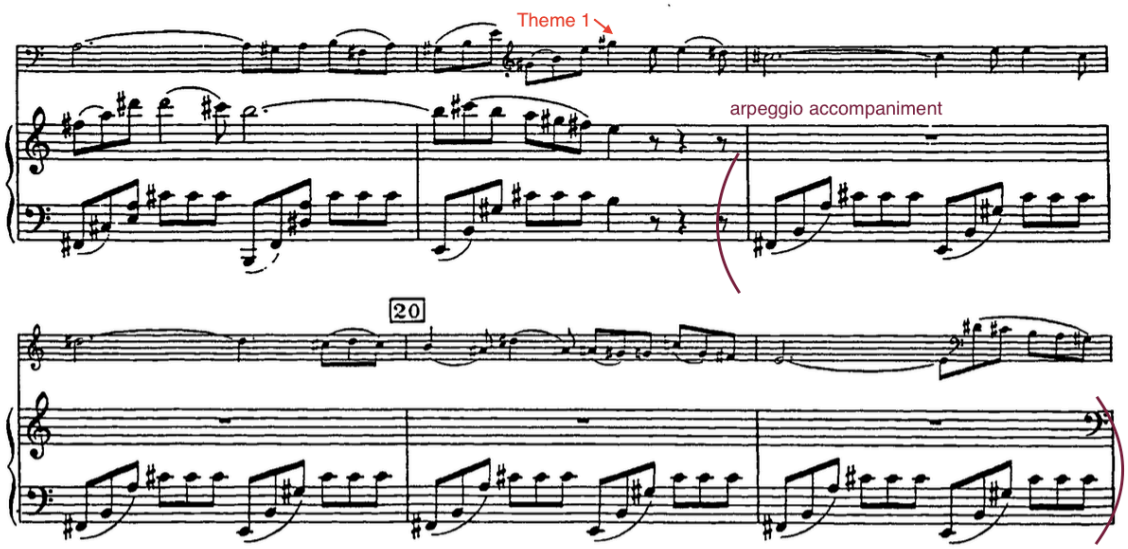
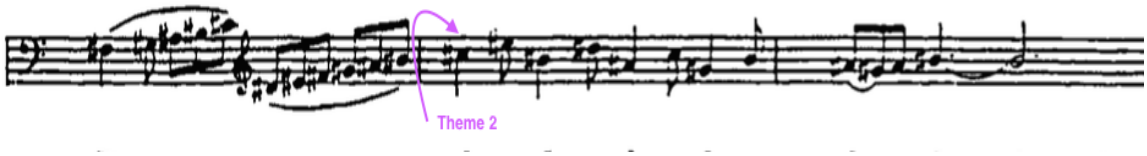
After finishing its arpeggio accompaniment, the solo cello starts a melodic canon with the flute and oboe. The arpeggio accompaniment moves to the bassoon on the third beat of m. 13. This canonic passage sounds like new thematic material at first, but it is a transition following Theme 1 of the solo cello in m. 17. Because Milhaud let the orchestra play Theme 1 first rather than the solo cello, it is unclear whether the material from mm. 6-17 is introduction or A material, creating the slight ambiguity in formal structure discussed above (large ternary vs. rounded binary). This introduction of the thematic material by the orchestra before the solo cello is similar to what takes place in the double expositions of classical concerto form. However, this form would normally be presented in the first movement of the concerto, not in the final movement as it is here.



Example 7.3b: Violoncello Concerto No. 1, mvt. 3, mm. 16-20

Section A starts on the third beat of m. 17 with the third appearance of Theme 1 (Example 7.3b). At this time, it is finally played by the solo cello with arpeggio accompaniment by the clarinet and bassoon. After a bridge of one and a half measures, Theme 2 appears in m. 23 (Example 7.4).



Example 7.4: Violoncello Concerto No. 1, mvt. 3, mm. 22-24 (Theme 2)
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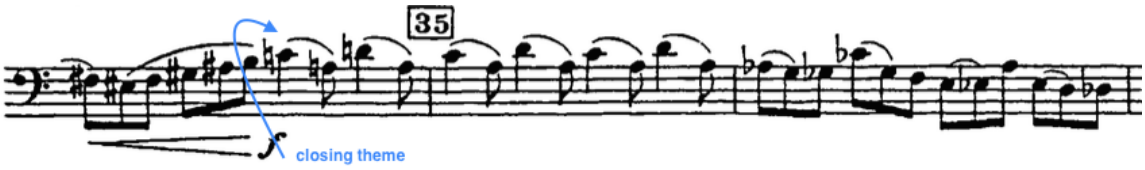
After Theme 2 appears twice, Theme 1 is played again by the solo cello in m. 30 and the Closing Theme appears on the third beat of m. 34. This Closing Theme returns twice in the final section of the piece, but here, it features developmental extension (mm. 39-42) before providing the cadential progression that ends section A (Example 7.5). This is a complete ending with a C major chord, and does not elide with the next section.



Example 7.5: Violoncello Concerto No. 1, mvt. 3, mm. 34-36 (Closing Theme)
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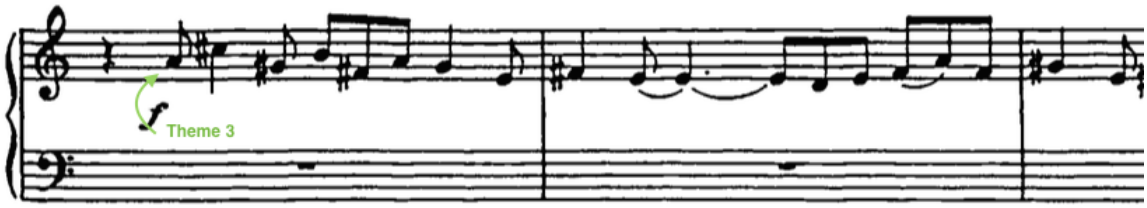
Section B starts with Theme 3 in m. 47 (Example 7.6). This Theme 3 section can be considered as a parallel period from mm. 47-58: The first phrase presents Theme 3 in the trumpet with arpeggio accompaniment by the solo cello, concluding with a weak cadence in m. 51. The second phrase provides a repetition of Theme 3 by the solo cello in mm. 52-58. The melodic material speeds up sequentially in mm. 53 and 54, seeming to drive to an expected cadence in m. 55. However, the slower note values heard in mm. 55-57 delay the cadence on an A major chord until m. 58.



Example 7.6: Violoncello Concerto No. 1, mvt. 3, mm. 47-48 (Theme 3)
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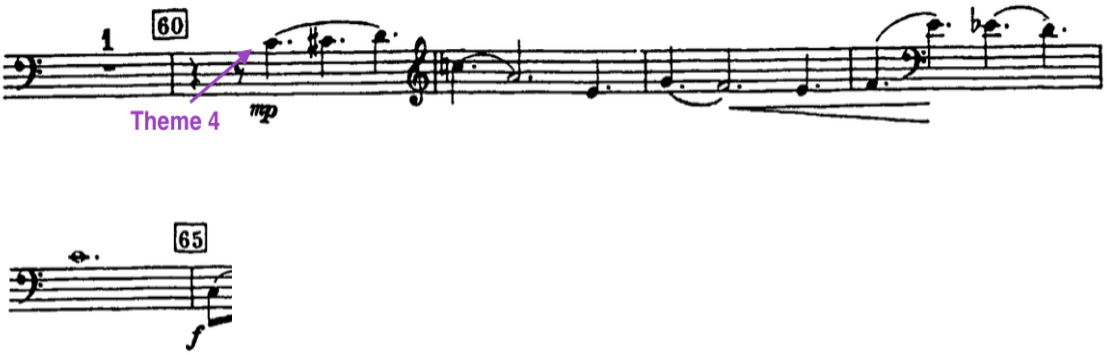
During the last long note, A, of the solo cello in m. 58, a two-measure bridge using material from Theme 3 is played by the winds and strings. Theme 4 starts on the second beat of m. 60 (Example 7.7). This theme is more lyrical than other themes in this movement. In addition, the melody in the solo cello of the extended cadence (mm. 55-58) sounds like a foreshadowing of Theme 4 because of the syncopation and the descending melodic line.



Example 7.7: Violoncello Concerto No. 1, mvt. 3, mm. 60-64 (Theme 4)
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Theme 4 repeats twice and then Theme 3 returns in m. 72. Before this return of Theme 3, a fragment of Theme 3 appears in the trumpet at mm. 64-65. The themes begin to overlap with each other, making the boundaries of sections unclear and contributing to the ambiguity of the formal structure.

While the solo cello is playing Theme 3, a segment of Theme 4 is played by the clarinet in m. 73. After Theme 3 is played, the solo cello starts a cadenza-like passage from m. 76 to m. 83. Simultaneously, Theme 4 appears again, played by the flute and oboe. The trumpet then plays a segment of Theme 3 again in mm. 80-82. Section B ends with a cadence on C major in m. 82.

The third section of the ternary form brings back themes heard in both the A section and the B section. At the beginning, the clarinet brings back Theme 1 in m. 82. However, the cello blurs this thematic entrance by continuing its cadenza-like passage, making the boundary of this section not so obvious. While the clarinet plays Theme 1 from Section A, the solo cello plays Theme 3 from Section B

beginning in m. 84. The solo cello and the orchestra finish Theme 3 and Theme 1 together in m. 86, connecting to a shorter version of the Closing Theme from Section A in m. 87.

Theme 4 from Section B appears in the flute at m. 89. In the same measure, the solo cello finishes the Closing Theme on the third beat, and then starts the second cadenza-like passage with two chromatic scales. During this second cadenza-like passage, there is a canon on Theme 3 between the flute and the trumpet in mm. 93-94. After this canon, Theme 1 appears again in the flute. At the same time, the trumpet keeps playing Theme 3 in m. 95. In m. 100, the Closing Theme appears again. The movement ends with a pentatonic scale on C. If only considering the location of each theme and removing the cadenza-like passages of the solo cello, an order can be found from m. 76 to the end of this movement: theme 4, theme 3, theme 1, and closing theme (Example 7.1).

Comparison with Concerto No. 2

The third movement of Violoncello Concerto No. 2 has a formal structure that is totally different from the third movement of Violoncello Concerto No. 1. In the following discussion, these third movements are referred to by abbreviations as 1-3 and 2-3.

Before comparing the formal structures of 1-3 and 2-3, let us compare these two movements generally. First of all, both movements share similar meters,

which are 12/8 and 4/4, although Milhaud changed the meter from 4/4 to 2/4 and 5/4 once in 2-3, and 1-3 does not feature any meter changes. They are both fast movements, however 2-3 is much longer than 1-3.[169] In most regards, these two movements are very different. 1-3 starts with an introduction by the orchestra, but 2-3 begins with an introductory statement of the solo cello. While there are cadenza-like moments for the solo cello in 1-3, Milhaud did not compose any full-fledged cadenzas (where the cello plays entirely alone) in this movement. However, there are two full cadenzas in 2-3. The styles of these two movements are also different. 1-3 is a mixture of carnival spirit and dancing march, and 2-3 has a folk-like character that has been referred to as Milhaud's "Mediterranean exuberance" which is from Ribouillault's statement.[170]

[169] The tempo and measures of 2-3 is ♩ = 112 and 122. The tempo and measures of 2-3 is ♩. = 144 and 107.

[170] Danielle Ribouillault, *Darius Milhaud: Cello Concertos*, trans. Maria Balkan, 14.

Section	Exposition	
Measures	mm. 1-42	
theme	Theme 1 (the solo cello) Theme 1 (the orchestra in mm. 7-8)	Theme 2 (m.9) Theme 2 (m. 23) Theme 2 (mm. 31-35)

section	Development		
measures	mm. 43- 70		
theme	Theme 1 (the orchestra in mm. 43-48) Theme 1 (the solo cello in m. 49)	Theme 3 (m. 58)	Cadenza (m. 70)

Section	Recapitulation		Coda
Measures	mm. 70-75	mm. 76-111	mm. 112-122
theme	Theme 1	Theme 1+2 (m. 76) Theme 2 (m. 98)	Theme 1+2

Example 7.8: Formal Diagram of Milhaud's Violoncello Concerto, No. 2, mvt. 3

As shown in Example 7.8, 2-3 can be divided into four sections and is in sonata form. It begins with a 6-measure solo cello introduction. After the 6-measure introduction, the orchestra repeats Theme 1 in the first two measures of the Exposition, and then plays Theme 2. The solo cello joins with effective virtuoso passage work in m. 9 during the appearance of Theme 2. The Development begins with Theme 1 which is played by the orchestra in m. 43, and then the solo cello repeats Theme 1 in m. 49. This is just like the beginning of the

Exposition but in reverse. In addition, a new theme, Theme 3, appears in m. 58 of the Development.

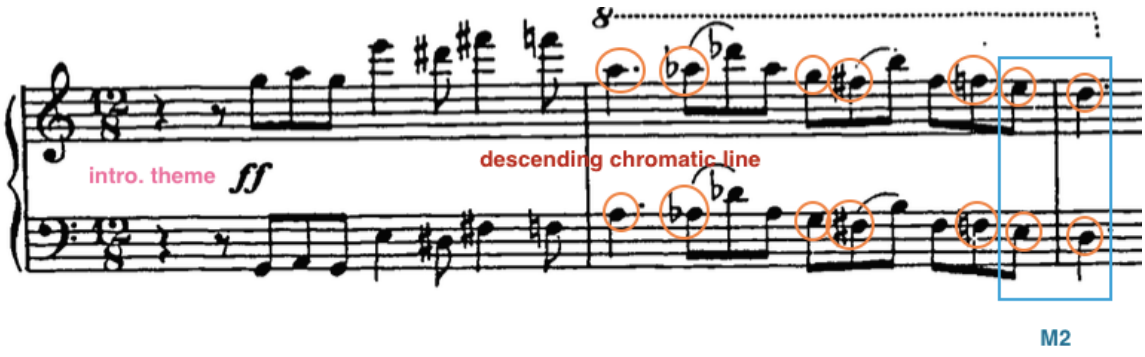
The cadenza of 2-3 is a big passage that leads into the Recapitulation beginning with Theme 1 in the orchestra. At m. 76 the solo cello plays Theme 1 and the orchestra plays Theme 2 simultaneously. Milhaud composed the Coda by using Theme 1 and Theme 2. In the last five measures of 2-3, Theme 1 appears again with a strong dynamic to end the movement.

It is interesting that Theme 2 is the orchestra's own theme, and never appears in the solo cello. After examining the formal structure of 2-3, it is more similar to the first movement of Violoncello Concerto No. 1. Both movements begin with the solo cello, have two cadenzas, and are in sonata form. All in all, the forms of 1-3 and 2-3 are different except that both movements merge previous themes in the last section.

Melodic, Harmonic, and Rhythmic Analysis

In the third movement of Milhaud's Violoncello Concerto No. 1, there are two important elements: the chromatic scale, and ostinato. While the themes of this movement each have their own unique intervallic character, the chromatic scale is the fundamental element on which each melody is based. Milhaud also uses regular rhythmic patterns, and mixes these with chromaticism in the accompaniment.

There are six themes in this movement and with the exception of Theme 3, all of them have a chromatic skeleton. A descending chromatic line is often at the end of these themes (Example 7.9a, b, d, and e). In this movement, this descending stepwise line may involve a combination of semitones and whole tones (this is an important observation when considering the harmonic set classes, as discussed below). Indeed, a number of themes finish with the interval of a major second, as in the introduction theme (Example 7.9a), Theme 1 (Example 7.9b), and Theme 4 (Example 7.9e). Sometimes, there are two different chromatic lines in one theme, as shown in Theme 2 of Example 7.9c. Although there is no chromatic line in Theme 2 directly, there are two different ascending chromatic lines in the bridge (mm. 25-26) between the first statement of Theme 2 and its repetition. The first chromatic line is from C-double sharp to C-sharp and the second one is from E to G-sharp (missing F-sharp).



Example 7.9a: Intro Theme

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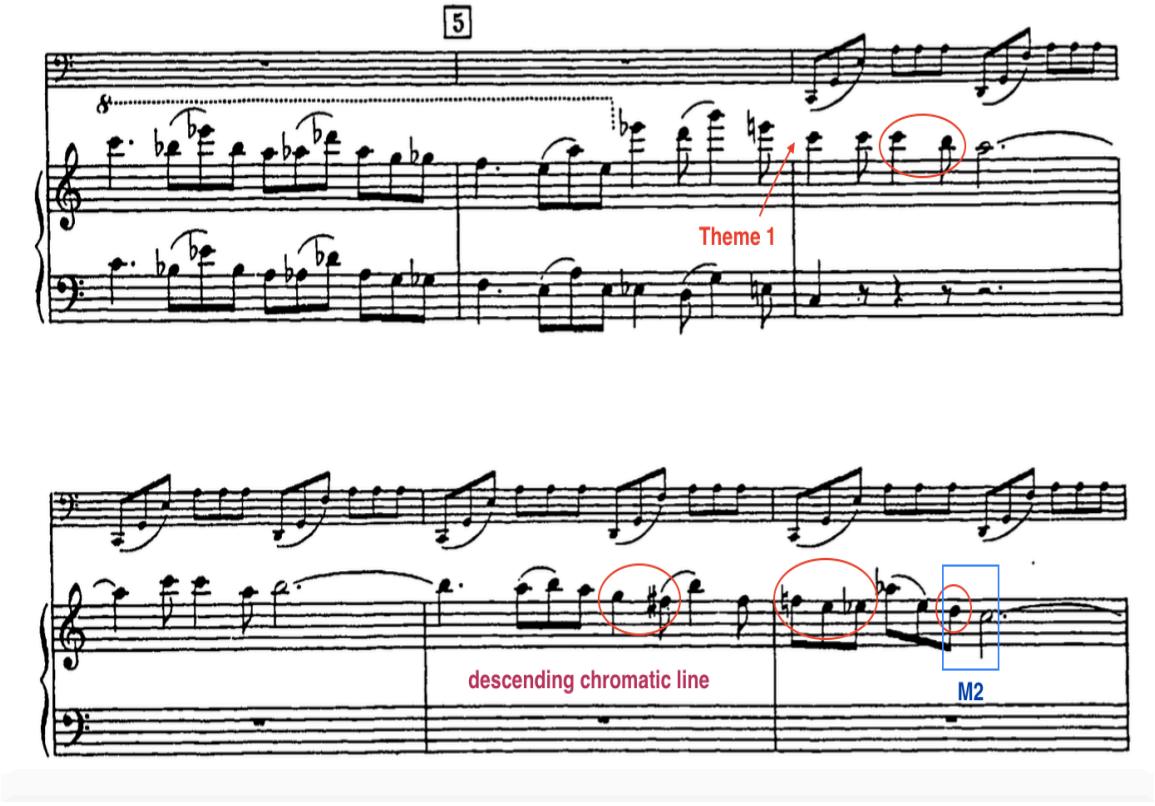

Example 7.9b: Theme 1

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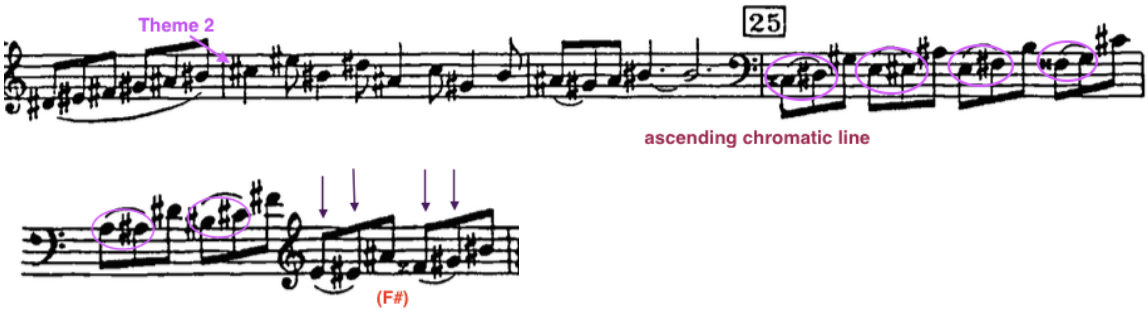

Example 7.9c: Theme 2

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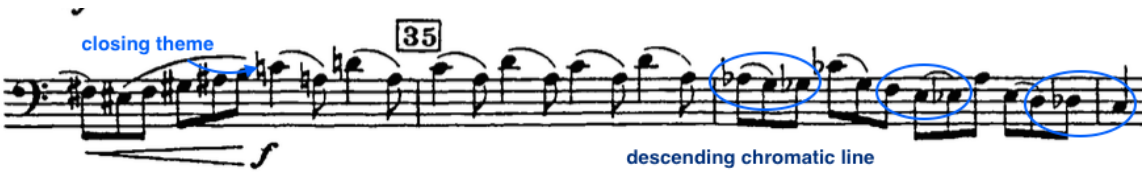

Example 7.9d: Closing Theme

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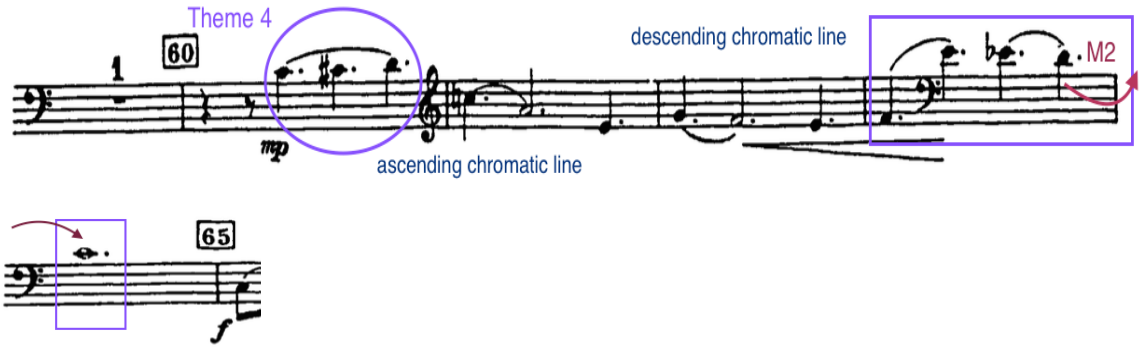

Example 7.9e: Theme 4

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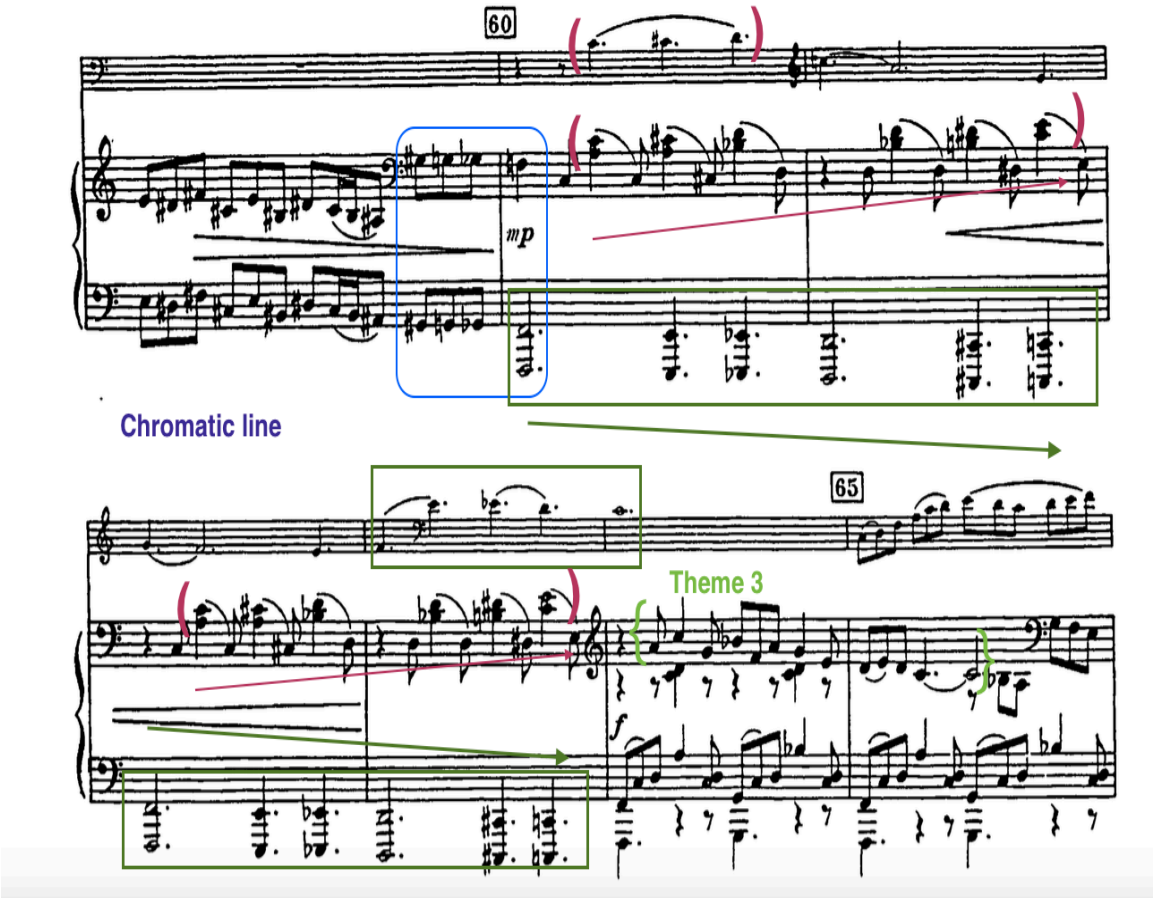
A chromatic scale is also used in the ostinato accompaniment and the bridge. For example, before the solo cello plays Theme 4, the winds and the strings start to play a chromatic line from the last beat of m. 59 to the first beat of m. 60. The strings then play two chromatic lines in the repetitive accompaniment. The short chromatic line from the first beat of m. 59 to the first note of m. 60 is part of the bridge (Example 7.10). The first three notes of the top chromatic line are the same as the first three notes of Theme 4. In addition, the last five notes of Theme 4 can be found in the bass chromatic line at mm. 60-63. It is interesting that Milhaud

used the material of Theme 4 to create a repetitive accompaniment for Theme 4 itself.



Example 7.10: Violoncello Concerto No. 1, mvt. 3, mm. 59-65
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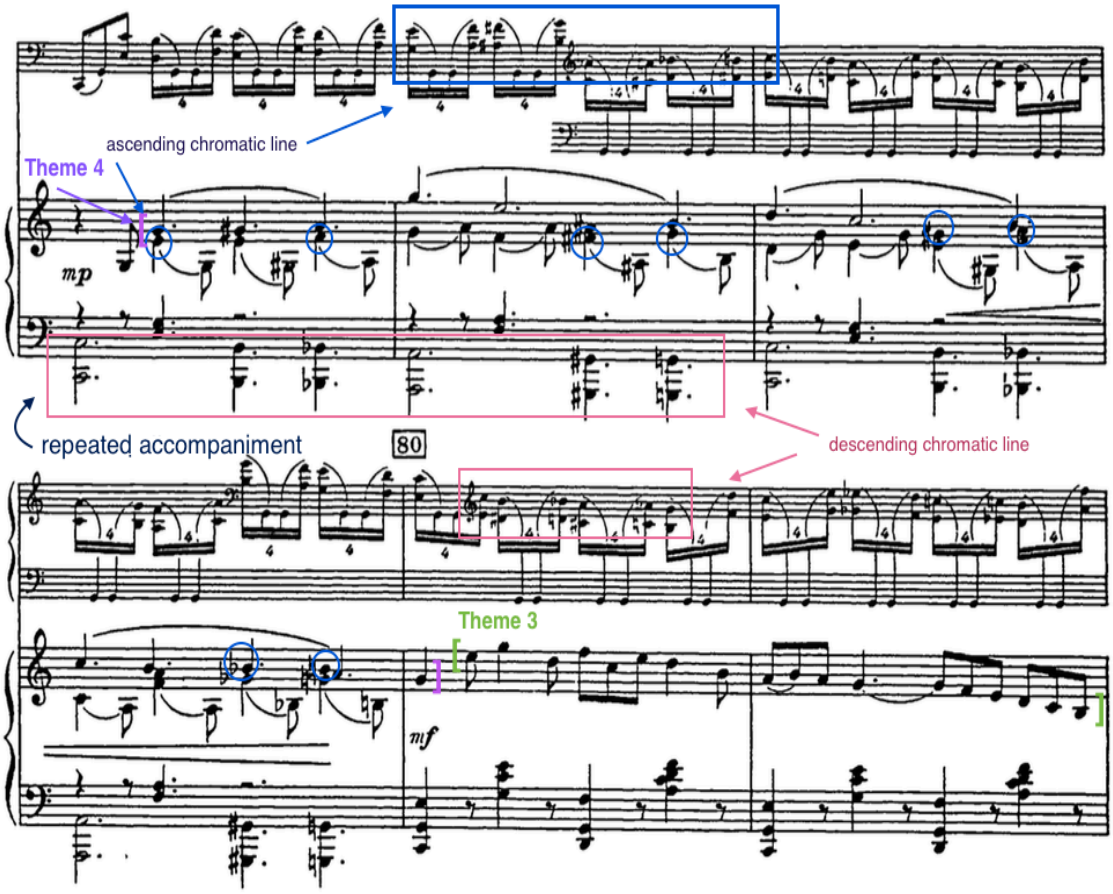
The chromatic scale is also prominent in the cadenza-like passages of the solo cello. In mm. 77-78 an ascending chromatic scale appears in the solo cello's first cadenza-like passage, while the orchestra plays Theme 4 with a chromatic repeated accompaniment. This ascending chromatic scale also can be found in the repeated accompaniment of mm. 76-78 (Example 7.11). Moreover, after this

accompaniment, the chromatic scale appears in the bass in the solo cello in m. 80. Thus, Milhaud smoothly mixed this chromatic material in the solo cello with Theme 3 and Theme 4.



Example 7.11: Violoncello Concerto No. 1, mvt. 3, mm. 76-81
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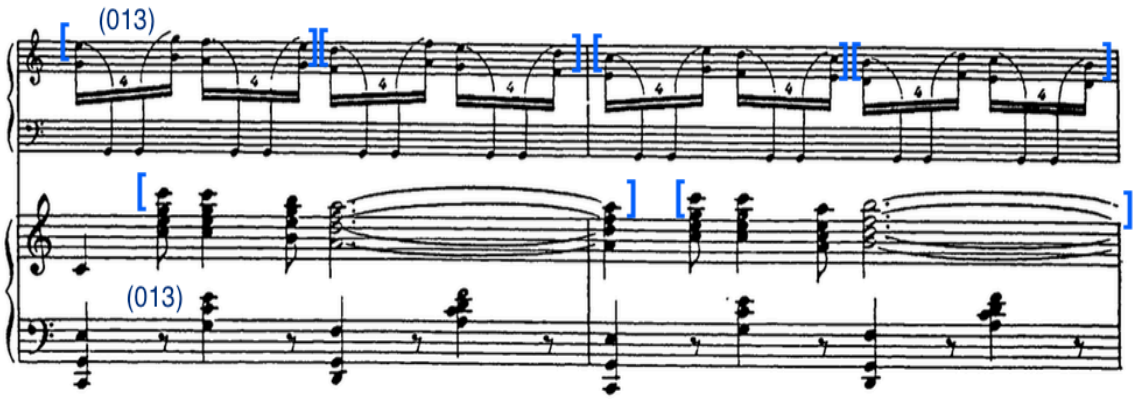
The only difference between the second cadenza-like passage and the first is the use of an ascending chromatic scale on A in mm. 89-92 to strengthen the climax of this movement. In mm. 89-95, the orchestra plays the same music as was heard in the first cadenza-like passage, mm. 76-85. After this ascending

chromatic scale, a descending chromatic line appears again, parallel with mm. 80-83.

A new sequential passage appears with the return of Theme 1 in m. 82, after the chromatic passage. The set class of the unit of this sequence is (013) – that is, a union of a semitone and a whole tone, as found in the descending stepwise themes discussed above. If Theme 1 is subdivided into smaller units (C, B, A), pitch classes (013) are found (Example 7.12). This is similar to Theme 4 with its repetitive accompaniment, mentioned previously. The main theme and accompaniment share the same material.



Example 7.12: Violoncello Concerto No. 1, mvt. 3, mm. 82-83 (Theme 1)
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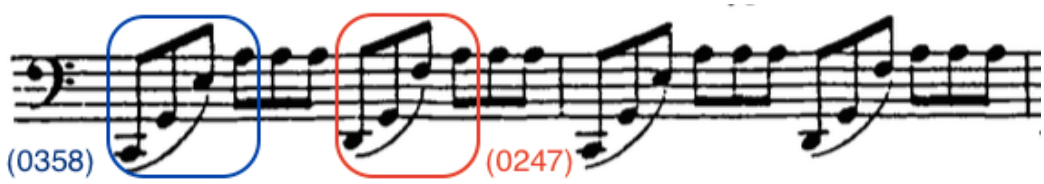
A melody with an ostinato or repetitive pattern is a recurring characteristic in Milhaud's music. An ostinato pattern appears with Theme 1 in m. 6, played by the solo cello, not the orchestra. In this movement, every melodic theme has its own ostinato or repetitive accompaniment, including the transition. In addition to use of

the chromatic scale, Milhaud often used the set classes (0358), (0247), and (0258) in the ostinato pattern of this movement.



Example 7.13: Violoncello Concerto No. 1, mvt. 3, mm. 6-7
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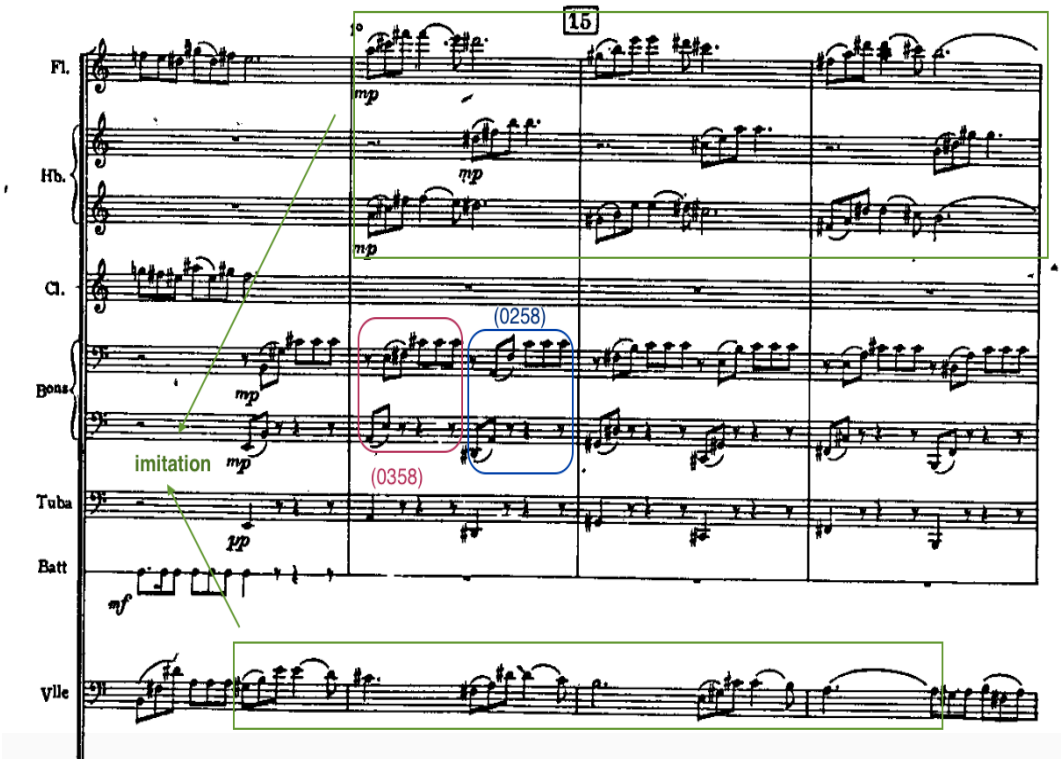
The combination of (0358) and (0247) usually appears as an arpeggio accompaniment (Example 7.13). However, Milhaud changed it from the arpeggio of the solo cello to the chordal accompaniment of the strings in mm. 52-54. In addition, Milhaud composed a variation of the ostinato pattern from this set class combination, and in mm. 64-65 he changed the rhythm of the arpeggio accompaniment (Example 7.10).

The combination of (0358) and (0258) appears in mm. 13-17 during the imitation between the solo cello and the orchestra (the flute and oboe). It appears as an arpeggio accompaniment, played by the bassoon (Example 7.14), but it is not an ostinato. It just duplicates the rhythmic pattern of the ostinato accompaniment (mm. 6-7). This passage is a transition as Theme 1 shifts from the orchestra to the solo cello. It is interesting that Milhaud also used a circle of fifths (E- A- D-sharp- G-sharp- C-sharp- F-sharp- B- E) in this arpeggio accompaniment of the transition to drive into the appearance of Theme 1.

Milhaud also merged these set classes into the same ostinato pattern. As shown in Examples 7.11 and 7.12 (mm. 80-84) the same ostinato accompaniment is played by the orchestra with different themes. This ostinato pattern is built of a C major chord, a dominant seventh chord on G without the fifth, and a minor seventh chord on D. The last chord of this ostinato is (0358). With Theme 1 playing, (0247) and (0258) can be found on the third chord in mm. 82-83.



Example 7.14: Violoncello Concerto No. 1, mvt. 3, mm. 13-16

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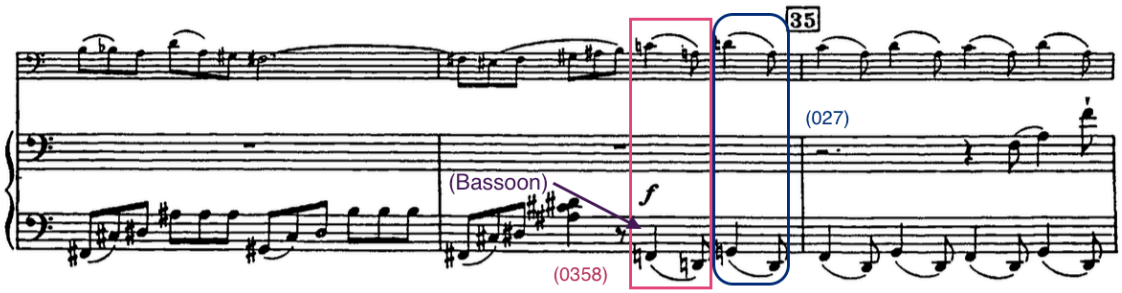
Incidentally, Milhaud merged the set class (0358) into the Closing Theme. The Closing Theme appears three times and the solo cello plays it with a different

instrument each time. As shown in Example 7.15, (0358) can be found in the Closing Theme in the combination of the solo cello and the orchestra.



Example 7.15a: Violoncello Concerto No. 1, mvt. 3, mm. 33-35

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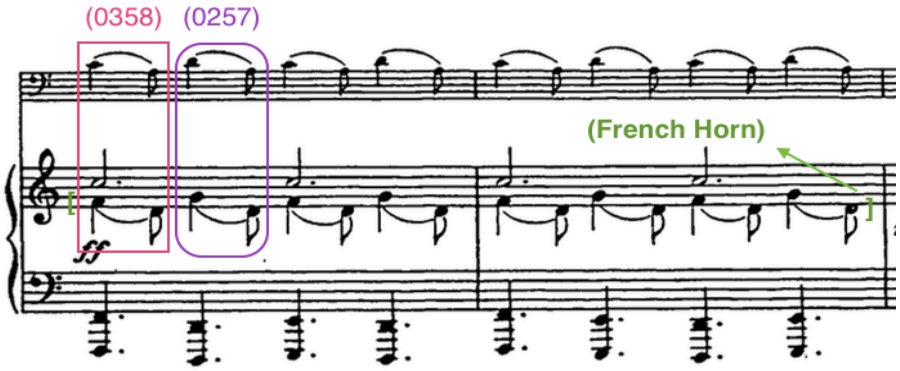

Example 7.15b: Violoncello Concerto No. 1, mvt. 3, mm. 87-88

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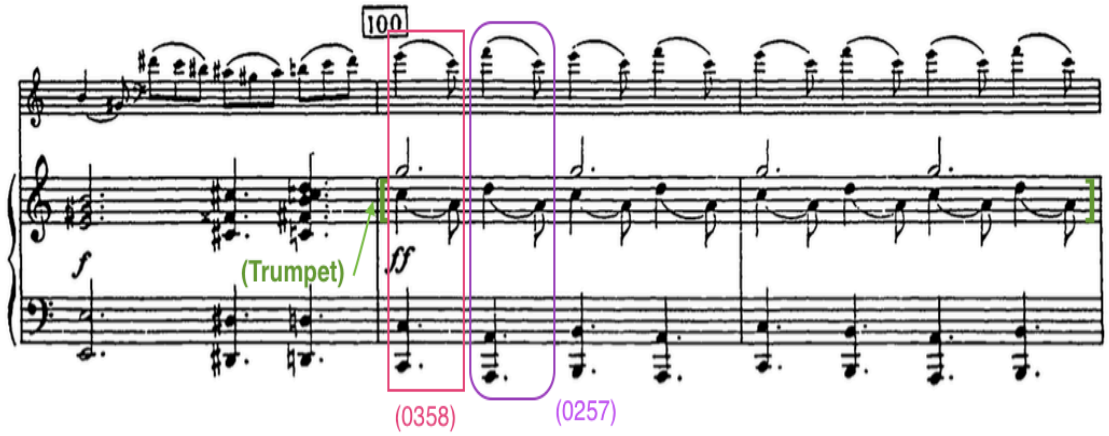

Example 7.15c: Violoncello Concerto No. 1, mvt. 3, mm. 99-101

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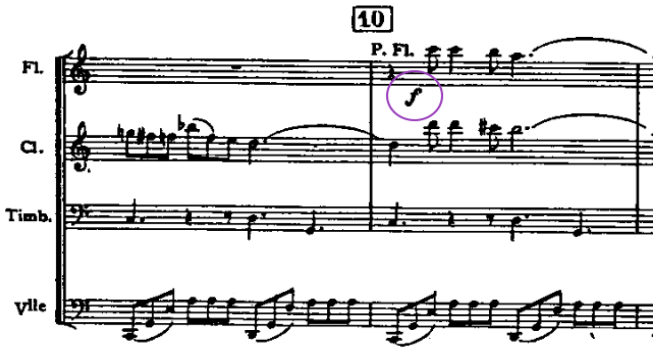
Throughout this movement, Milhaud exchanged materials between the different themes. He also merged these themes into a new section, and used partial materials from these themes in a transition passage.

Comparison of the original orchestral edition with the piano reduction

In comparison with the other two movements, the third movement of the piano reduction involves more change in the arrangement than seen in the first and second movements. Although it is a reasonable reduction because of the limitations of the piano, it is still regretful that several melodic fragments are missing. There are two types of changes between the orchestral edition and the piano reduction: dynamics, and omissions of musical material.

There are three reasons for dynamic changes in the piano reduction. Since there are obvious differences in the sonic capabilities of the piano and the

orchestra, it is sensible that the dynamics are changed in the piano reduction. In m. 10 and mm. 13-14 of the orchestral edition, Milhaud marked *f* and *mp* on the music to distinguish the layers of the orchestra (Example 7.16). However, these dynamics are removed from the piano edition because all of the parts are played by the same instrument. For some passages, the piano just maintains the previous dynamic, as seen in mm. 18, 39, 49, and 82.



Example 7.16: Violoncello Concerto No. 1, mvt, 3, mm. 9-10
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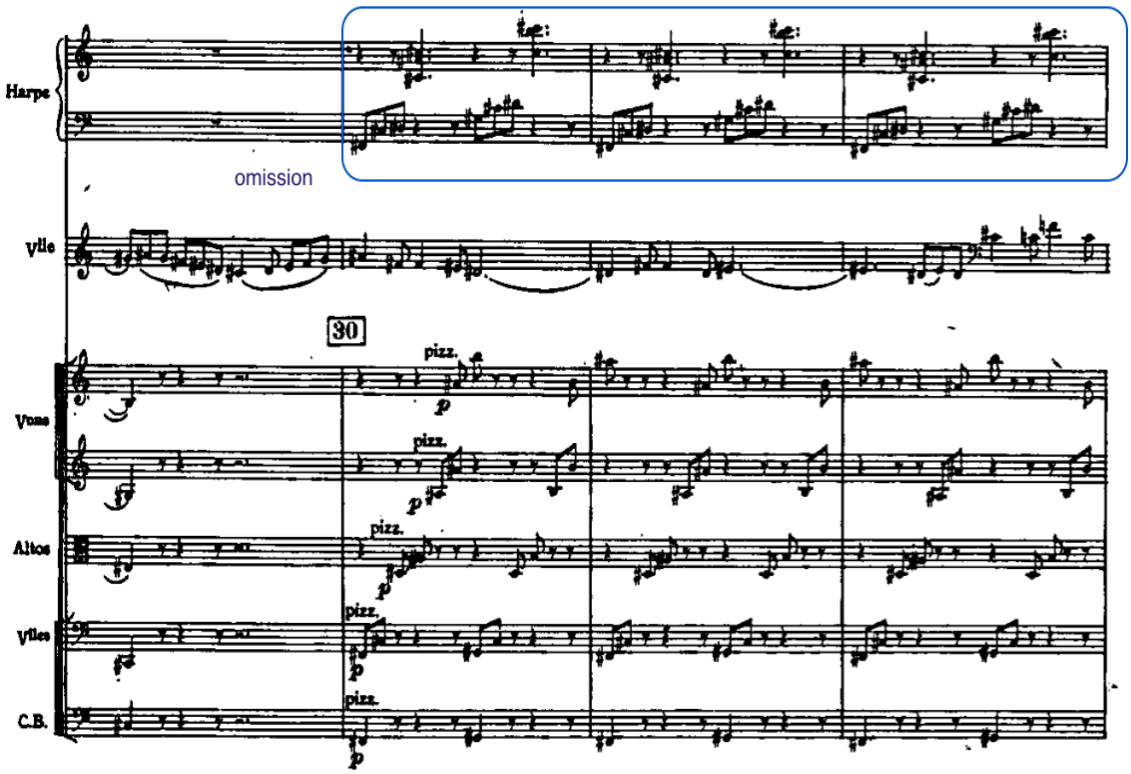
The second type of change is dynamics that are different in the same measure of the orchestral edition and the piano reduction. In m. 47, *mf* is marked in the trumpet of the orchestral edition and the piano reduction is *f*, so that the piano might match the volume of the trumpet. The dynamic change from *mp* to *mf* in m. 52 is because the melody is moved from Theme 3 to the accompaniment in the piano reduction. A similar occurrence happens in m. 76 when the *pp* of the orchestral edition becomes *mp* in the piano reduction. There is a *decrescendo* in mm. 55-57 of the piano reduction which does not exist in the full score. This kind

of dynamic addition is because of the phrase shaping for the coming forte in m. 58. A similar thing also can be found in m. 59 and mm. 96-97. A *sforzando* is marked on the third beat of m. 85 in the piano reduction in order to match the effect of the accented chord played by the orchestra. A similar dynamic change also happened in m. 100.

The last type of dynamic change is that dynamics are removed from the piano reduction because of some omissions in musical material. For example, there is no dynamic in m. 6 of the piano reduction. However, *mf* is marked in m. 6 of the orchestral edition. In the orchestral edition, the timpani starts with the duet of the solo cello and the clarinet in m. 6. This part is omitted from the piano reduction, so the dynamic is also removed. As shown in Example 7.17, m. 30, *p* is marked in the strings and harp, and *mp* is marked in the piano reduction. The notes of the fragment in the harp are the same as those of the strings, therefore the piano reduction is marked slightly louder. Likewise, the dynamic change of m. 87 is from *f* to *ff* in the piano reduction because fragments of the trumpet and the timpani are removed from the piano reduction and the piano needs to be louder.



Example 7.17: Violoncello Concerto No. 1, mvt. 3, mm. 29-32

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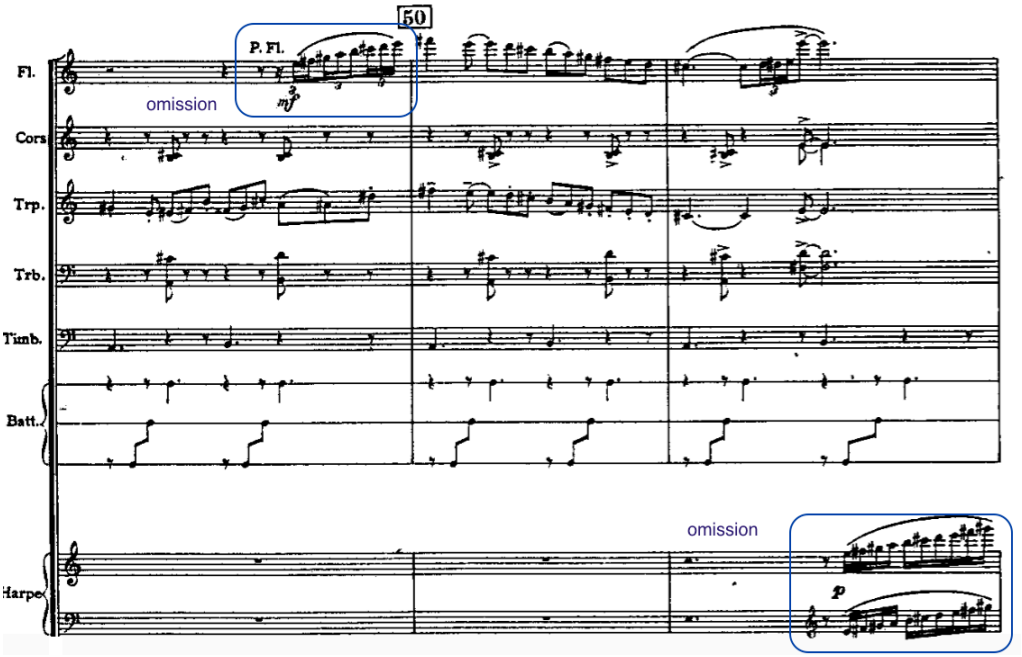
There are several omissions in the piano reduction because of the limitation of the piano or the effect of ensemble. The first omission happens in m. 16 of the orchestral edition (Example 7.14). The last two beats of m. 16 in the French horn are removed from the piano reduction. The second omission is that the melodic line of the French horn in mm. 37-46 is omitted from the piano reduction. It would be possible to retain part of this fragment in the piano reduction, however, Milhaud removed it. Next, as shown in Example 7.18, two ascending scales are omitted in mm. 49-51. While it is possible for the piano to retain these scales, perhaps they were omitted to make a less awkward transition from Theme 3 in the piano at mm.

47-51 to the accompaniment of the cello's statement of Theme 3 beginning at m. 52.



Example 7.18: Violoncello Concerto No. 1, mvt. 3, mm. 49-51

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In addition, the melodic fragment of mm. 64-65 in the bassoon is removed, but this is doubled in other parts that are reflected in the piano reduction. In mm. 67-68 an ascending scale by the flute is omitted because of the limitation of the piano. A final omission is at m. 98 where the last three notes of the trumpet are omitted in the piano reduction because they are not as important as the other retained parts.

Overall, it is helpful to know the differences between the orchestral edition and the piano edition. Being aware of the omissions, the cellist can anticipate the differences between orchestra and piano. Awareness of the dynamic changes between the full score and the piano reduction may lead the cellist to adjust dynamics and the shaping of phrases.

CHAPTER 8

CONCLUSION

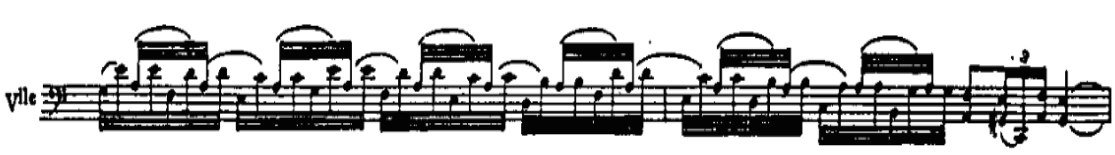
This study of Violoncello Concerto No. 1, Op. 136 by Darius Milhaud considers elements of Milhaud's life, music style, achievement, and his relationship with cellist Maurice Maréchal. The analysis of each movement shows that Milhaud's musical language merges concepts of polytonality and polymodality with features of chromaticism, ambiguity, and jazz elements.

The first movement demonstrates an avoidance of traditional chords and harmonic progressions through the use of polychords and modal ambiguity. The second movement is an example of distant pitch centers and dissonances that co-exist in coherent polytonality. The last movement shows Milhaud's formal structure ambiguity, merging chromatic elements with other music features such as use of ostinato patterns in the rhythm and accompaniment.

In addition to learning Milhaud's music language, familiarity with an analysis of this concerto can help a performer with interpretation and memory. The analysis can help the cellist to understand the formal structure and melodic materials in each movement. Using this analysis, the cellist can take a systematized approach to practice and memorize this piece.

It is helpful to the performer to understand the sections of these movements as revealed by this analysis. For instance, the analysis shows that in the Introduction of the first movement, Milhaud presents the main thematic idea. Since this section is play by the solo cello, it can not only be considered as an introduction, but also as a cadenza. The soloist can play this section flexibly and emotionally. In addition, the analysis reveals that because the appearance of the main theme is slightly different each time, it would be appropriate for each appearance to have a different color and inspiration, and may incorporate the jazz influence heard in this movement.

Through the analysis, mm. 39-41 of the first movement is the measures of polymeter, an extended idea from Milhaud's polytonality. Therefore, the soloist should be careful to avoid an ensemble issue during these measures since the rhythm of the bass part is different from the solo part. In addition, the cadenza is very different from other sections, although thematic material from other sections appears. The string-crossing passage in m. 52 may lend a Baroque-like quality (Example 8.1), which might be emphasized by the soloist.



Example 8.1: Violoncello Concerto No. 1, mvt. 1, m. 52

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In addition, the analysis shows that the sextuplet of the solo cello in m. 7 of the second movement is an important interaction between the soloist and the orchestra. By knowing there are three different major melodic materials in the second movement, the cellist can better understand how to shape the music of the second movement.

Perhaps the tempo of the third movement is the biggest concern for the performer. Milhaud marked the tempo as ♩. = 144. However, after considering the two cadenza-like passages, it is difficult to play the notes clearly during these two passages at this tempo. Although the analysis shows that the main melody is not in the solo cello, a different melodic line appears in these passages. Therefore, the performer should consider choosing a comfortable tempo without losing the spirit of this movement. In my opinion, a tempo of ♩. =120 ~ 130 works well for this movement.

In addition, although Milhaud did not mark any tempo changes, the performer can be flexible with tempo for the shaping of the third movement. For example, through the analysis, in mm. 55-58, since this cadential segment can be considered as a foreshadowing of Theme 4 from the analysis, the performer may consider a relaxed tempo during these measures. Mm. 100-107 is also a good place to consider tempo changes. Since this is the last eight measures of the piece, making a tempo change can help to highlight of the ending. The information from the comparison of full score with the piano reduction also helps the cellist to

understand the differences of ensemble with the orchestra and the piano. Finally, since the formal structure of the third movement is less obvious than other two movements and there are six characteristic themes in this movement, by this analysis, the cellist performer can gain understanding of this movement's formal structure and themes in order to organize their practicing and memorization. Awareness of the importance of chromaticism in the third movement can lead the cellist to have a better idea for shaping the phrases of the main themes, such as using tone color to highlight the chromaticism.

For the cellist, this concerto is a good choice among 20th century concertos when beginning to learn more recent cello repertoire. The duration of this concerto is not overwhelming, and the work includes limited technical challenges. Moreover, because it does not entirely deviate from tonal music, it is for many players more approachable than atonal compositions. In particular, if people are interested in cello repertoire from "*Les Six*," this concerto is a good choice. This is certainly a cello concerto that should not be ignored or forgotten.

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