

2005

# A wind ensemble adaptation and conductor's analysis of selected movements of Darius Milhaud's Saudades do Brazil, with an examination of the influences of Ernesto Nazareth

Monty Roy Musgrave

*Louisiana State University and Agricultural and Mechanical College*

Follow this and additional works at: [https://digitalcommons.lsu.edu/gradschool\\_majorpapers](https://digitalcommons.lsu.edu/gradschool_majorpapers)



Part of the [Music Commons](#)

---

## Recommended Citation

Musgrave, Monty Roy, "A wind ensemble adaptation and conductor's analysis of selected movements of Darius Milhaud's Saudades do Brazil, with an examination of the influences of Ernesto Nazareth" (2005). *LSU Major Papers*. 32.  
[https://digitalcommons.lsu.edu/gradschool\\_majorpapers/32](https://digitalcommons.lsu.edu/gradschool_majorpapers/32)

This Major Paper is brought to you for free and open access by the Graduate School at LSU Digital Commons. It has been accepted for inclusion in LSU Major Papers by an authorized graduate school editor of LSU Digital Commons. For more information, please contact [gradetd@lsu.edu](mailto:gradetd@lsu.edu).

**A WIND ENSEMBLE ADAPTATION AND  
CONDUCTOR'S ANALYSIS OF SELECTED MOVEMENTS OF  
DARIUS MILHAUD'S *SAUDADES DO BRAZIL*,  
WITH AN EXAMINATION OF THE INFLUENCES  
OF ERNESTO NAZARETH**

A Monograph

Submitted to the Graduate Faculty of the  
Louisiana State University and  
Agricultural and Mechanical College  
in partial fulfillment of the  
requirements for the degree of  
Doctor of Musical Arts

in

The School of Music

by  
Monty Roy Musgrave  
B.M.E., University of Florida, 1982  
M.M., Florida State University, 1994  
August 2005

## ACKNOWLEDGEMENTS

I wish to thank the members of my committee, including my Major Professor, Frank B. Wickes, for supporting the ideas that resulted in the culmination of this project. Special thanks go to my Brazilian colleagues Liduino Pitombero and Maria DiCavalcanti, whose first hand knowledge of their native music was invaluable in the research process. Additional thanks go to them for their assistance in translating Portuguese sources into English. Special thanks are also offered to Angela Draghicescu for translating many of Milhaud's French sources into English. I also wish to thank the members of the Louisiana State University Wind Ensemble for their musical expertise which resulted in a fine premiere performance of the adaptation. Most of all, I wish to thank my family, and especially my devoted wife Lisa, whose undying patience and faith in my abilities helped me to realize the completion of a project in which I so strongly believed.

## TABLE OF CONTENTS

ACKNOWLEDGEMENTS .....	ii
LIST OF TABLES .....	v
LIST OF MUSICAL EXAMPLES .....	vi
ABSTRACT .....	ix
CHAPTER	
1. INTRODUCTION.....	1
2. DARIUS MILHAUD – THE MAN AND HIS MUSIC.....	6
Biographical Information .....	6
Compositional Output .....	11
Compositional Practices .....	14
Polytonality .....	19
Innovation and Experimentation .....	24
Milhaud’s Legacy .....	25
3. MILHAUD IN BRAZIL.....	27
Musical Activities .....	27
Brazilian Music Genres .....	28
The Music of Ernesto Nazareth .....	38
Milhaud’s Brazilian Compositions .....	45
4. AN ANALYSIS OF <i>SAUDADES DO BRAZIL</i> .....	47
Overview of the Composition .....	47
<i>Copacabana</i> .....	50
<i>Ipanema</i> .....	53
<i>Corcovado</i> .....	57
<i>Gavea</i> .....	59
<i>Tijuca</i> .....	62
<i>Laranjeiras</i> .....	65
<i>Paysandú</i> .....	67
5. THE WIND ENSEMBLE ADAPTATION OF <i>SAUDADES DO BRAZIL</i> .....	71
Overview of the Adaptation Process .....	71
Title Page of the Adaptation .....	81
Program Notes.....	82
Interpretive Suggestions .....	83
Conductor’s Score .....	84

6. A CONDUCTOR’S INTERPRETIVE GUIDE TO THE ADAPTATION.....	126
Interpretive Overview .....	126
Technical Elements .....	127
Artistic Elements .....	129
Conducting Considerations .....	133
7. CONCLUSION .....	134
BIBLIOGRAPHY .....	137
APPENDIX A: AUDIO RECORDING OF THE WIND ENSEMBLE	
ADAPTATION OF <i>SAUDADES DO BRAZIL</i> .....	144
APPENDIX B: COPYRIGHT PERMISSION STATEMENT .....	145
VITA .....	146

## LIST OF TABLES

Table 1: Chord Progressions, <i>Saudades do Brazil</i> , “ <i>Tijuca</i> ” mm. 39-46 .....	64
Table 2: Comparison of Metronomic Indications .....	73

## LIST OF MUSICAL EXAMPLES

Example 1: Darius Milhaud, <i>Les Choéphores</i> , Mvt. III, “ <i>Incantation</i> ” mm. 281-285 .....	16
Example 2: Darius Milhaud, <i>La Création du Monde</i> (reduction) mm. 109-125 .....	19
Example 3: Darius Milhaud, <i>Le Retour de l’Enfant Prodigue</i> (Piano Reduction) Mvt. 2, “ <i>Le Père</i> ” mm. 95 -98 .....	22
Example 4: Ernesto Nazareth, <i>Para Piano, Vol. 2</i> , “ <i>Apanhei-te, Cavaquinho</i> ” mm. 1-6.....	42
Example 5: Ernesto Nazareth, <i>Para Piano, Vol. 2</i> , “ <i>Epônina</i> ” mm. 53-64 .....	42
Example 6: Ernesto Nazareth, <i>Para Piano, Vol. 1</i> , “ <i>Favorito</i> ” mm. 1-4 .....	42
Example 7: Ernesto Nazareth, <i>Para Piano, Vol. 1</i> , “ <i>Odeon</i> ” mm. 17-20 .....	43
Example 8: Darius Milhaud, <i>Saudades do Brazil</i> , “ <i>Copacabana</i> ” mm.21-22 .....	50
Example 9: Darius Milhaud, <i>Saudades do Brazil</i> , “ <i>Copacabana</i> ” mm.74-75 .....	51
Example 10: Darius Milhaud, <i>Saudades do Brazil</i> , “ <i>Copacabana</i> ” mm. 1-6 .....	51
Example 11: Darius Milhaud, <i>Saudades do Brazil</i> , “ <i>Copacabana</i> ” mm. 21-24 .....	51
Example 12: Darius Milhaud, <i>Saudades do Brazil</i> , “ <i>Copacabana</i> ” mm. 45-48 .....	52
Example 13: Darius Milhaud, <i>Saudades do Brazil</i> , “ <i>Copacabana</i> ” mm. 43-45 .....	52
Example 14: Darius Milhaud, <i>Saudades do Brazil</i> , “ <i>Ipanema</i> ” mm. 9-12 .....	54
Example 15: Darius Milhaud, <i>Saudades do Brazil</i> , “ <i>Ipanema</i> ” mm. 1-8 .....	54
Example 16: Darius Milhaud, <i>Saudades do Brazil</i> , “ <i>Ipanema</i> ” mm. 21-24 .....	55
Example 17: Darius Milhaud, <i>Saudades do Brazil</i> , “ <i>Ipanema</i> ” mm. 37-40 .....	55
Example 18: Darius Milhaud, <i>Saudades do Brazil</i> , “ <i>Ipanema</i> ” mm. 47-50 .....	55
Example 19: Darius Milhaud, <i>Saudades do Brazil</i> , “ <i>Ipanema</i> ” mm. 62-65 .....	56
Example 20: Darius Milhaud, <i>Saudades do Brazil</i> , “ <i>Ipanema</i> ” m. 85.....	56
Example 21: Darius Milhaud, <i>Saudades do Brazil</i> , “ <i>Corcovado</i> ” mm. 1-8 .....	57

Example 22: Darius Milhaud, <i>Saudades do Brazil</i> , “Corcovado” mm. 1-4.....	58
Example 23: Darius Milhaud, <i>Saudades do Brazil</i> , “Corcovado” mm. 39-42.....	58
Example 24: Darius Milhaud, <i>Saudades do Brazil</i> , “Corcovado” mm. 30-31.....	58
Example 25: Darius Milhaud, <i>Saudades do Brazil</i> , “Gavea” mm. 1-4.....	59
Example 26: Darius Milhaud, <i>Saudades do Brazil</i> , “Gavea” mm. 50-56.....	59
Example 27: Darius Milhaud, <i>Saudades do Brazil</i> , “Gavea” mm. 65-66.....	60
Example 28: Darius Milhaud, <i>Saudades do Brazil</i> , “Gavea” mm. 25-27.....	61
Example 29: Darius Milhaud, <i>Saudades do Brazil</i> , “Gavea” mm. 17-18.....	61
Example 30: Darius Milhaud, <i>Saudades do Brazil</i> , “Gavea” m. 16.....	61
Example 31: Darius Milhaud, <i>Saudades do Brazil</i> , “Gavea” m. 24.....	62
Example 32: Darius Milhaud, <i>Saudades do Brazil</i> , “Tijuca” mm. 1-4.....	63
Example 33: Darius Milhaud, <i>Saudades do Brazil</i> , “Tijuca” m. 33 .....	63
Example 34: Darius Milhaud, <i>Saudades do Brazil</i> , “Tijuca” m. 52.....	64
Example 35: Darius Milhaud, <i>Saudades do Brazil</i> , “Tijuca” mm. 39-46.....	63
Example 36: Darius Milhaud, <i>Saudades do Brazil</i> , “Laranjeiras” mm. 1-4.....	65
Example 37: Darius Milhaud, <i>Saudades do Brazil</i> , “Laranjeiras” mm. 9-12.....	65
Example 38: Darius Milhaud, <i>Saudades do Brazil</i> , “Laranjeiras” mm. 29-32.....	65
Example 39: Darius Milhaud, <i>Saudades do Brazil</i> , “Laranjeiras” mm. 24-25.....	66
Example 40: Darius Milhaud, <i>Saudades do Brazil</i> , “Laranjeiras” mm. 67-68.....	67
Example 41: Darius Milhaud, <i>Saudades do Brazil</i> , “Paysandu” mm. 1-8.....	68
Example 42: Darius Milhaud, <i>Saudades do Brazil</i> , “Paysandu” mm. 19-22.....	68
Example 43: Darius Milhaud, <i>Saudades do Brazil</i> , “Paysandu” mm. 17-18.....	69
Example 44: Darius Milhaud, <i>Saudades do Brazil</i> , “Paysandu” mm. 49-53.....	69



Example 45: Ernesto Nazareth, <i>Para Piano, Vol. 2, “Feitico”</i> mm. 17-21.....	69
Example 46: Darius Milhaud, <i>Saudades do Brazil, “Paysandu”</i> mm. 19-23.....	70
Example 47: Darius Milhaud, <i>Saudades do Brazil, “Copacabana”</i> (piano) mm. 45-48.....	74
Example 48: Darius Milhaud, <i>Saudades do Brazil, “Copacabana”</i> (rescored piano version) mm. 45-48 .....	74
Example 49: Darius Milhaud, <i>Saudades do Brazil, “Copacabana”</i> (wind ensemble) mm. 45-48.....	75
Example 50: Darius Milhaud, <i>Saudades do Brazil, “Ipanema”</i> (piano) mm. 1-8 .....	76
Example 51: Darius Milhaud, <i>Saudades do Brazil, “Ipanema”</i> (wind ensemble) mm. 1-8...	76
Example 52: Darius Milhaud, <i>Saudades do Brazil, “Laranjeiras”</i> (piano) mm. 25-28.....	77
Example 53: Darius Milhaud, <i>Saudades do Brazil, “Laranjeiras”</i> (wind ensemble) mm. 25-28.....	77
Example 54: Darius Milhaud, <i>Saudades do Brazil, “Ipanema”</i> (piano) mm. 43-46.....	78
Example 55: Darius Milhaud, <i>Saudades do Brazil, “Ipanema”</i> (wind ensemble) mm. 43-46.....	78
Example 56: Darius Milhaud, <i>Saudades do Brazil, “Ipanema”</i> (piano version) .....	79
Example 57: Darius Milhaud, <i>Saudades do Brazil, “Ipanema”</i> (wind ensemble version)....	79
Example 58: Darius Milhaud, <i>Saudades do Brazil, “Paysandu”</i> (piano version).....	79
Example 59: Darius Milhaud, <i>Saudades do Brazil, “Paysandu”</i> (wind ensemble version)...	79
Example 60: Darius Milhaud, <i>Saudades do Brazil, “Corcovado”</i> (flute) mm. 1-8 .....	80
Example 61: Darius Milhaud, <i>Saudades do Brazil, “Tijuca”</i> mm. 1-4 .....	131
Example 62: Darius Milhaud, <i>Saudades do Brazil, “Laranjeiras”</i> mm. 9-12 .....	132
Example 63: Darius Milhaud, <i>Saudades do Brazil, “Copacabana”</i> mm. 1-4 .....	132

## ABSTRACT

French composer Darius Milhaud (1892-1974) lived in Rio de Janeiro from early 1917 to late 1918 as an attaché to the French ambassador to Brazil. While there he discovered its popular music, in particular the works of the Brazilian pianist Ernesto Nazareth (1863-1934). Milhaud was fascinated by the Afro-Brazilian syncopated rhythms that constituted Brazilian popular music, which according to Milhaud “helped me better understand the Brazilian soul.” Milhaud’s Brazilian experiences profoundly affected his compositional style and inspired several important works in this idiom. Upon his return to France, Milhaud composed a suite of twelve dances for piano entitled *Saudades do Brazil* (Longings for Brazil). This suite displays Milhaud’s skillful melodic writing and renowned polytonal technique.

The goals of this project were 1) to create of a wind ensemble adaptation of selected movements of *Saudades do Brazil*, 2) to examine Ernesto Nazareth’s influence upon this work, and 3) to create a conductor’s interpretive guide designed to promote a stylistically authentic and musically satisfying performance of the work. The principal purpose of this project was to enhance the repertoire with a work from a composer of the early decades of the twentieth century, a time when few significant works were composed for wind band. By creating this adaptation, the author hopes to contribute a work of stylistic, historic, and musical significance.

## CHAPTER 1 INTRODUCTION

Darius Milhaud (1892-1974) was one of the most important contributors to French contemporary music in the first half of the 20<sup>th</sup> century. Up to the time when his music was eventually overshadowed by experimentalists such as Olivier Messiaen and Pierre Boulez, Milhaud was regarded, according to Aaron Copland, as “the most important of the new generation of composers in France.”<sup>1</sup> Milhaud’s aggressive and dissonant musical language was cited as the model of the French *avant-garde* movement of the 1920’s.<sup>2</sup> Premieres of his compositions during this decade were often received negatively by music critics, earning him a reputation as a musical rebel. An examination of his *oeuvre*, numbering more than five hundred works, reveals a composer of wide emotional range and musical maturity.

Milhaud is perhaps best remembered for his association with “Les Six.”<sup>3</sup> Under the philosophical guidance of Jean Cocteau and Erik Satie, this group represented a populist musical aesthetic spawned in reaction to the excesses of Teutonic romanticism and French impressionism.<sup>4</sup> One of Milhaud’s legacies was his innovations in contemporary music. These innovations included the first percussion concerto (1929), the invention of *opéra à la minute* (minute opera – works of ten minutes or less) and the miniature symphony. He also experimented with aleatoric procedures, composed for electronic instruments such as the *ondes martenot*, and wrote for conventional instruments in unconventional ways (his fourteenth and fifteenth string quartets, for example, can be played together as a string octet).<sup>5</sup> His most

---

<sup>1</sup> Aaron Copland, *A Reader: Selected Writings 1923-197* (New York: Routledge, 2004), 198.

<sup>2</sup> Jeremy Drake, “Darius Milhaud,” *Grove Music Online*, Ed. L. Macy, Accessed 10 January, 2004, <http://libezp.lib.lsu.edu:2130>.

<sup>3</sup> Paul Griffiths, “Les Six,” *Grove Music Online*, Ed. L. Macy, Accessed 10 January, 2004, <http://libezp.lib.lsu.edu:2130>.

<sup>4</sup> Ibid.

<sup>5</sup> Drake, *ibid*.

significant innovations, which include the works for which he is best remembered, involved the incorporation of jazz elements and Brazilian styles into the concert repertoire.

Despite Milhaud's propensity for experimentation, his compositional style was generally simple and direct. It was rhythmically vibrant, well-grounded in contrapuntal technique, and above all, possessed tuneful melodies. In his own words, "Technique, though it should be as well-grounded as possible, is really the least of it, for without melody all the techniques in the world are useless."<sup>6</sup> However, it was practice of polytonality, both in vertical and linear contexts, which ultimately defined his compositional style.

One of the most often discussed periods of Milhaud's career occurred from early 1917 to late 1918, when he traveled to Rio de Janeiro as an assistant to Paul Claudel, the French ambassador to Brazil.<sup>7</sup> While there Milhaud discovered Brazilian popular music, and became attracted to the music of Ernesto Nazareth, one of Brazil's most famous popular composers. Nazareth was a cinemá pianist, classically trained in the tradition of Chopin.<sup>8</sup> He is credited for nationalizing European dance music such as *polkas*, *waltzes*, *quadrilles*, and *schottisches* by infusing them with Afro-Brazilian rhythms and folk-style melodies.<sup>9</sup> According to Milhaud, "his elusive, mournful, liquid way of playing gave me deeper insight into the Brazilian soul."<sup>10</sup> The work that epitomizes Milhaud's Brazilian experience is *Saudades do Brazil* (Longings for Brazil), a suite of dances composed for piano in 1920. This suite consists of two sets of six movements, each named for a district of Rio de Janeiro. Each movement is dedicated to various friends and acquaintances.

---

<sup>6</sup> Darius Milhaud, "A Statement", *Darius Milhaud: Works in the Catalogues of European American Music Distributors Corp., Theodore Presser Company, G. Schirmer/Associated Music Publishers, and their Associates*. Brochure. Date unknown, 3.

<sup>7</sup> Crighton, Ibid.

<sup>8</sup> Gerhard Behague, "Ernesto Nazareth," *Grove Music Online*, Accessed 10 March, 2005, <http://libezp.lib.lsu.edu:2130>.

<sup>9</sup> Behague, *ibid.*

<sup>10</sup> Darius Milhaud, *Notes Without Music* (New York; Alfred A. Knopf, 1953), 75.

The primary goal of this monograph will be to create a wind ensemble adaptation of selected movements of *Saudades do Brazil*. While some of Milhaud's more interesting orchestrations and contrapuntal ideas found in the 1927 orchestral transcription will be utilized, the impetus for the adaptation will be derived from the piano original. One of the goals will be to re-create the effects of the original through appropriate scoring techniques of the large wind ensemble. A full conductor's score, created with *Sibelius*® notation software, will accompany the document. *Saudades do Brazil* will be scored for the following wind ensemble instrumentation:

Piccolo	E♭ Contra alto Clarinet	String Bass
Flute (2)	Alto Sax (2)	Celesta
Oboe (2)	Tenor Sax	Timpani
English Horn	Baritone Sax	Percussion 1 (battery)
Bassoon (2)	Horn in F (4)	Percussion 2 (Latin)
Contrabassoon	Trumpet (3)	Percussion 3 (mallets)
E♭ Clarinet	Trombone (3)	
B♭ Clarinet (3)	Euphonium	
B♭ Bass Clarinet	Tuba	

*Saudades do Brazil* provides one of the most concise representations of polytonal technique found in Milhaud's *oeuvre*. The bitonal elements help to enhance the evocative nature of the work, creating a musical effect described by Leonard Bernstein as "magical."<sup>11</sup> *Saudades do Brazil* was composed during a time when "Les Six" was gaining recognition. The Latin flavor of the work is indicative of "the veneration of the exotic,"<sup>12</sup> which was a founding principal of the Parisian *avant-garde* movement. *Saudades do Brazil* is one of Milhaud's most personal works, reflecting the yearnings for the country with which he fell in love.<sup>13</sup> Finally, the work is a veiled tribute to one of Brazil's most celebrated popular composers, Ernesto Nazareth. *Saudades*

---

<sup>11</sup> Christopher Palmer, "Darius Milhaud: Poet of Provence," introduction to *My Happy Life* by Darius Milhaud (London: Marion Boyars, 1995), 16.

<sup>12</sup> "Veneration of the exotic" refers to the infusion of non-western musics, such as those from Latin America, the Orient, and American jazz into the European artistic community.

<sup>13</sup> Darius Milhaud, *My Happy Life, An Autobiography*, Translation by Donald Evans, George Hall, and Christopher Palmer (London: Marion Boyars Publishers, 1987), 77.

*do Brazil* reflects the rhythms, dances, and spirit of Nazareth's piano music, spoken in Milhaud's bitonal vernacular.

Prior to the 20<sup>th</sup> century, serious original wind band's repertoire, as contributed by significant composers, was essentially nonexistent, consisting mainly of transcriptions from other mediums.<sup>14</sup> The first three decades of the 20<sup>th</sup> century saw the beginnings of a repertoire, with contributions by British composers such as Percy Grainger, Gustav Holst, and Ralph Vaughan Williams. Other European composers such as Florent Schmitt (*Dionysiaques*, 1914), Paul Hindemith (*Konzertmusik*, *Op.41*, 1926), Ernst Toch (*Spiel*, 1926), and Ottorino Respighi (*Huntingtower*, 1932) provided singular contributions. Between the years 1917 and 1928, notables such as Webern, Berg, Ives, Villa-Lobos, Poulenc, Milhaud, and Stravinsky collectively composed more than fifty works for winds, but nearly all were for chamber ensembles. Few, if any of the major composers wrote for the concert band. Noted band scholar David Whitwell summed up the irony of this situation in his essay *Three 20th Century Crises in the Band Repertoire*:

“At this moment in history the band should have been offered as a serious medium for the exploration of these composers. But it was not...At precisely the time serious composers were ripe with interest in wind instruments, there occurred the greatest flood of new transcriptions in history.”<sup>15</sup>

This time period was fertile in terms of musical innovation such as the twelve-tone system, polytonality, and neoclassicism. It was also a period when the use of wind instruments in the orchestra was increasing. Additionally, it was the time period in which Milhaud's most

---

<sup>14</sup> Frank Battisti, *The Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and its Conductor* (Galesville, MD: Meredith Music Publications, 2002), 13.

<sup>15</sup> David Whitwell, “Three 20<sup>th</sup> Century Crises in the Band Repertoire,” *The Instrumentalist*, XIX (March 1965), 37.

significant works were composed. Milhaud would eventually compose five works for wind band. However, all these works were composed after his influence had waned.<sup>16</sup>

Since the advent of Frederick Fennell's Eastman Wind Ensemble, a plethora of original music for wind ensemble has occurred. Given its rhythmic and nationalistic nature, *Saudades do Brazil* is an opportunity to showcase the timbral and textural variety found in the large wind and percussion ensemble. The adaptation of *Saudades do Brazil* would be a valuable contribution to the wind band repertoire for the following reasons: the band medium possesses few works from this critical time in music history or of this unique era in the evolution of tonality. Most importantly, this adaptation would bring to the wind repertoire one of Milhaud's most creative efforts.

---

<sup>16</sup> Crighton, *ibid.*

## CHAPTER 2 DARIUS MILHAUD – THE MAN AND HIS MUSIC

### Biographical Information

Darius Milhaud was born in Aix-en-Provence on September 4, 1892, the only child of Jewish parents who were gifted amateur musicians. Milhaud showed an early aptitude for music, but poor health prevented him from taking music lessons until he was seven years old. His first music instruction came from Léo Bruguier, a local violinist and laureate of the conservatory in Aix-en-Provence. Milhaud gave his first recital at age eight accompanied by his father on the piano.<sup>17</sup> Bruguier allowed Milhaud to play 2<sup>nd</sup> violin in his string quartet, and a performance of Debussy's *String Quartet* made a lasting impression, prompting Milhaud to purchase the score to *Pelléas et Mélisande*.<sup>18</sup> He also took early but unsuccessful lessons in harmony with a Lieutenant Hambourg, conductor of the band of the 61<sup>st</sup> Regiment.<sup>19</sup> Milhaud's parents nurtured his musical curiosity as well, frequently taking him to concerts throughout France. He quickly formed distinct musical preferences, including a fascination with Debussy, Borodin, and Rimsky-Korsakov as well as a repulsion for the music of Richard Wagner.<sup>20</sup>

Milhaud entered the Paris Conservatoire in 1909 at age seventeen.<sup>21</sup> He studied harmony with Xavier Leroux, fugue with Charles-Marie Widor, and orchestration with Paul Dukas.<sup>22</sup> Yet Milhaud showed little interest or success in composing within traditional harmonic procedures.<sup>23</sup> In 1911, after a period of frustrating lessons with Leroux, he began private study in counterpoint,

---

<sup>17</sup> Roger Nichols, *Conversations with Madeline Milhaud* (London: Faber and Faber, 1996), 4.

<sup>18</sup> Darius Milhaud, *Notes without Music* (New York: Alfred A. Knopf, 1953), 16.

<sup>19</sup> Milhaud, 18. According to Milhaud, "He was a splendid teacher, but dreadfully impatient...he often had occasion to be angry with me – so much so that Mother was afraid his irritation might upset me."

<sup>20</sup> Milhaud, 21.

<sup>21</sup> Crighton, *Ibid*.

<sup>22</sup> Milhaud, 23.

<sup>23</sup> *Ibid*.



orchestration, and composition with Andre G d lge.<sup>24</sup> G d lge was the teacher of many of the leading French composers, including Schmitt, Ravel, and Honegger.<sup>25</sup> It was G d lge’s mastery of contrapuntal technique that would have the greatest impact on Milhaud’s compositional style. Milhaud later remarked in an interview that G d lge “taught me everything I know”.<sup>26</sup> A year later he abandoned the study of violin and devoted himself entirely to composition.<sup>27</sup> At the Conservatoire Milhaud discovered the music of Satie, Ravel, Bloch, Faure, Koechlin, and Magnard among others. His strongest musical influence, and the composer he held in the highest regard was Igor Stravinsky.<sup>28</sup> Though separated in age by more than ten years, they held mutual interests of neoclassic design and polyrhythm, and both experienced inauspicious rises to fame.<sup>29</sup> Milhaud continued studies at the Conservatoire until 1915. During this period he composed regularly, gained expertise in conducting and orchestration, developed unaided proficiency on the piano,<sup>30</sup> and began formulating his ideas on polytonality.<sup>31</sup>

Milhaud’s youth was spent in the company of numerous literary figures who would later have significant influence upon his artistic development. His two earliest friends were the poets L o Latil and Armand Lunel. Latil died prematurely in battle in World War I, and Milhaud later set several of his poems to music and dedicated a string quartet in his memory. Lunel later became one of Milhaud’s most important literary collaborators.<sup>32</sup> The three shared common

---

<sup>24</sup> Milhaud, 23.

<sup>25</sup> Alain Louvier, “Andre G d lge,” *Grove Music Online*, Ed. L. Macy, Accessed 10 January, 2004, <http://libezp.lib.lsu.edu:2130>.

<sup>26</sup> Elie Siegmeister, “Conversations with Milhaud,” *Musical America*, VLXXXII (October 1962), 8.

<sup>27</sup> Crighton, Ibid.

<sup>28</sup> Milhaud showed his admiration for the composer with *Hommage   Igor Stravinsky* for string quartet in 1971.

<sup>29</sup> Stravinsky’s notorious rise to fame occurred through the infamous premiere of *La Sacre du Printemps*. Parisian premieres of Milhaud’s works in the early 1920’s resulted in similar reactions from the press and the public.

<sup>30</sup> Jeremy Drake, “Darius Milhaud,” *Grove Music Online*, Ed. L. Macy, Accessed 10 January, 2004, <http://libezp.lib.lsu.edu:2130>.

<sup>31</sup> Crighton, Ibid.

<sup>32</sup> Drake, Ibid.

interests in literature, music and aesthetics.<sup>33</sup> They met the poet Francis Jammes, whose simplistic, rural style contrasted the impressionism of Maeterlinck.<sup>34</sup> Milhaud's first published works were settings of Jammes' poems, and his first opera, *La brebis égarée* (The Wandering Sheep, 1910-15), was based on his play of the same name. Other personalities with whom Milhaud came in contact and whose works he adopted included the writers André Gide, Blaise Cendrars, and painter Fernand Léger.<sup>35</sup> Another important influence was his cousin Madeline Milhaud, a talented actress and playwright whom he married in 1925. Milhaud's greatest influence, however, came through his association with the poet and diplomat Paul Claudel, who provided texts for many of Milhaud's theatrical works. Milhaud and Claudel forged a personal and professional relationship that lasted into the 1950's.<sup>36</sup>

The years encompassing World War I found Milhaud in Brazil, serving as an attaché, deciphering coded messages for the French foreign ministry. This time period was pivotal for Milhaud, for it was here that he was introduced to Brazilian popular music. This experience profoundly affected his compositional style, and prompted some of his most memorable works. This time period, as well as the resulting compositions, will be discussed in greater detail later in the paper.

Between the years 1920 and 1930 Milhaud gained international fame as a composer and pianist, traveling around the world performing and conducting his and others' works.<sup>37</sup> Concert tours included the United States (1922 and 27), London (1920), and Italy, Austria, Russia and Germany (1926). He also conducted the French premiere of Schoenberg's *Pierrot Lunaire* in

---

<sup>33</sup> Crighton, Ibid.

<sup>34</sup> Nicholas Slonimsky, ed. *Baker's Biographical Dictionary of Musicians*, V4. (New York: Schirmer, Inc. 2001), "Darius Milhaud" by Laura Kuhn, Dennis McIntire, and Nicolas Slonimsky.

<sup>35</sup> Ibid.

<sup>36</sup> Ibid.

<sup>37</sup> Crighton, Ibid.

1922. He collaborated with many of Europe's eminent composers, including Bartok, Hindemith, Webern, Berg, and Schoenberg.<sup>38</sup> Milhaud was also a journalist and critic, contributing numerous articles for several music journals. Among these articles were those dealing with his own compositional techniques, including *The Evolution of Modern Music in Paris and Vienna* (1923), *Polytonality and Atonality* (1923), and *Études* (1927).<sup>39</sup> During this time Milhaud discovered jazz music.<sup>40</sup> The first introduction was in London in 1920 after a hearing of Billy Arnold's "white" Jazz Band,<sup>41</sup> and the second was in New York in 1922 when he visited a Harlem night club and experienced the "black jazz" of an authentic New Orleans jazz band.<sup>42</sup> Six months later Cendrars approached Milhaud about composing music for a ballet based on African mythology. This proposal prompted the composition *La Création du Monde* (The Creation of the World).<sup>43</sup>

This decade of productivity was highlighted by his association with "Les Six," the composer Erik Satie, and the impresario Jean Cocteau.<sup>44</sup> While the members of this group, whose name was coined by the music critic Henri Collet, displayed little commonality of compositional style, their shared espousal of music was one that was direct in approach, light in touch, and "free of the pretensions of the concert hall."<sup>45</sup> Satie and Cocteau spearheaded and promoted this short-lived, yet notorious *avant-garde* movement which reflected the artistic attitude of Paris during the early 1920's. The result of this association, and the works composed

---

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

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

<sup>40</sup> Crighton, Ibid.

<sup>41</sup> Milhaud composed *Caramel Mou*, a "shimmy" for piano, inspired by this ensemble.

<sup>42</sup> Crighton, Ibid.

<sup>43</sup> Darius Milhaud, *La Creation du Monde* (Paris: Editions Max Eschig, 1929).

<sup>44</sup> Crighton, Ibid.

<sup>45</sup> Robert Morgan, *Twentieth Century Music: A History of Musical Style in Modern Europe and America* (New York: W.W. Norton & Co., Inc., 1991), 162.

during this period, led to Milhaud being labeled a rebel and a *blagueur* (hoaxer).<sup>46</sup> An examination of Milhaud's entire *oeuvre*, however, reveals works of both depth and breadth which transcend those labels.

During the 1930's Milhaud devoted his time to composing, writing and teaching. This period was productive for Milhaud as a composer, one which included a large number of film scores, incidental music, and orchestral suites.<sup>47</sup> This period is highlighted by the success of his opera *Christophe Colomb* (1930), considered one of his most highly acclaimed works and possibly the first to incorporate film.<sup>48</sup> The latter part of the 1930's saw the waning of his popularity, evidenced by increasingly negative reviews of his dramatic works.<sup>49</sup>

With the onset of World War II, Milhaud was compelled to leave France for the United States (Milhaud was a French Jew and on the Nazi's list of prominent Jewish artists).<sup>50</sup> On the way to the United States he received a telegram from Mills College in Oakland, California, inviting him to serve on the music faculty.<sup>51</sup> In addition to his position at Mills he also taught summer courses at Aspen, Colorado and Santa Barbara, California.<sup>52</sup> Among Milhaud's students in the United States were Burt Bacharach, Dave Brubeck, Philip Glass, William Bolcom, and Michael Colgrass.<sup>53</sup> Milhaud returned to France in 1947 and was made Professor of composition at the Paris Conservatoire. He taught alternate years at both Mills and Paris until 1971.<sup>54</sup> Upon his retirement he moved to Geneva, Switzerland.<sup>55</sup> His last work, a wind quintet, was dedicated

---

<sup>46</sup> Copland, 198.

<sup>47</sup> Abravanel, Ibid.

<sup>48</sup> Crighton, Ibid.

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

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

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

<sup>52</sup> Slonimsky, Ibid.

<sup>53</sup> Ibid.

<sup>54</sup> Crighton, Ibid.

<sup>55</sup> Ibid.

to his wife Madeline in honor of their 50<sup>th</sup> wedding anniversary.<sup>56</sup> Milhaud composed an autobiography entitled *Notes sans Musique* (Notes without Music) in 1949. Twenty five years later Milhaud updated and re-titled the book *Ma vie heureuse* (My Happy Life), completed two years before his death.<sup>57</sup>

Milhaud battled numerous health problems his entire life. As a self-described “neurotic child,”<sup>58</sup> he suffered from anxiety attacks in his youth. In the late 1930’s he became stricken with rheumatoid arthritis and by 1948 was permanently confined to a wheelchair. Madeline, in addition to being the mother of their son Daniel, was his muse, nursemaid, and closest friend. Milhaud died in Geneva on June 22, 1974.<sup>59</sup>

### Compositional Output

Darius Milhaud was one of the most prolific composers of the twentieth century. He composed more than five-hundred<sup>60</sup> works for virtually every medium, covering the gamut of emotional range, length, and musical style. In the orchestral field, he composed a dozen symphonies (a genre he did not begin to explore until age 50),<sup>61</sup> the third of which includes a choral finale.<sup>62</sup> Milhaud is credited for inventing the “miniature symphony.” of which he composed six for a variety of instrumental combinations. The fifth (1922), for example, is scored for ten wind instruments,<sup>63</sup> while the sixth (1923) is for vocal quartet, oboe and cello.<sup>64</sup>

---

<sup>56</sup> Crighton, Ibid.

<sup>57</sup> Ibid.

<sup>58</sup> Milhaud, *Notes Without Music*, 10.

<sup>59</sup> Crighton, Ibid.

<sup>60</sup> The figure 500 is somewhat misleading. Many of Milhaud’s compositions were arrangements of works from other mediums. A more precise number of original compositions, based on opus numbers, is 443. Nevertheless, either number represents an astounding *oeuvre*.

<sup>61</sup> Crighton, Ibid.

<sup>62</sup> Abravanel, Ibid.

<sup>63</sup> Ibid.

<sup>64</sup> Ibid.

Milhaud's other orchestral works include the orchestral suite, his most frequently used form. Many of these works reveal his fondness for folk songs as well as confirm his reputation as a musical globe trotter. *Kentuckiana* (1948) utilizes twenty Kentucky airs,<sup>65</sup> while *Musique pour Nouvelle-Orléans* (1966) uses local themes.<sup>66</sup> *Suite Française* (1945), composed originally for band and later transcribed for orchestra, is based on folk songs from several provinces of France.<sup>67</sup> *Le Boeuf sur le Toit* (The Bull on the Roof), composed originally as a ballet and now performed almost exclusively as a concert work, is a medley of Brazilian folk tunes. *Le Globe Trotter* (1956) is based upon tunes in the style of those found in France, Portugal, Italy, United States, Brazil, and Mexico.<sup>68</sup> Milhaud also composed forty-three concerti for a variety of solo instruments, including important contributions for non-pitched percussion, xylophone and marimba.

Milhaud composed seventeen film scores as well as incidental music for seven theatrical pieces.<sup>69</sup> Ballets, of which Milhaud composed sixteen, feature two of Milhaud's best known works, *La Création du Monde* and *Le Boeuf sur le Toit*. Other ballets include the Brazilian inspired *L'Homme et son désir* (Man and his Desire) of 1918 scored for four voices, twelve instruments and fifteen percussion.<sup>70</sup> Milhaud's contribution to the field of percussion writing included a percussion concerto (1929). He was also one the first to employ an expanded battery of percussion in the orchestra. In addition to *L'Homme et son désir*, his opera *Les Choéphores* (1915) requires seventeen percussionists.<sup>71</sup> *La Création du Monde* includes a multiple percussion part for one player containing technical and rhythmic complexities on a par with Stravinsky's

---

<sup>65</sup> Drake, "Darius Milhaud," Ibid.

<sup>66</sup> Ibid.

<sup>67</sup> Ibid.

<sup>68</sup> Ibid.

<sup>69</sup> Abravanel, Ibid.

<sup>70</sup> Darius Milhaud, *L'Homme et son désir* (Paris: Editions Max Eschig, 1918.)

<sup>71</sup> Milhaud, *Les Choéphores* (Paris: Editions Max Eschig, 1919.)

*L'Histoire du Soldat*.<sup>72</sup> Additionally, *La Creation du Monde* possesses blues harmonies that anticipate George Gershwin's *Rhapsody in Blue* by almost a year.

The field of opera was one of Milhaud's most important in terms of critical acclaim as well as innovation. Opus numbers span from 4 (*La brebis égarée*, 1910) to 434 (*Saint-Louis, roi de France*, 1970). His operas cover a wide variety of subjects, including Greek tragedy (*Les Choéphores*, 1915, *Les Euménides*, 1923), the struggle for liberty (*Bolivar*, 1943), history (*Christophe Colombe*, 1930), and Judaism (*David*, 1952). Milhaud also revitalized the ballad opera in a reworking of John Gay's *Beggar's Opera* (*Opéra du Gueux*, 1937).<sup>73</sup> He also invented "opéra à la minute" (minute opera), works of less than ten minutes in length.<sup>74</sup>

Milhaud's contributions to other genres are equally as varied. He wrote more than fifty works for chorus ranging from children's chorus, to men's and women's a cappella chorus, to chamber choir, to choral symphony (*Pacem in Terris*, for 2 solo voices, chorus & orchestra, 1963).<sup>75</sup> Many of Milhaud's large choral works were Judaic in content, revealing his strong devotion to his Jewish heritage. He also composed a large number of songs for voice and piano, the texts of which were often derived either from French folk songs or from works from his literary colleagues.

Keyboard works hold a prominent place in Milhaud's *oeuvre*, revealing not only his fondness for the instrument, but more importantly his ideal of the piano as a tool for music education.<sup>76</sup> Among the sixty-three opus numbers are reductions of works from other mediums (*Suite Française*, *Suite Provençal*, *Le Boeuf sur le Toit*, *La Création du Monde*). Virtually all of

---

<sup>72</sup> Warren Howe, "The Percussionist's Guide to Darius Milhaud's *La Création du Monde*," *The Percussionist*, 17-1 (1979), 41.

<sup>73</sup> Abravanel, *Ibid*.

<sup>74</sup> Vernon Smith, "A Composer's Life: Darius Milhaud talks to Opera News," *Opera News*, 30 (June 4, 1966), 9.

<sup>75</sup> Abravanel, *ibid*.

<sup>76</sup> Drake, "Darius Milhaud," *ibid*.

his reductions were for four hands at one keyboard (rather than two pianos). Milhaud composed a large body of children's keyboard pieces, demonstrating his belief that composers have a duty to further education through music,<sup>77</sup> in a sense paralleling Hindemith's concept of *Gebrausmusik*.<sup>78</sup>

Milhaud's most numerous contributions were in the chamber music genre, of which he composed more than eighty works. Among these are eighteen string quartets, two of which (the fourteenth and fifteenth) can be performed together as an octet,<sup>79</sup> and twenty sonatas for solo instruments with piano accompaniment.<sup>80</sup>

Milhaud's contributions for wind band, while limited in number (five), were historically significant in the wind medium. *Suite Française* (1945) was his first and best-known work, and considered a masterpiece of the repertoire. He also composed *Two Marches* (1946), *West Point Suite* (1951) and *Musiqué de Theatre* (1970). Milhaud composed two works for chamber wind ensembles; the *Fifth Symphony* (1922) for ten winds, and *Grands Feux* (1937), music for a cartoon film scored for two flutes, clarinet, two bassoons, saxophone, pairs of horns, trumpets, and trombones, tuba, and percussion.<sup>81</sup>

### Compositional Practices

The opening sentence of Milhaud's autobiography proudly proclaims, "I am a Frenchman from Provence, and, by religion, a Jew."<sup>82</sup> This statement not only affirms his religious faith, but

---

<sup>77</sup> Stuart Stone, "Darius Milhaud's *Suite Française*: of Folk Songs and the Sorrows of War", *The Instrumentalist*, 53 (January 1999), 34. According to the author, Milhaud used folk songs from provinces of France in this work in order to familiarize American students with the songs of the regions where the Allied armies were fighting for the liberation of his country.

<sup>78</sup> Deborah Mawer, *Darius Milhaud: Modality and Structure in Music of the 1920's* (Brookfield, VT: Ashgate Publishing Co., 1997), 4.

<sup>79</sup> *Gebrausmusik* is a term coined by Paul Hindemith which describes music created for use by all.

<sup>80</sup> Abravanel, *ibid.*

<sup>81</sup> David Whitwell, "Les Six – Their Music for Winds," *The Instrumentalist*, XXIII, no. 3 (October, 1968), 56.

<sup>82</sup> Milhaud, *My Happy Life*, 23.



just as important his nationalistic tendencies as a composer. Milhaud saw himself as the heir apparent to the French musical tradition, following a line begun by Couperin, leading through and including Rameau, Berlioz, Bizet, Faure, Debussy and Ravel.<sup>83</sup> As a result he sought to establish a compositional style which not only maintained the French tradition, but which also reflected contemporary musical trends. Unlike many composers whose style evolved as they matured, Milhaud established his compositional style early in his career.<sup>84</sup> Among many of Milhaud's compositional gifts was his ability to effectively incorporate non-French music into his French compositional vocabulary. An example of this is provided by Leonard Bernstein, in describing the new aesthetic of post-World War I Paris.

“...it was to produce pieces like this delectable “Saudades do Brazil” by Darius Milhaud; and the point to note is that it is not only bitonal...but that it is a Parisian speaking the Brazilian vernacular.”<sup>85</sup>

The following generalizations can be made regarding Milhaud's compositional style. His early works (from 1910 to 1915) generally reflect the influence of Claude Debussy in their use of rhapsodic forms, extended phrases, and arpeggiated accompaniments (particularly his piano pieces).<sup>86</sup> This style quickly disappeared as his theories of polytonality began to take shape and his contrapuntal skills became more refined. At the same time he was discovering the music of Satie, Koechlin, and especially Stravinsky, whose score of *Le Sacre du Printemps* he analyzed.<sup>87</sup> Perhaps inspired to some degree by the sonic qualities of Stravinsky's masterpiece, Milhaud's

---

<sup>83</sup> Mawer, 1.

<sup>84</sup> Copland. “You can distinguish a page of Milhaud from among a hundred others. Unlike Stravinsky or Schoenberg, who both evolved an individual speech gradually, Milhaud is recognizably himself in his earliest compositions.” 198.

<sup>85</sup> Leonard Bernstein, *The Unanswered Question: Six Talks at Harvard* (Cambridge: Harvard Univ. Press, 1976), Videocassette, v. 6, “The Poetry of Earth.”

<sup>86</sup> Drake, “Darius Milhaud,” *ibid.*

<sup>87</sup> Milhaud, *Notes Without Music*, 33.

works adapted this primitive tone, as evidenced in *Les Choéphores*.<sup>88</sup> In the example below Milhaud employs stacked 9<sup>th</sup> chords beginning on C, which move chromatically in contrary motion. By virtue of this motion, a series of highly dissonant polychords are created.

Très large

Example 1: Darius Milhaud, *Les Choéphores*, Mvt. III, “Incantation” mm. 281-285.

Milhaud’s discovery of Brazilian popular music, and his subsequent discovery of jazz, impacted his compositional style in terms of rhythm, counterpoint, and to a certain extent, character. His compositions after 1918 became lighter in texture, vivid in color, rhythmically

<sup>88</sup> Milhaud, *Les Choéphores*, 95.

vibrant, and often more relaxed and facile.<sup>89</sup> This new approach fit perfectly into the musical attitude of post-war Paris of the 1920's. Works such as *La Creation du Monde*, *Le Bouef sur le Toit*, and *Caramel Mou* complemented works of the same time period such as Debussy's *Golliwog's Cake-Walk*, Satie's *Parade*, and Stravinsky's *Ragtime for Eleven Instruments*.<sup>90</sup> By this time his polytonal technique had evolved beyond theory and became a staple of his works.

From 1930 to 1940 Milhaud's works began to reveal elements of through-composed style, necessitated largely by his output of film scores.<sup>91</sup> From 1940 to 1950, when he was forced from his homeland in World War II, his compositions became more sentimental and personalized, reflecting a yearning for his departed France.<sup>92</sup> His orchestral works increasingly utilized folk melodies of his native France, while his operatic works dealt with Judaic subjects, perhaps reflecting current political events.<sup>93</sup> From 1950 until his death his compositions revitalized elements of previous styles, and in particular a return to a more acerbic harmonic vocabulary in an almost manneristic sense.<sup>94</sup>

Milhaud's compositional style is generally defined by three elements; tuneful melodies, textbook contrapuntal technique, and polytonal harmony.<sup>95</sup> The most important of the three to Milhaud was melody. He was guided by the advice given to him in his youth by Gedalgé; "just compose eight bars without accompaniment that can be sung or whistled."<sup>96</sup> His melodies were rarely thematic or motivic. They were song-inspired tunes, and as such they often dictated the formal structure and length of his compositions.<sup>97</sup> Milhaud's melodies possessed a lyrical, vocal

---

<sup>89</sup> Drake, Ibid.

<sup>90</sup> Mawer, 118.

<sup>91</sup> Crighton, Ibid.

<sup>92</sup> Ibid.

<sup>93</sup> Drake, ibid.

<sup>94</sup> Mawer, 10.

<sup>95</sup> Drake, Ibid.

<sup>96</sup> Milhaud, *Notes Without Music*, 47.

<sup>97</sup> Drake, Ibid.

quality, predominantly step-wise in motion, especially in his shorter works, while longer works tended to have a more angular shape. They mirrored the character of his works as a whole, displaying mixtures of diatonic, chromatic and modal styles. Clear-cut, episodic structures were prevalent throughout his *oeuvre*, and his longer works were often aggregates of smaller sections. Rarely did Milhaud venture into developmental procedures.

“Overlengthy developments and useless repetitions are to be avoided. We should strive to maintain exact proportions in every work. Sobriety and simplicity are the best counselors of any composer. A solid and logical construction is indispensable. I am left helpless in the presence of rhapsodic works, devoid of structure or overladen with endless developments of unnecessary complexity.”<sup>98</sup>

Counterpoint was second in importance to Milhaud, and the influence of Gedalgé again comes to the fore in this regard.<sup>99</sup> Milhaud employed contrapuntal writing, not only as linear polytonality, but also to add rhythmic vibrancy to his works. Imitative counterpoint is evident in many scores, such as *La Creation du Monde*,<sup>100</sup> Example 2 below illustrates how the secondary theme of the work is treated as a properly developed fugue.

---

<sup>98</sup> David Ewen, ed., *The Book of Modern Composers* (New York: Alfred A. Knopf, 1950), “The Composer Speaks” by Darius Milhaud, 185.

<sup>99</sup> Drake, *Ibid.*

<sup>100</sup> Darius Milhaud, *La Creation du Monde* (Paris: Editions Max Eschig, 1929), 9-11.

The musical score is presented in four systems. The first system features a Trombone staff (bass clef) and a Contrabass staff (bass clef). The second system includes an Alto Saxophone staff (treble clef), a Trombone staff (bass clef), and a Contrabass staff (bass clef). The third system continues with the Alto Saxophone, Trombone, and Contrabass staves. The fourth system includes the Alto Saxophone, a Cornet/Trombone staff (treble clef), and the Contrabass staff. The music is characterized by intricate rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *p* (piano) and *mp* (mezzo-piano).

Example 2: Darius Milhaud, *La Création du Monde* (reduction) mm. 109-125.

### Polytonality

It was Milhaud's harmonic language, or the harmonic effect resulting from both vertical and horizontal polytonality, that would define him as a composer.<sup>101</sup> Milhaud was by no means the first to employ the simultaneous use of opposing keys.<sup>102</sup> His insatiable curiosity of the

<sup>101</sup> Drake, *ibid.*

<sup>102</sup> Examples occur as early as 1787 in Mozart's *Ein musikalischer Spass* (A Musical Joke). Other examples include Charles Ives's *Variations on America* (1891) and Maurice Ravel's *Jeux d'eau* (1901). These examples,

concept, numerous writings on the subject, and pervasive use of it in his compositions led many to give him credit for its development.<sup>103</sup>

Milhaud's fascination in music that transcended common harmonic practice, according to Ronald Crichton's obituary of the composer, began in his youth with "a recurrent, quasi-mystical experience at night in the country, when he felt rays and tremors converging on him from all points of the sky and from below ground, each bearing its own music – 'a thousand simultaneous musics rushing towards me from all directions.'"<sup>104</sup> A more tangible example is evidenced in this passage from Milhaud's autobiography, *Notes Without Music*:

"I had started composing, turning out with great facility rather clumsy works, one of which was a Sonata in E minor for piano and violin. I was quite unable to grasp the connection between the study of harmony and the music I wrote, for in the latter I made use of harmonic sequences absolutely different from those I was making such efforts to learn."<sup>105</sup>

Milhaud later recalled an event with Leroux, his first harmony instructor at the Conservatoire:

"...he let me play my sonata after the end of class. At the very first bars his face lighted up; then he started to sing and play the violin part at the top of the keyboard. At the end of the first movement he said to me 'What are you doing here? You are trying to learn a conventional musical language when you already have one of your own. Leave the class! Resign!'"<sup>106</sup>

Milhaud's first experiments with polytonality began after observing that "a little duet by Bach written in canon at the fifth really gave the feeling of two keys succeeding one another."<sup>107</sup>

---

however, represent bitonality used for satirical purposes. Stravinsky, Prokofiev, and Koechlin began employing bitonality for expressive purposes after 1910. The most famous early example is Stravinsky's "Petrushka chord" that superimposes triads a tritone apart.

<sup>103</sup> Mawer, 42.

<sup>104</sup> Crichton, 18.

<sup>105</sup> Milhaud, 19.

<sup>106</sup> Milhaud, 32.

<sup>107</sup> Milhaud, 56.

He also observed in Stravinsky's *Le Sacre* chords containing several tonalities. From this he set forth to examine all possibilities of the combination of chords of two keys, considering inversions and different modes of the tonalities making up the chords.<sup>108</sup> From this he ventured into three simultaneous keys.<sup>109</sup> From all these combinations he discovered that the musical effect resulting from the simultaneous playing of chords in two, and sometimes three different keys was much more satisfying than traditional practices. According to Milhaud, "a polytonal chord can give more sweetness than a simple chord in *piano* passages and more strength in big climaxes."<sup>110</sup>

Milhaud's experiments with linear polytonality began during his stay in Brazil. Now instead of polytonal effects being created through the stacking of chords, it was created by the simultaneous employment of melodic figures in two or more different keys. His first attempt at this practice was found in *Le Retour de L'Enfant Prodigue*<sup>111</sup> (The Return of the Prodigal Son):

"I chose an orchestra of twenty-one players to accompany the voices of the singers (piccolo, flute, oboe, cor anglais, clarinet, bass clarinet, bassoon, horn, trumpet, trombone, timpani, harp and percussion, and two quintets of strings placed one on either side of the conductor). What I wanted was to eliminate all non-essential links, and to provide each instrument with an independent melodic line or tonality. In this case, polytonality is no longer a matter of chords, but the encounter of lines."<sup>112</sup>

---

<sup>108</sup> Fred Ball, *Milhaud's Development of Polytonal Technique as Evidenced by The Orestes Trilogy and Saudades do Brazil* (DMA Dissertation, Univ. of Texas, 1955), 6.

<sup>109</sup> Ibid.

<sup>110</sup> Elie Siegmeister, "Conversations with Milhaud," *Musical America*, VLXXII (October 1962), 8.

<sup>111</sup> Milhaud, *Le Retour de L'Enfant Prodigue* (London: Universal Edition, 1959), 30.

<sup>112</sup> Milhaud, *Notes Without Music*, 72.

**F** Un peu plus allant

Example 3: Darius Milhaud, *Le Retour de l'Enfant Prodigue* (Piano Reduction)  
Mvt. 2, “*Le Père*” mm. 95-98.

This work was pivotal for Milhaud, “for by composing in this method I had recaptured the sounds I had dreamed of as a child when I closed my eyes for sleep and seemed to hear music I thought I should never be able to express.”<sup>113</sup>

---

<sup>113</sup> Milhaud, *ibid.*



In *The Solo Piano Music of Darius Milhaud with Suggestions for its Instructional Use*, Patricia Taylor Lee identifies seven polytonal devices frequently found in Milhaud's works:

- 1) The simultaneous scoring of two or more melodic lines in different keys.
- 2) The use of a melody in a different key from its harmonic accompaniment.
- 3) The juxtaposition or superimposition of chords in radically different keys.
- 4) Conflict between major and minor modes.
- 5) The exchange of upper and lower chord structures in a sequence of superimposed triads – for example A major over C major followed by C major over A major.
- 6) Sudden shifts from chords of predominantly white keys to chords of predominantly black keys.
- 7) The use of an ostinato bass in a different key from either the linear or chordal setting which is above it.<sup>114</sup>

According to Milhaud, polytonality was nothing more than a natural development from Latin tonality, likened to the Viennese view of atonality as a logical progression from German chromaticism. But even Milhaud would admit in his article *Polytonality and Atonality* (1923) that both inevitably produce the same effect; the dissolution of tonality.<sup>115</sup> The difference between the two was that polytonality, by virtue of its superimposition of chords in thirds, maintains “triadic supremacy.”<sup>116</sup>

Milhaud's championing of polytonality elicited a great deal of debate during the early twentieth century.<sup>117</sup> Francis Poulenc, in a 1922 article, predicted “we will see its collapse within

---

<sup>114</sup> Patricia Taylor Lee, *The Solo Piano Music of Darius Milhaud with Suggestions for its Instructional Use* (DMA Dissertation, Temple Univ.) 1979, 79.

<sup>115</sup> Kelly, 145.

<sup>116</sup> Lee, 82.

<sup>117</sup> Kelly, 27.

five years (unless it's the means of expression of a genius such as Darius).”<sup>118</sup> Progressive composers such as Arnold Schoenberg respected his efforts, saying “Milhaud strikes me as the most important representative of the contemporary movement in all Latin countries: polytonality.”<sup>119</sup> But the most telling explanation of Milhaud’s polytonal theory was supplied by Ernst Krenek:

“I venture the hypothesis that the justification of this technique is psychological rather than theoretical inasmuch as it enabled Milhaud to satisfy his desire for evolving a more progressive, dissonant, and atonal idiom without betraying his propensity for diatonic melodic features and without embracing a chromaticism on the whole alien to his nature and commonly looked upon as a characteristic inheritance of the German romantic school.”<sup>120</sup>

Milhaud later rejected the label of polytonalist, the implication being that polytonality was a compositional system. To the contrary, Milhaud considered polytonality a compositional tool, one of many at a composer’s disposal to induce musical expression. In his later years Milhaud commented on his use of polytonality as a system:

“Do you want to be in jail? Then take a system and keep it. No, for heaven’s sake; open the windows and let in the fresh air! Use any techniques as long as you find them useful, but do not be bound by them....In the 1920’s I did systematic researches in polytonality...but I was interested in polytonality as long as it was not a system. I used it only when I felt it necessary for expression... But if it serves just as gymnastics in writing in four or five tonalities at once, it doesn’t interest me.”<sup>121</sup>

### Innovation and Experimentation

Darius Milhaud was a composer of many firsts. In addition to the innovations already mentioned (percussion writing, opéra à la minute, miniature symphony, etc.), others included

---

<sup>118</sup> Mawer, 74.

<sup>119</sup> Ibid.

<sup>120</sup> David Ewen, ed., *The Book of Modern Composers* (New York: Alfred A. Knopf, 1950), “Milhaud” by Ernst Krenek, 191.

<sup>121</sup> Siegmeister, 7-8.

text sources, such as *Catalogue de Fleurs* (1920),<sup>122</sup> inspired by a florist's catalogue, and *Machines Agricoles* (1919), in which the titles of each movement were derived from a catalogue of farm machinery.<sup>123</sup> These two pieces were coined by Cocteau as *musique d'ameublement* (furniture music) – music heard but not listened to.<sup>124</sup> Milhaud composed specialty works for an array of diverse instruments, including guitar (*Segoviana*, 1957), ondes martinot (*Suite*, 1932), harpsichord (*Concerto*, 1964) and harmonica (*Suite Anglaise*, 1942).

Among his many compositional experiments was the use of aleatoric procedures. *Cocktail* (1920) was composed for voice and three unmetred clarinets.<sup>125</sup> *Musique pour San Francisco* (1971) employs audience participation with clapping, stamping, and whistling. *Etude Poétique* (1954) is an example of “musique concrète.”<sup>126</sup> *Adieu* (1964) for voice, flute, viola and harp enriches contrapuntal relationships by having the instruments play simultaneously at different tempos.<sup>127</sup>

### Milhaud's Legacy

Despite his enormous *oeuvre*, Milhaud's legacy as a composer is defined today by a rather small body of works, most of which were composed between 1920 and 1930. Most works composed after 1930 have been largely forgotten with the exception of *Suite Française*, *Suite Provençal*, *Scaramouche*, and a few chamber and dramatic works. Despite his commitment to his French and Jewish heritage, his most successful pieces (*La Creation du Monde* and *Le Boeuf sur le toit*) were based upon jazz and Brazilian styles, respectively. It would appear that because of

---

<sup>122</sup> Ibid.

<sup>123</sup> Milhaud, *Notes Without Music*, 124.

<sup>124</sup> Milhaud, 122.

<sup>125</sup> Crighton, *ibid.*

<sup>126</sup> “Musique Concrete” is defined by the *Harvard Dictionary of Music* as a technique in which traditional musical materials are replaced with recorded sounds. These sounds are often subjected to various modifications.

<sup>127</sup> Drake, *ibid.*

his link to “Les Six” (a label he resented),<sup>128</sup> history has deemed him “guilty by association” and defined him as a composer of frivolous music. Among the many criticisms of Milhaud spawning from his association with “Les Six” was that his music “lacks the deep creative urge, an inner commitment to principles or ideals.”<sup>129</sup> Perhaps the biggest criticism of Milhaud was the inevitable unevenness of his compositions resulting from his prolificacy. This judgment has been acknowledged by some of his most ardent supporters, including Ravel, Koechlin, and Satie.<sup>130</sup>

Milhaud’s legacy, as well as that of many contemporary composers, is best summarized by Aaron Copland:

Milhaud is a good example of the modern composer who suffers from the inevitable superficiality of most of our professional criticism and public opinion regarding new music, based as it usually is on a single and often imperfect performance of a new work... To think that you know Milhaud because you have heard a few of his works is an illusion. He is eminently the kind of composer whose art must be understood as whole. When we have been given the opportunity for more than a glance at occasional examples of his work, when his major compositions have been played and replayed and we are able to coordinate our impression, a basis will have been sound for an appreciation of the true value of Darius Milhaud.<sup>131</sup>

---

<sup>128</sup> In his article “Les Six”, Milhaud wrote; “I fundamentally disapproved of joint declarations of aesthetic doctrines and felt them to be a drag, an unreasonable limitation on the imagination of the artists who must for each new work find different, often contradictory means of expression. But it was useless to protest. Collet’s article excited such worldwide interest that the “Group of Six” was launched, and willy-nilly I formed part of it.”

<sup>129</sup> Otto Deri, *Exploring Twentieth-Century Music* (New York: Holt, Rinehart and Winston, Inc, 1968), 423.

<sup>130</sup> Barbara L. Kelly, *Tradition and Style in the Works of Darius Milhaud 1912-1939* (Burlington, VT: Ashgate Publishing Co., Inc, 2003), 1.

<sup>131</sup> Copland, 201.

## CHAPTER 3 MILHAUD IN BRAZIL

### Musical Activities

At the outbreak of World War I Milhaud was unable to enlist in the French army for medical reasons. To assist in the war effort, he took work in the propaganda department of the Ministry of Foreign Affairs. Meanwhile he continued to compose, and in particular was contemplating a musical setting of Paul Claudel's translation of *Euménides*.<sup>132</sup> During a conversation with Milhaud about this idea, Claudel, who was then serving as a French diplomat in Rome, offered him a position as his secretary. Later, when Claudel was relocated to Rio de Janeiro, he extended an invitation to Milhaud to accompany him. Milhaud accepted, and on January 14, 1917, the two departed for Brazil.

Milhaud's official duties with the French legation were relatively light, limited to copying projects and deciphering coded messages. This left him considerable time for other pursuits, including composing, lecturing, organizing concerts, attending musical performances, and traveling. Milhaud's stay in Brazil lasted until the conclusion of the war. At the end of November, 1918, Claudel and Milhaud departed for Paris. Milhaud reflected upon his experiences in Brazil by saying "I was very happy at the thought of going back to Paris, and of seeing my parents and friends again, but my joy was tinged with a certain nostalgic regret: I had fallen deeply in love with Brazil."<sup>133</sup>

What Milhaud discovered upon his arrival in Brazil was its music was as diverse as the people that inhabited its vast land mass. Over time Brazil's music had become a unique blend of

---

<sup>132</sup> Darius Milhaud, *My Happy Life*, 66. *Les Euménides* was the third part of the *Orestes Trilogy*, a series of operas based on the plays of Aeschylus, translated into French by Claudel and set to music by Milhaud. The other two were *Agamemnon* and *Les Choéphores*.

<sup>133</sup> Milhaud, 77.

European, native Brazilian and African influences, with additional contributions from numerous immigrant groups including Chinese, Japanese, and Middle Eastern. Although Brazil possessed three unique music genres, art music, folk music and popular music, the latter two mirrored the cultural “melting pot” which defined the Brazilian population.<sup>134</sup>

### Brazilian Music Genres

The history of modern Brazil began on April 22, 1500, when Portuguese explorers landed on its shores.<sup>135</sup> But because of poor record keeping, little is known of the musical activities during the first two hundred years of colonization.<sup>136</sup> The discovery of gold in 1695 and the advent of the coffee industry in the early 1800’s were the catalysts by which a popular music heritage was fostered, for it was these two events that prompted the importation of slaves from Africa (as well as the enslavement of Amerindians).<sup>137</sup> These two groups, in tandem with immigrants from various European and Asian countries, influenced to varying degrees the song and dance styles by which Brazilian popular music is identified to this day.<sup>138</sup>

The first signs of a Brazilian folk song heritage were seen in the early to middle 1700’s with the evolution of the *modinha* and the *lundu*. The *modinha*, which evolved from the Portuguese *moda*,<sup>139</sup> is generally slow and sentimental in character.<sup>140</sup> The *lundu*, born from both

---

<sup>134</sup> Because of the largeness of its land mass (8,456,510 square kilometers) and its wide diversity of cultures, using the term “Brazilian music” would be akin to classifying “American music” as a singular genre. Therefore, for the purposes of this paper, Brazilian music genres shall be defined as those existing in the southeastern region of Brazil, encompassing the area from Rio de Janeiro southwestward to São Paulo.

<sup>135</sup> Suzel Ana Reilly, “Brazil: Central and Southern Areas,” *The Garland Encyclopedia of World Music*, vol.2, ed. By Bruno Nettl (New York: Garland Reference Library of the Humanities, 1969), 300.

<sup>136</sup> Reilly, 301. According to the author, The joint venture of settlement between Portugal and the Catholic church was nebulous at best. By 1759 the Jesuits were expelled from Brazil, and the most important source for record-keeping outside the plantations was lost.

<sup>137</sup> Reilly, 300.

<sup>138</sup> Ibid.

<sup>139</sup> The *moda* is defined by *Groves Dictionary of Music* as “a narrative song genre related to the Iberian ballad.”

<sup>140</sup> The *Groves Dictionary of Music* also uses the term *canção* to describe the lyrical, romantic song styles of Brazilian folk music.

Portuguese and African influences,<sup>141</sup> is faster and more rhythmic. Despite their differences, both the *modinha* and *lundu* share several structural characteristics derived from European folk models; arched melodies, conjunct melodic movement, parallel sixths and thirds (known as *dupla*)<sup>142</sup>, tonality, and both strophic and stanza forms. The characteristic that set these styles apart from their European counterparts is the pervasive use of syncopated rhythms.<sup>143</sup> Both the *modinha* and the *lundu* were performed in vocal and instrumental settings. Both were usually accompanied by dance movements, especially the *lundu*.<sup>144</sup> Due to these characteristics the *lundu* was known both as a song and a dance style. Because of its sentimental nature the *modinha* was easily adapted to art songs, and as such made its way into Brazilian parlor music in the 18<sup>th</sup> century as well as into operatic works.<sup>145</sup> The *modinha* was readily accepted by the social elite; but the *lundu*, due to its association with African culture, was said to gain acceptance only after the consumption of “unusual quantities of wine.”<sup>146</sup>

Brazil’s art music culture began to take root in the late 1700's with the establishment of a musical patronage system similar to European models. By 1840 Emperor Dom Pedro II had established a thriving art music institution.<sup>147</sup> The Imperial Music Conservatory was founded in 1847, followed by the National Lyric Opera in 1860.<sup>148</sup> Soon after came the works of Carlos Gomes (1836-1896), Brazil’s greatest 19<sup>th</sup> century opera composer.<sup>149</sup> His best known works, *Il Guarany* and *Lo Schiavo*, reflect both the European tradition of Romantic-era opera and native

---

<sup>141</sup> Gerard Béhague Béhague, “Brazil”

<sup>142</sup> Reilly, 308.

<sup>143</sup> Béhague, *ibid.*

<sup>144</sup> *Ibid.*

<sup>145</sup> Reilly, 305.

<sup>146</sup> Hermano Vianna, *The Mystery of Samba: Popular Music and National Identity in Brazil*, Translation by John Charles Chasteen (Chapel Hill: University of North Carolina Press, 1999), 17.

<sup>147</sup> Reilly, 305.

<sup>148</sup> Béhague, “Afro-Brazilian Traditions,” *The Garland Encyclopedia of World Music*, v. 2, ed. Bruno Nettl (New York: Garland Reference Library of the Humanities, 1969), 350.

<sup>149</sup> *Ibid.*

Brazilian folk motifs.<sup>150</sup> Symphonic and chamber music was provided in the works of composers such as Alberto Nepumoceno (1864-1920) and Henrique Oswald (1852-1931).<sup>151</sup> Still, Brazilian art music was perceived by Milhaud as being merely a reflection of European models, lacking a national identity. He commented on this subject in his article *Brezil*, saying;

“It is regrettable that all the works of Brazilian composers (from the symphonic works or chamber music of Nepomuceno and Oswald until the Impressionistic Sonatas of Guerra or other works by Villa-Lobos) are only a reflection of different phases that have occurred in the Europe of Brahms and Debussy, and that the native element is not expressed in a more lively manner. Brazilian folklore influence, full of rhythms and of very specific melodic lines, makes itself rarely felt in the works of Cariocas<sup>152</sup> composers. Therefore, if an original folk theme or a lively rhythm of dance is used in a composition, it undergoes severe changes since it is only viewed through the eyes of Wagner and Saint-Saëns.”<sup>153</sup>

Milhaud frequented the conservatoire during his stay, befriending many of its faculty members. Music at the conservatoire was steeped in the French tradition. According to Milhaud, “Austro-German contemporary music is almost unknown here and the important movement determined by Schoenberg is almost ignored.”<sup>154</sup> Among the French composers performed were Debussy, Ravel, Rousseau, Dukas, D’Indy and Satie. Brazilian composers included Glauco Velasquez and Carlos Gomes.<sup>155</sup>

Many of Europe’s finest musicians visited Rio during Milhaud’s stay. Enrico Caruso sang at the Opera, while the famed pianist Arthur Rubenstein gave regular concerts for the legation, performing piano reductions of *Le Sacre du Printemps* and *L’Après-Midi d’un faune*.<sup>156</sup> Numerous troupes also visited Rio, and of particular note was the appearance of Serge

---

<sup>150</sup> Ibid.

<sup>151</sup> Béhague, “Brazil,” *ibid.*

<sup>152</sup> Cariocas composers are those that lived in Rio de Janeiro.

<sup>153</sup> Milhaud, “Brezil,” *ibid.*

<sup>154</sup> Milhaud, “Bresil,” *La revue musicale*, 2(November 1920), 60. Translation by Angela Draghacescu.

<sup>155</sup> The music of Heitor Villa-Lobos had not yet been accepted by the cultural elite. During this time he was earning a living by playing cello in the local cinemas.

<sup>156</sup> Rubenstein was responsible for introducing to Europe the music of Heitor Villa-Lobos.



Diaghilev's *Ballet Russes* with Vaslav Nijinsky.<sup>157</sup> Claudel encouraged Milhaud to compose a ballet specifically for the company which evoked the sounds of the Brazilian forests they had explored.<sup>158</sup> The result was *L'Homme et son Désir*. Unfortunately, Nijinsky was in the latter stages of declining health and thus unable to perform. The ballet was later premiered in Paris in 1921 by a Swedish Ballet Company.<sup>159</sup>

While Milhaud's experiences with the musically elite were both productive and satisfying, it was the discovery of Brazilian popular music that ultimately stirred his curiosity. This genre is best described as the merging of African dance, Brazilian folk song, European song and dance forms, and Afro-Brazilian rhythm. The African dance influence was a significant part of this popular tradition. The various tribes from The Congo, Angola, and other countries of Africa brought a variety of traditional dances to Brazil in both religious and social contexts.<sup>160</sup> The best known of these dances is the *batuque*.<sup>161</sup> The *batuque* can be described as "circle dance" in which individuals would enter inside the circle and perform acrobatic steps to other participants' singing, clapping, and syncopated percussive accompaniment.<sup>162</sup> The individual would end their dance with a belly bump against someone in the circle, signaling the transfer of soloist to that person.<sup>163</sup> Another dance of importance was the *catareté*,<sup>164</sup> described as a "double line" dance, similar in many regards to the two-step, and possessing both African and Portuguese

---

<sup>157</sup> Milhaud, *Notes Without Music*, 78.

<sup>158</sup> Milhaud, 79.

<sup>159</sup> Crighton, *ibid*.

<sup>160</sup> Béhague, "Afro-Brazilian Traditions," 340..

<sup>161</sup> Reilly, 302.

<sup>162</sup> *Ibid*.

<sup>163</sup> Béhague, "Brazil," *ibid*.

<sup>164</sup> Reilly, 302.

rhythmic influences.<sup>165</sup> The rhythms and the dance steps of both the *batuque* and the *catareté* were adapted to the *lundu*, making it even more vibrant in character.<sup>166</sup>

The African influence on popular music was felt beginning around 1850, and even more so after 1888 when slavery was abolished and blacks began a mass migration from the rural to the urban centers.<sup>167</sup> The decades from 1880 to 1920, which reflect a massive alteration of music and dance styles due to the merging of Afro-Brazilian and European elements, were known as the *belle époque* of Brazilian popular music.<sup>168</sup>

A significant example of the merging of African rhythms and dances, Brazilian folk songs, and European dance forms is found in the *maxixe*.<sup>169</sup> Because of its unique blend of styles, the *maxixe* (pronounced *ma-sheesh*) is known both as a song and dance form.<sup>170</sup> Further, because of its broad popular appeal and its application to many different dance styles, it was commonly used as a blanket term for many songs or dances possessing one or more common rhythmic and dance characteristics.<sup>171</sup> These characteristics included lively tempo, syncopated rhythms, African-inspired dance steps, duple meter, native Brazilian folk or folk-like melodies, the use of *carioca* slang (when sung), and the formal structure of popular European dances, particularly the *polka*.<sup>172</sup> By the late 1800's elements of the *lundu*, the *batuque*, the *catareté*, and the *polka* merged to form the *maxixe*.<sup>173</sup> The *maxixe* achieved its earliest artistic success, not in Brazil, but in Europe. According to historical accounts, the *maxixe* was performed “with choreographic sophistication by the Monsieur Duque of Montmartre in Paris and London in both 1914 and

---

<sup>165</sup> Ibid.

<sup>166</sup> Ibid.

<sup>167</sup> Béhague, “Brazil,” *ibid.*

<sup>168</sup> Ibid.

<sup>169</sup> The term *maxixe* comes from the name of the prickly fruit of the Brazilian cactus.

<sup>170</sup> Richard Powers, “The Maxixe,” *Stanford Univ. Dance Catalog*, Accessed 7 February, 2005.  
<http://dance.stanford.edu/syllabi/maxixe.htm>.

<sup>171</sup> Ibid.

<sup>172</sup> Béhague, “Maxixe,” *ibid.*

<sup>173</sup> Ibid.

1922.”<sup>174</sup> By 1922, as the rhythm patterns became more complex and the dance steps associated with the *maxixe* fell out of fashion, the *maxixe* evolved into the *samba*.<sup>175</sup> Because of the lascivious nature of the dance movements associated with the *maxixe* (due to its association with the *lundu*, the *catareté* and the *batuque*) it was considered controversial. According to one account, the *maxixe* and similar dance music styles were banned from the church and the people who listened to them were excommunicated for immoral behavior.<sup>176</sup> Its popularity, however, could not be ignored, which prompted composers to rename their *maxixes* to gain acceptance in musical, religious, and professional circles.<sup>177</sup> The *maxixe* became known under many pseudonyms, including *Brazilian Tango*, *Tango Carnavalesco*, *Brazilian Polka*, *Polca-lundu*, *Choró*, *Fado Português*, and *Tanguinho*.<sup>178</sup>

Another dance style of significance during this era was the *tango*.<sup>179</sup> The term *tango* is one used freely to identify the dances and dance music of many Latin countries. The origin of the term *tango* itself is in dispute; many scholars claim it is either of Andalusian or Castilian (Spanish) origin, while others claim it is a purely African form.<sup>180</sup> Regardless of origin, the *tango* has evolved into a dance virtually synonymous with Argentinean culture. There are three basic types of *tangos*; the *tango-milonga*<sup>181</sup> (strictly instrumental and strongly rhythmic), the *tango-romanza*<sup>182</sup> (either instrumental or vocal and more lyrical), and the *tango-canción*<sup>183</sup> (vocal with instrumental accompaniment and strongly sentimental). *Tangos* enjoyed immense popularity

---

<sup>174</sup> Powers, *ibid.*

<sup>175</sup> *Ibid.*

<sup>176</sup> Detlef Gojowy, “Darius Milhaud and Ernesto Nazareth, or the Discovery of Brazilian Music,” *Honneger, Milhaud: musique et esthétique; actes du Colloque international Arthur Honneger*, 1994, 220.

<sup>177</sup> *Ibid.*

<sup>178</sup> Gerard Béhague, “Maxixe,” *Grove Music Online*, Accessed 10 March, 2005, <http://libezp.lib.lsu.edu:2130>.

<sup>179</sup> Gerard Béhague, “Tango,” *Grove Music Online*, Accessed 10 March, 2005, <http://libezp.lib.lsu.edu:2130>.


<sup>180</sup> *Ibid.* According to some scholars, *tango* merely means “African Dance.”

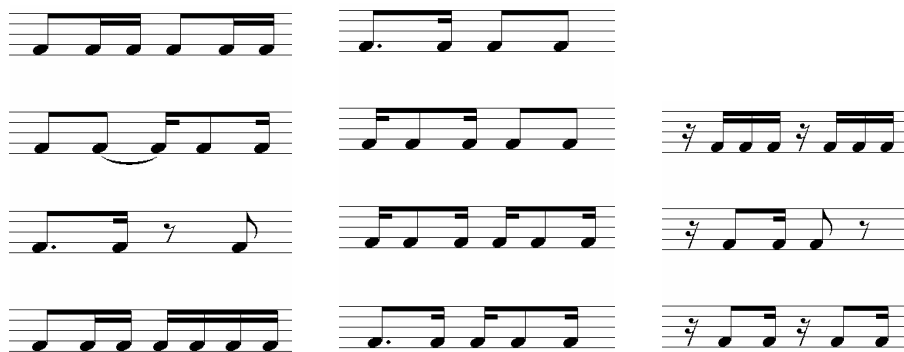
<sup>181</sup> *Ibid.*

<sup>182</sup> *Ibid.*

<sup>183</sup> The Brazilian version is identified by *The Groves Dictionary of Music* as the *tango-cançoneta*.

across social lines in numerous South American countries (including Brazil) as well as in the United States and Europe, and Cuba from the 1880's until the 1920's when dances such as the *rhumba* and the *samba* came into vogue.<sup>184</sup>

Although the dance tradition of African culture was an important contribution to the Afro-Brazilian genre, it was the rhythms associated with those dances that ultimately defined Brazilian popular music. The root rhythms on which these dances are based are known as *habaneras*.<sup>185</sup> The term *habanera* is synonymous with the dance music of numerous Latin countries, including Spain, Cuba, Argentina and Brazil.<sup>186</sup> The two basic rhythm patterns of the *habanera* are <sup>187</sup> From these two patterns a variety of variations are possible, but within the contexts of *maxixes* and *tangos*, Ernesto Nazareth's rhythmic lexicon was generally restricted to the patterns listed below.<sup>188</sup>



The Argentinean *tango* shares many similarities with the Brazilian *maxixe*, the most obvious being syncopated rhythm and duple meter. Both evolved from the urban centers of their

<sup>184</sup> Powers, *ibid.*

<sup>185</sup> Béhague, "Brazil," *ibid.*

<sup>186</sup> Willi Apel, ed. *The Harvard Dictionary of Music*, 2<sup>nd</sup> ed. (Cambridge: Harvard University Press, 1972), 365.

<sup>187</sup> *Habanera* rhythms are known as both *habaneras* and *tangos*.

<sup>188</sup> This point is made because the more complex rhythms associated with the *samba* were already in common use during the time when Nazareth was composing his piano works.

respective countries, both are performed in vocal and instrumental settings, and both are constructed in tripartite form (although after 1915 the Argentinean *tango* became two-part in design).<sup>189</sup> But the differences between the two are more striking. First, the tempo of *tango* is generally slower<sup>190</sup> and the style is more lyrical than the faster and rhythmically energetic *maxixe*. The second difference deals with rhythmic pulse. *Tangos*, especially the *tango-romanza* and *tango canción*, have a rhythmic “sway” which places emphasis on the secondary beat (count two).<sup>191</sup> The *maxixe*, like most Brazilian popular dances, possesses a rhythmic foundation based on the primary beat (count one).<sup>192</sup>

The third and perhaps most interesting distinction between the *tango* and *maxixe* is choreographic. The *tango* is a male-dominated dance, reflecting the *machismo* mindset of Argentinean culture.<sup>193</sup> The *maxixe*, in comparison, requires a democracy of responsibilities between dancers. In the *tango* the dancers predominantly face one another; while in the *maxixe* the female’s back is often turned towards the male (one needs only to visualize paired figure skaters).<sup>194</sup> The dance sequences of the *tango* are smoother, more lyrical, and generally easier to learn. The dance movements of the *maxixe*, conversely, are more aggressive and lascivious in character. For example, one of the dance steps of the *maxixe* included a sequence that “employed a characteristic of resting the heel on the floor, the foot pointed upward, while the body assumed a bent-over posture, reportedly, not particularly attractive at the time.”<sup>195</sup> Because of these seemingly uncomplimentary movements, they were considered quite difficult to master; so

---

<sup>189</sup> Béhague, “Tango,” *ibid.*

<sup>190</sup> This generalization is made with the knowledge that there are a variety of tempos associated with the *tango*. But in comparison to the tempo of the *maxixe*, the *tango* is decidedly slower.

<sup>191</sup> Béhague, “Maxixe,” *ibid.*

<sup>192</sup> Birger Sulsbrück, *Latin-American Percussion: Rhythms and Rhythm Instruments from Cuba and Brazil* (Copenhagen: Den Rytmske Aftenkoles Forlag, 1980), 146.

<sup>193</sup> Powers, *ibid.*

<sup>194</sup> Béhague, “Maxixe,” *ibid.*

<sup>195</sup> Powers, *ibid.*

difficult in fact that it was usually practiced in choreographed sequences.<sup>196</sup> Its difficulty of execution prompted it to be eventually labeled as an exhibition dance.<sup>197</sup>

With the importation of European culture also came the symbols of musical high society. The piano first appeared in the early 1800's, and by 1834 they were being manufactured locally.<sup>198</sup> Next to appear were publishing companies, featuring editions of European dances such as *polkas*, *quadrilles*, *schottisches*, and *waltzes*.<sup>199</sup> Around 1850 these dances began to take on a Brazilian flavor, and as such folk music and art music began to merge as the Brazilianization of European dances was felt across social lines.<sup>200</sup> The influence of the *modinha* was found in the waltz, the *lundu* in the *polka*, *quadrille* and *schottische*.<sup>201</sup> While Brazil's upper class performed these works on the piano, the middle class were performing these same tunes in the streets on *violões* (guitars), *cavaquinhos* (ukeleles) and a variety of indigenous percussion instruments.<sup>202</sup> During the 1870's these ensembles expanded to include a variety of wind instruments.<sup>203</sup> As the repertoire became progressively faster and virtuosic, and as Afro-Brazilian rhythms were incorporated, it evolved into a distinct musical genre known as the *choró*.<sup>204</sup> The musicians who performed these works were known as *choróes*. Even the military bands (another imported European tradition) performed these wildly popular tunes.<sup>205</sup> The *choró* gained

---

<sup>196</sup> Ibid.

<sup>197</sup> Ibid.

<sup>198</sup> Béhague, "Afro-Brazilian Traditions," 340.

<sup>199</sup> Béhague, 350.

<sup>200</sup> Ibid.

<sup>201</sup> Reilly, 304.

<sup>202</sup> Milhaud, *Notes Without Music*, 73.

<sup>203</sup> Béhague, Brazil," *ibid.*

<sup>204</sup> Ibid.

<sup>205</sup> Ibid.

international recognition in the twentieth century through the compositions of Brazil's most honored composer, Heitor Villa-Lobos.<sup>206</sup>

Milhaud's arrival in Brazil coincided with preparations for *carnival*,<sup>207</sup> and as such witnessed the daily parades, balls, and other festivities associated with this festival. Milhaud heard for the first time *cordoes*,<sup>208</sup> or street musicians performing their songs through singing and playing of *violaos*<sup>209</sup> and *choucalhas*.<sup>210</sup> He was introduced to the urban street song *Pelo Telefone*, the designated Carnival song of 1917.<sup>211</sup> *Pelo Telefone* has the distinction of being the first recorded samba in Brazilian history.<sup>212</sup> This tune was heard everywhere through Rio, sung and played by *cordoes*, military bands, community orchestras, and cinema musicians. Milhaud was immediately fascinated by the rhythms of this dance tune, as well as the popular music in general.

“There was an imperceptible pause in the syncopation, a careless catch in the breath, a slight hiatus which I found difficult to grasp. So I bought a lot of maxixes and tangos and tried to play them with their syncopated rhythms that run from one hand to another. At last my efforts were rewarded and I could both play and analyze this typically Brazilian subtlety. One of the best composers of this kind of music, [Ernesto] Nazareth, used to play at the door of a cinema in the Avenida Rio Branco. His elusive, mournful, liquid way of playing also gave me insight into the Brazilian soul.”<sup>213</sup>

---

<sup>206</sup> Gerard Béhague, “Heitor Villa-Lobos,” *Grove Music Online*, Accessed 10 March, 2005, <http://libezp.lib.lsu.edu:2130>.

<sup>207</sup> *Carnival* is a Christian festival, beginning on the first day of the Epiphany and concluding on Ash Wednesday, or the beginning of the Lenten season. This ritual is better known in the United States as *Mardi Gras*. In the past, this festival was highlighted by parades and masked balls for members of the Catholic Church. In modern times it has taken on a more Dionysian flavor, as evidenced by the infusion of ancient Greek subjects.

<sup>208</sup> *Cordões* is derived from the Portuguese *cordó*, which means “to weep.” According to legend, these musicians would perform songs from the street, bringing the ladies to tears. The term *Cordões* later turned into *choró*, describing not the musicians, but the music. Villa-Lobos made the *choró* internationally known with his famous *Chorós* for various instrumental combinations.

<sup>209</sup> A *Violao* is guitar-like instrument of Brazilian origin.

<sup>210</sup> Milhaud, *My Happy Life*, 70. A *Choucalha* is a percussion instrument of Brazilian origin. According to Milhaud, it is a “round copper container filled with iron filings and terminating in a rod to which a rotary motion is given, thus producing a continuous rhythmical sound.”

<sup>211</sup> Ibid.

<sup>212</sup> Reilly, 318.

<sup>213</sup> Milhaud, *My Happy Life*, 70-71.

Milhaud became familiar with the music of several Brazilian popular composers, including Marcelo Tupinamba and Alberto Nepumuceno<sup>214</sup> as well as Ernesto Nazareth. These three composers were the dominant voices of the genre during this era. Milhaud would later incorporate their melodies into *Le Boeuf sur le Toit*.<sup>215</sup> Since the popular music was published, it gave Milhaud a tangible reference from which to compose. Milhaud expressed his respect for the composers of this music, saying:

“It would be desirable that Brazilian musicians realized the importance of the tangos, maxixes, sambas, and cateretés of Tupinamba and a genius such as Nazareth... The rhythmic richness, the ever renewed fantasy, the verve, the drive, the prodigious melodic invention which one finds in each work of those two masters, make them the glory and jewel of the Brazilian art.”<sup>216</sup>

#### The Music of Ernesto Nazareth

The practice of Brazilianizing European art music began in the mid-nineteenth century with the founding of the Imperial Conservatory in Rio de Janeiro. Joaquim Antônio da Silva Callado (1848-1880), a black flutist-composer at the Conservatory, was considered the first to nationalize European dances by incorporating rhythmic and melodic patterns associated with the popular scene into his compositions.<sup>217</sup> Callado is also known for organizing the first *chorós* in Rio de Janeiro.<sup>218</sup> One of the most successful and important composers of this genre was Chiquinha Gonzaga (1847-1935), who overcame the prejudices against female musicians and composers to become one of the most prolific of her generation.<sup>219</sup> In addition to nationalizing European dances, she was equally successful as a composer of theatre pieces. She is also known

---

<sup>214</sup> Milhaud, “Bresil,” 62.

<sup>215</sup> Manoel Aranha Corrêa do Lago, “Brazilian Sources in Milhaud’s *Le Boeuf sur le Toit*: A Discussion and a Musical Analysis,” *Latin American Music Review*, 23, 1(Spring/Summer 2002), 5.

<sup>216</sup> Milhaud, “Bresil,” 61.

<sup>217</sup> Reilly, 350.

<sup>218</sup> Behauge, “Joaquim Antônio da Silva Callado,” *Grove Music Online*, Accessed 10 March, 2005.  
<http://libezp.lib.lsu.edu:2130>.

<sup>219</sup> Christina Magaldi, “Chiquita Gonzaga,” *Grove Music Online*, Accessed 12 April, 2005.  
<http://libezp.lib.lsu.edu:2130>.



for composing the march *O abre alas!*, which symbolized Rio de Janeiro's carnival for several decades.<sup>220</sup> Other significant composers of this genre included Marcelo Tupinamba (1889-1953) and Alberto Nepomuceno (1864-1920). Both of these composers' works were cited frequently in Milhaud's *Le Boeuf sur le Toit*.<sup>221</sup>

It was through the works of Ernesto Nazareth that "a deeper transformation of European dances into genuinely Brazilian popular genres was achieved."<sup>222</sup> Nazareth's knack for capturing the emotions of the Brazilian people through the mix of dance rhythms and folk melodies was recognized by Heitor Villa-Lobos, who described him as "the true incarnation of the Brazilian soul."<sup>223</sup>

Ernesto Nazareth (pronounced *Nazaré*) was born on March 20, 1863 in Rio de Janeiro. His early interest in music was fostered by his mother, herself an accomplished pianist. After his mother's death in 1873, he studied with an amateur pianist named Eduardo Madeira.<sup>224</sup> A few years later he studied with Lucien Lambert, a native of New Orleans and protégé of Louis Marie Gottschalk.<sup>225</sup> Lambert refined Nazareth's improvisation skills while introducing him to the piano works of Chopin, Beethoven, Mozart, and Gottschalk. His first published work, entitled *Você bem sabe*, was composed at age 14 and dedicated to his father.<sup>226</sup>

As a young adult Nazareth held a position with the National Treasury, but eventually resigned to pursue music.<sup>227</sup> And despite urgings to refine his piano skills in France, Nazareth opted instead to remain home and embrace popular styles, transforming dances such as the waltz

---

<sup>220</sup> Magaldi, Ibid.

<sup>221</sup> Milhaud, *Le Boeuf sur le Toit* (Paris: Editions Max Eschig, 1920.)

<sup>222</sup> Béhague, "Brazil," *Groves Music Online*, ibid.

<sup>223</sup> Béhague, "Ernesto Nazareth," *Groves Music Online*, Accessed 22 November 2004.  
<http://libezp.lib.lsu.edu:2130>.

<sup>224</sup> Ibid.

<sup>225</sup> Daniella Thompson, "The Boeuf Chronicles" from *Daniella Thompson on Brazy*, Internet, accessed 10 January 2004, [http://www.daniv.blogspot.com/archives/2002\\_06\\_01\\_daniv\\_archive.html](http://www.daniv.blogspot.com/archives/2002_06_01_daniv_archive.html).

<sup>226</sup> Béhague, "Ernesto Nazareth," Ibid.

<sup>227</sup> Thompson, Ibid.

and the polka into nationalistic works through the use of folk-inspired tunes and syncopated rhythms.<sup>228</sup> Intertwined with Nazareth's success as a composer was his reputation as a sophisticated pianist. He performed in a variety of venues including cafes, social parties, and waiting rooms of movie theatres.<sup>229</sup> Nazareth took work in 1920 as a musician for the publishing company of Carlos Gomes in Rio de Janeiro.<sup>230</sup> His task was to perform the company's latest publications. A statement from a fellow pianist José de Oliveira illustrates Nazareth's duties:

“At that time, the only way of knowing new musical issues was through the pianists hired by the shops to “demonstrate” them...there was no radio, records were rare and movies were silent. People simply had to make music at home...they chose the scores after the listening to the house pianist.”<sup>231</sup>

From 1920 to 1924 Nazareth performed at the Odeon Cinema (known at the time as Rio's premier movie house), where Villa-Lobos performed a few years earlier on the cello.<sup>232</sup> One of Nazareth's most popular works, *Odeon*, was composed in homage to this great theatre.<sup>233</sup> At the Odeon he performed the dance music of the European masters in addition to his own works. As Nazareth's popularity grew so did the frequency of concert performances. By the late 1920's he was giving recitals throughout Rio and São Paulo. The highlight of his career occurred in 1932 when he gave a recital consisting entirely of his own compositions for the Radio Society of Rio de Janeiro.<sup>234</sup> In the same year Nazareth's mental health began to deteriorate. Already hearing impaired due to a fall as a child, he increasingly suffered from mental distress as the condition worsened. He was eventually committed to a mental institute. On February 1, 1934, Nazareth went for a walk, became lost in the woods, and was found dead three days later.

---

<sup>228</sup> Thompson, Ibid.

<sup>229</sup> Béhague, “Ernesto Nazareth,” Ibid.

<sup>230</sup> Thompson, Ibid.

<sup>231</sup> Ricardo Peres, *Ernesto Nazareth's Music: An Updated Approach*, Accessed 4 June, 2004.  
<http://www.rdpl.org/villa/peresliner.html>.

<sup>232</sup> Ibid.

<sup>233</sup> Ibid.

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

Nazareth's *oeuvre* consists of nearly three hundred works, almost all of which were composed for piano or voice and piano.<sup>235</sup> Included are works for virtually every popular dance of the time, including *Brazilian tangos*, *polkas*, *waltzes*, *fados*, and *chorós*. Nazareth's application of the term *tango* parallels that of many composers of the era. Stylistically his slower works conform more closely with the *tango-romanza*, while the faster works are essentially *polka-tangos* or *maxixes*.<sup>236</sup> Nazareth supposedly rejected the term *maxixe* because of the suggestive nature of the dance style with which it was associated.<sup>237</sup> But a more plausible explanation is one of finances; there is ample reason to believe that Nazareth followed the lead of his fellow composers and re-titled his works *polkas* and *tangos* so that they would be accepted by Brazilian publishers and consumed by the Brazilian public.<sup>238</sup>

Nazareth's titles reveal a wide range of moods and states of mind. Examples of these include *Espalhafatoso* (Boisterous), *Brejeiro* (Mischievous), *Escovado* (Cunning), *Turbilhão de Beijos* (Whirlwind of Kisses), *Plangente* (Lamenting), *Escorregando* (Losing Balance), and *Tenebroso* (Gloomy). Since Nazareth's scores offer few if any metronomic indications or stylistic markings, the titles were often the sole interpretive indicators.

The technical aspects of many of Nazareth's works reveal his pianistic virtuosity as well as his craft of composition. One of Nazareth's famous works, *Apanhei-te, Cavaquinho*, not only illustrates his manual dexterity, it also demonstrates the virtuosic and improvisatory nature of the *choró*.

---

<sup>235</sup> Peres, *ibid.*

<sup>236</sup> Béhague, "Tango," *ibid.*

<sup>237</sup> Gojowy, 220.

<sup>238</sup> Conversation with Marcelo Bratke, February 7, 2005. Bratke noted that this was a common practice in Brazil at the time.



Example 4: Ernesto Nazareth, *Para Piano, Vol. 2*, “Apanhei-te, Cavaquinho” mm. 1-6.

Nazareth’s harmonic language was often quite sophisticated, reflecting the influence of Chopin. Chord progressions were often chromatically embellished to enhance the evocative effect of his works.



Example 5: Ernesto Nazareth, *Para Piano, Vol. 2*, “Epônina” mm. 53-64.

Other times the harmonic language was surprisingly ordinary, reflecting a simplistic sentimentality of character as found in the *tango* entitled *Favorito*.



Example 6: Ernesto Nazareth, *Para Piano, Vol. 1*, “Favorito” mm. 1-4.

The formal designs of Nazareth's works conformed to those found in European models. These designs featured clearly delineated sections and customary modulations in accordance with the change of sections. But due to the liberal use of subtitles Nazareth assigned to his works, assignation by formal design is somewhat ambiguous. For instance, if one recalls that Nazareth's *maxixes* are stylizations of the *polka*, a five-part structure, and his *tangos* are national versions of the Argentinean *tango-romanza*, a three-part structure, clear conflicts appear. *Chave de Ouro*, subtitled *tango*, is composed in a five-part design<sup>239</sup>, while the *tango* entitled *Remando* is tripartite.<sup>240</sup> Numerous examples reveal conflicts between the stylistic titles assigned to the works and the structural designs by which they were associated. This contradiction reinforces the theory that the decisions for Nazareth's subtitles were often more editorial than musical.

It was the rhythms and melodies of Nazareth's works that appealed to the Brazilian public and caught the attention of Milhaud.<sup>241</sup> What made Nazareth's works, especially his *tangos* and *maxixes*, unique from other composers of the era was his syncopated treatment of both the melody and accompaniment. This example, from *Odeon*, reveals how the employment of syncopation in both voices enhances the vibrancy of the music, reflecting in large part the influence of Louis Marie Gottschalk (1829-1869). The placement of accents in this passage also illustrates the concepts of primary beat emphasis commonly found in Brazilian music.



Example 7: Ernesto Nazareth, *Para Piano, Vol. 1*, "Odeon" mm. 17-20.

<sup>239</sup> Ernesto Nazareth, *Para Piano, Vol. 2*, "Chave de Ouro" (Rio De Janeiro: Irmaos Vitale Editores, 1940), 23-25.

<sup>240</sup> Ernesto Nazareth, *Para Piano, Vol. 1*, "Remando" (Rio De Janeiro: Irmaos Vitale Editores, 1940), 8-10.

<sup>241</sup> Milhaud, *Notes Without Music*, 75.

The influence of Louis Marie Gottschalk upon Nazareth merits special attention. By examining Nazareth's compositional style, it appears that Gottschalk was more than just a passing influence. Gottschalk was a New Orleans native of Creole-Caribbean descent, and a Paris-trained piano virtuoso-composer in the tradition of Chopin and Liszt. In his travels Gottschalk performed in both America and Brazil (he died in Rio in 1869). While in New Orleans he absorbed the African-influenced syncopated rhythms and folk songs of the Creoles, reflected in his most famous compositions such as *Bamboula* and *The Banjo*. Among the many musicians influenced by Gottschalk was Scott Joplin, who would later be credited for the creation of ragtime, a precursor to American jazz. Another figure influenced by Gottschalk was his protégé Lambert, who introduced Gottschalk's works to the young Nazareth. The influence of Gottschalk upon Nazareth is evident in several important ways. First, Nazareth's (and Joplin's) works reveal a virtuosity that follows the models of Liszt, Chopin and Gottschalk; second, Nazareth performed several of Gottschalk's compositions in concert. One of Nazareth's *tangos*, entitled *The Encantador*, was dedicated to Gottschalk,<sup>242</sup> and third, Nazareth's (and Joplin's) works are heavily influenced by African syncopation.<sup>243</sup>

While Heitor Villa-Lobos was widely accepted among the musically elite, Nazareth was considered the champion of the "under-culture" during his lifetime.<sup>244</sup> A fitting analogy is supplied by Detlef Gojowy, who compares the musical contributions of Nazareth with Villa-Lobos to Mahler with Franz Lehar. According to Gojowy, Nazareth's music "will always enjoy the same popularity among Brazilians as the Strauss waltzes among the people living among the

---

<sup>242</sup> Gojowy, 224.

<sup>243</sup> The catalyst in this triangulation of musicians (Gottschalk, Joplin, and Nazareth) is Darius Milhaud. For it was Milhaud who "discovered" the music of Ernesto Nazareth and brought it to Paris through *Saudades do Brazil* and *Le Boeuf sur le Toit*. It was also Milhaud who "discovered" authentic, African-inspired New Orleans jazz via Scott Joplin, and brought it to Paris in the form of *La Création du Monde*.

<sup>244</sup> Gojowy, *ibid*.

Danube.”<sup>245</sup> It was not until the 1970’s that Nazareth’s music was finally recognized as significant among Brazilian musical scholars. Today Nazareth’s music receives regular performances by many of Brazil’s finest musicians. His music lives on, implicitly in the *chorós* of Villa-Lobos, and more explicitly in *Nazarethiana*, a 1960 homage by fellow countryman Marlos Nobre.<sup>246</sup>

### Milhaud’s Brazilian Compositions

Since Milhaud’s minimal duties with the French legation afforded him ample time for composing, he produced numerous works, several of which would figure prominently in his *oeuvre*. Among these were the first two of his six miniature symphonies, the first act of *Les Euménides*, the ballet *L’Homme et son Désir* and the opera-oratorio *L’enfant prodigue*. Relatively few works composed during this time reflected the Brazilian influence (it was not until he returned to France that this would occur). Exceptions are found in the *Sonata for Flute, Oboe, Clarinet, and Piano*, in which the second movement, “*Joyeux*,” uses syncopated Brazilian rhythms,<sup>247</sup> and *L’Homme et son Désir*, where Milhaud employs two Brazilian folk tunes, *Meu Boi Morreu*, a folk theme from the northeast section of Brazil, and *Morro da Favela*, a polka with the authorship of “Passos, Borneo e Barnabé.”<sup>248</sup>

Prominent among his “Brazilian” works is *Le Boeuf sur le Toit*. Milhaud described the genesis of this work by saying “Still haunted by the memories of Brazil, I assembled a few popular melodies, *tangos*, *maxixes*, *sambas*, and even a Portuguese *fado*, and transcribed them with a rondo-like theme recurring between each successive pair.”<sup>249</sup>

---

<sup>245</sup> Gojowy, *Ibid*.

<sup>246</sup> Nicolas, Slonimsky, ed., *Baker's Biographical Dictionary of Musicians*, 8th ed., v. 4, “Marlos Nobre” by Nicolas Slonimsky, Laura Kuhn, and Dennis McIntire, 2616.

<sup>247</sup> John Laughton, “The Brazilian Milhaud,” *Art: Revista da Escola de Musica e Artes Cénicas da UFBA, Brazil*, Vol. IX (December 1983), 91-102.

<sup>248</sup> Corrêa do Lago, 45.

<sup>249</sup> Milhaud, *My Happy Life*, 87.

The “rondo-like” theme is a Milhaud original; the Brazilian tunes that make up the balance of *Le Boeuf sur le Toit* read like an anthology of Rio and São Paulo popular music, containing quotations from no less than twenty-four songs from fourteen different composers, including Nazareth, Tupinamba, and Nepomuceno.<sup>250</sup> This masterpiece was composed in 1919 originally as *cinema-fantasie*, incidental music for a Charlie Chaplin film. In 1920 it was “hijacked”<sup>251</sup> by Jean Cocteau for “Les Six” and premiered as a ballet-comedy entitled *The Nothing Doing Bar*. Milhaud later revealed his consternation regarding this decision by Cocteau:

“I, who hated anything comic and, in imagining the “Boeuf sur le Toit” only aspired to write a merry, unpretentious *divertissement* in memory of the Brazilian rhythms which had captured my imagination, but had certainly never made me laugh.”<sup>252</sup>

Among Milhaud’s other Brazilian works which quote folk tunes include *Danças de Jacaremirim* (1945) for violin and piano, which uses the tune *Baile no Catumby* by Eduardo Souto,<sup>253</sup> and *Carnaval d’Aix* (1926) for orchestra, which uses the tune *Galhofeira* by Nepomuceno.<sup>254</sup> Works that were inspired by the sounds of Brazilian folk music, but that do not quote Brazilian folk tunes directly include “Brasilia,” the third movement of *Scaramouche* (1937) for saxophone and orchestra,<sup>255</sup> *Saudades do Brazil* (1921) for piano,<sup>256</sup> and *Le Globe Trotter* (1957) for orchestra.<sup>257</sup>

---

<sup>250</sup> Corrèa do Lago, 8.

<sup>251</sup> Crichton, 19.

<sup>252</sup> Corrèa do Lago, 34.

<sup>253</sup> Corrèa do Lago, 42.

<sup>254</sup> Ibid.

<sup>255</sup> Ibid.

<sup>256</sup> Ibid.

<sup>257</sup> Ibid.



## CHAPTER 4

### AN ANALYSIS OF *SAUDADES DO BRAZIL*

#### Overview of the Composition

Darius Milhaud was invited to travel to Copenhagen, Denmark in June of 1920 with Paul Claudel, who at the time was serving as the French minister to Denmark. As Milhaud noted in his autobiography, “I took advantage of my free time to make a start...on a dance suite for the piano, inspired by the South American rhythms and not based on folk music, entitled *Saudades do Brazil*.”<sup>258</sup> *Saudades do Brazil* was completed a short time later in Aix-en Provence, almost one year after the premiere of *Le Boeuf sur le Toit*. The first performance of *Saudades* took place on November 21, 1920, as part of the “Concert des Six” featuring the music of Milhaud, at the Galerie Montaigne in Paris.<sup>259</sup> Nininha Velloso Guerra of the Rio de Janeiro Conservatoire, performed the premiere.

*Saudades do Brazil* (Longings for Brazil) is a suite of dances consisting of two sets of six movements, each named for a district of Rio de Janeiro. Each movement is dedicated to various friends and colleagues, some of whom Milhaud met in Brazil. The first set consists of *Sorocaba*, dedicated to Madame Régis de Oliveira; *Botofogo*, dedicated to Oswald Guerra, the talented musician-composer of the Conservatoire in Rio; *Leme*, dedicated to Nininha Guerra; *Copacabana*, dedicated to Leaô Velloso, father of Nininha Guerra and a talented composer in his own right; *Ipanema*, dedicated to pianist Arthur Rubenstein; and *Gavea*, dedicated to Madame Henrique Oswald, wife of the director of the Conservatoire.<sup>260</sup>

---

<sup>258</sup> Milhaud, *Notes Without Music*, 97.

<sup>259</sup> Mawer, 134.

<sup>260</sup> Alexandre Tharaud, piano, *Milhaud: Piano Music*. Program notes by Keith Anderson. (NAXOS 8.553443), 1995. Compact Disc.

Set two consists of *Corcovado*, dedicated to Madame Henri Hoppenot, wife of the French diplomat serving in the Legation in Rio; *Tijuca*, dedicated to the Catalan pianist Ricardo Viñes; *Sumare*, dedicated to Henri Hoppenot; *Paineras*, dedicated to Baronne Frachon; *Laranjeiras*, dedicated to Audrey Parr, wife of the Secretary to the British Legation; and *Paysandu*, dedicated to Paul Claudel.<sup>261</sup>

Milhaud transcribed *Saudades do Brazil* for orchestra in 1921, to which he added an overture. Various movements have also been arranged for a variety of solo instruments with piano accompaniment, including violin, flute, and saxophone. More recent treatments of the work include piano with Latin percussion accompaniment.<sup>262</sup>

A clinical description of *Saudades do Brazil* is essentially neo-classical, defined as the treatment of traditional forms through the use of contemporary harmonic devices. In the case of this work, Milhaud took the nineteenth century *polka* and refreshed it with his twentieth century polytonal language. But when one considers the personalized manner in which Nazareth composed his works, and when one also considers the effect these works had in helping Milhaud understand “the Brazilian soul,” *Saudades do Brazil* merits a more romanticized description. This is supplied by Paul Collaer in the biography entitled *Milhaud*:



“The unifying idea is the same as in Chopin’s collection of dances, notably his mazurkas. The dance rhythms, reflecting their popular origins, are treated in a multi-faceted way. By extracting and highlighting the most essential elements of each, the composer has succeeded in creating a group of distinct musical portraits. There is elegance in “Sorocaba,” tenderness in “Leme,” and brilliance in “Ipanema”; and “Gavea” explodes in rhythm and shattering harmonies before settling into amiable nonchalance. “Tijuca” presents another combination of sentiments: restrained sadness tempered by charm. Passing through an array of

---

<sup>261</sup> Tharaud, *ibid.*

<sup>262</sup> Larry Rohter, “The Two Brazils Combine for a Night at Carnegie Hall,” *The New York Times*, September 25, 2004, 11. This article reports on a concert by Marcelo Bratke, a classically trained pianist from São Paulo, performing *Saudades do Brazil* with a five-member percussion group born out of the streets of Rio known as *Charanga*. This concert was trumpeted as a bridging of classical and popular cultures of Brazil in a program entitled “The Carnival Trilogy.”

emotional nuances from lightheartedness to vivacity to mystery, the collection ends with “Paysandu,” a serene meditation. This is an inspired set of dances most felicitously written for the piano.”<sup>263</sup>

While Collaer’s description highlights the emotional uniqueness of each movement, there are formal, harmonic, rhythmic and melodic characteristics that bring unity to the collection. All twelve movements are constructed in ternary form (with variations) except *Paineras*, which is binary. All of the movements are composed in duple time, and without key signature. All but two (*Leme*, *Laranjeiras*) employ the *habanera* rhythm  (identified in this analysis as a *tango*) as an ostinato, and nearly all utilize the *habanera* rhythm  (identified in this analysis as a *maxixe*). The melodies of each movement are original, but are inspired at least in part by the spirit of Nazareth’s works. All the movements have relatively slow harmonic rhythm and conventional harmonic progressions. In fact, several movements contain left-hand accompaniments that simply alternate between tonic and second inversion dominant chords.

This analysis of *Saudades do Brazil* focuses on the seven movements adapted for wind ensemble; *Copacabana*, *Ipanema*, *Corcovado*, *Gavea*, *Tijuca*, *Laranjeiras*, and *Paysandú*. Movements of slow tempo and lyrical character will be identified as *tangos*, while the faster, movements of vibrant character will be identified as *maxixes*.

---

<sup>263</sup> Paul Collaer, *Darius Milhaud* (San Francisco: San Francisco Press, Inc, 1988), 185.

## *Copacabana*

Tempo: *calme* (calm) –  $\text{♩} = 88$

Form: Ternary - A (mm. 1-20), A' (mm. 21-37) B (mm. 38-53), A (mm. 54-73), A' (74-92)

Character: *tango*

Melody: Lyrical melody (diatonic) in the outer sections, contrasted by rhythmic motives (pandiatonic) in the middle section.

Centricity: mm. 1-20: B major over G major

mm. 21-37: G major in upper and lower voice, B major in inner voice


mm. 38–52: C major, modulates to G major

mm. 53–73: B major over G Major

mm. 74–79: G major in upper and lower voice, B major in inner voice

mm. 90–92: B major over G major. Movement ends in G major in both voices.

Rhythm: Predominant use of the *tango* rhythm as an ostinato. Important is the use of this *tango*

ostinato variant , first used as a secondary part of the principal melody, which then becomes the dominant feature of the secondary melody at measure 21. At the return of the A section (m. 53) this rhythm becomes the ostinato. Milhaud also uses rhythm to create melodic variety. The difference, albeit subtle, between the musical material from mm. 21-37 and its return in mm. 74-89 is the slight alteration of the rhythmic motive.



Example 8: Darius Milhaud, *Saudades do Brazil*, “*Copacabana*” mm. 21-22.



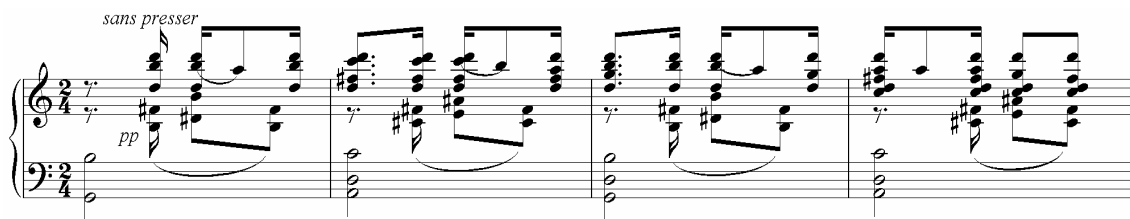
Example 9: Darius Milhaud, *Saudades do Brazil*, “Copacabana” mm. 74-75.

Polytonal devices: The predominant linear device in this movement is the use of an ostinato bass in a key different from the melody. Chord progressions in the right hand alternate between I and vii<sup>o7</sup> (mm. 1-12) and I-vii<sup>o</sup>-vi-V (mm. 13-20), while the left hand alternates between I and V (mm. 1-20).



Example 10: Darius Milhaud, *Saudades do Brazil*, “Copacabana” mm. 1-6.

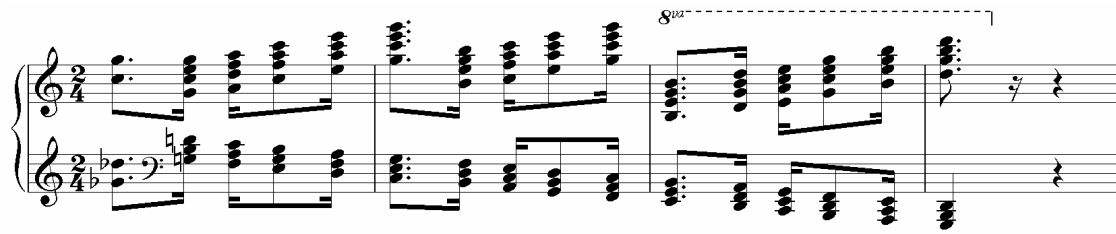
Starting at measure 21 the secondary melody appears in G major (with bass accompaniment in the same key) while the ostinato moves to the inner voice in B major.



Example 11: Darius Milhaud, *Saudades do Brazil*, “Copacabana” mm. 21-24.

Of particular interest in this movement is the employment of pandiatonicism in the B section (mm. 38-52). Parallel 7<sup>th</sup> chords are planed in contrary motion both in C major (mm. 41-

42) and G major (mm. 51-52). From measures 45 through 48, this planing technique not only serves as a link between the two key centers, but also offers a striking coloristic effect.



Example 12: Darius Milhaud, *Saudades do Brazil*, “Copacabana” mm.45-48.

Within this section is another polytonal device used by Milhaud, identified by Lee as the exchange of upper and lower chord structures in a sequence of superimposed triads.<sup>264</sup> Example 10 illustrates the rapid shift of G-flat major and C major chords. This technique of chord exchange is found frequently throughout the suite.



Example 13: Darius Milhaud, *Saudades do Brazil*, “Copacabana” mm. 43-45.

<sup>264</sup> Taylor, 79.

## *Ipanema*

Tempo: *nerveux* (nervous) –  $\text{♩} = 116$

Form: Ternary - A (mm. 1-33), B (mm. 34-61), A' (mm. 62-85)

Character: *maxixe*

Melody: The principle melody, which outlines a descending B-flat minor scale, is rhythmically active. The interior melody is more static, consisting of sustained notes followed by arpeggiated sixteenth note patterns.

Centricity: mm. 1–20: F major over E-flat minor, with frequent exchanges of chords between

upper and lower voices

mm. 21–27: D major over E-flat<sup>9</sup>

mm. 28–33: F major over E-flat minor

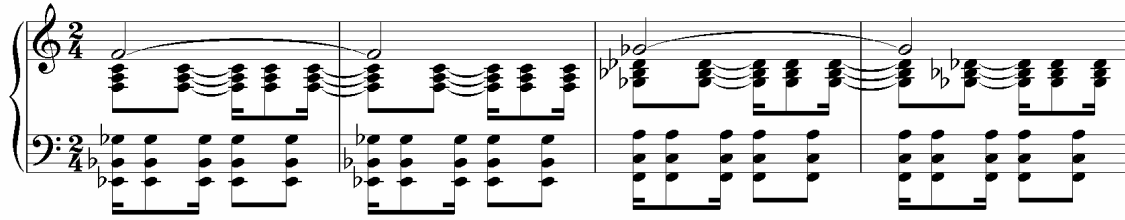
mm. 34–46: C major over G-flat major

mm. 47–56: G-flat major over C major

mm. 57–61: C major over G-flat major

mm. 62–85: F major over E-flat minor

Rhythm: Both *tango* and *maxixe* rhythms are used as ostinati. Of particular interest in this movement is the use of cross rhythms (mm. 9-20, 75-83), when combined with the exchange of chords between upper and lower voices, creates the “nervous” musical effect.



Example 14: Darius Milhaud, *Saudades do Brazil*, “Ipanema” mm. 9-12.

Polytonal Devices: Exchange of harmonies between upper and lower voices is prevalent throughout this movement. Measures 1 through 8 feature exchanges of F major and E-flat minor chords.



Example 15: Darius Milhaud, *Saudades do Brazil*, “Ipanema” mm. 1-8.

Beginning at measure 9, chords alternate between F major and G-flat major in the upper voices, and E-flat minor and F major in the lower voices (see example 14). A seven-bar episode beginning at measure 21 consists of superimposed chords of D major and E-flat<sup>9</sup>.





Example 16: Darius Milhaud, *Saudades do Brazil*, “Ipanema” mm. 21-24.

Measures 28 through 33 is a continuation of the harmonic exchange sequences found in the first eight measures.

Section B, beginning at measures 34, reveals the secondary melody in C major over an ostinato in G-flat major.



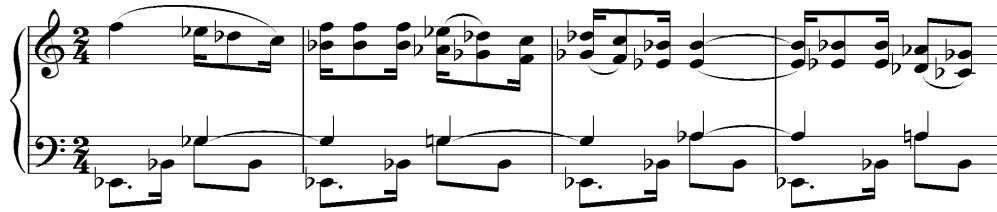
Example 17: Darius Milhaud, *Saudades do Brazil*, “Ipanema” mm. 37-40.

At measure 43 the tonalities are inverted, and at measure 56 they are re-inverted, setting up the return to Section A.



Example 18: Darius Milhaud, *Saudades do Brazil*, “Ipanema” mm. 47-50.

The return of Section A, beginning at measure 62, recalls previous material, flavored with a brief episode of descending parallel fifths accompanied by ascending chromatic counterpoint (mm. 62-65).



Example 19: Darius Milhaud, *Saudades do Brazil*, “Ipanema” mm. 62-65.

Vertical polytonality, by virtue of the frequent exchange of harmonies, is prevalent throughout the movement. But a more direct example is found in the final measure, where the final chord features a superimposition of B-flat minor, D major and G-flat major chords. This technique of stacking triads at cadence points (and at points of modulation) for coloristic effect is found in virtually every movement of the suite.



Example 20: Darius Milhaud, *Saudades do Brazil*, “Ipanema” m. 85.

## Corcovado

Tempo: *tranquille* (tranquil) –  $\text{♩} = 96$

Form: Ternary - A (mm. 1-30), B (mm. 31-38), A' (mm. 39-64)

Character: *tango*

Melody: The principal melody is characterized by the use of arpeggiated figures spanning a range of more than two octaves.



Example 21: Darius Milhaud, *Saudades do Brazil*, “Corcovado” mm. 1-8.

Despite its stylistic marking (*tranquille*), the character of the melody is quite active, while at the same time rather seductive.

Centricity: mm. 1–30: D major over G major

mm. 31–38: E-flat major, with quintal harmonies, Lydian passages

mm. 39–50: G major

mm. 59–64: D major over G major, movement ends firmly in G major

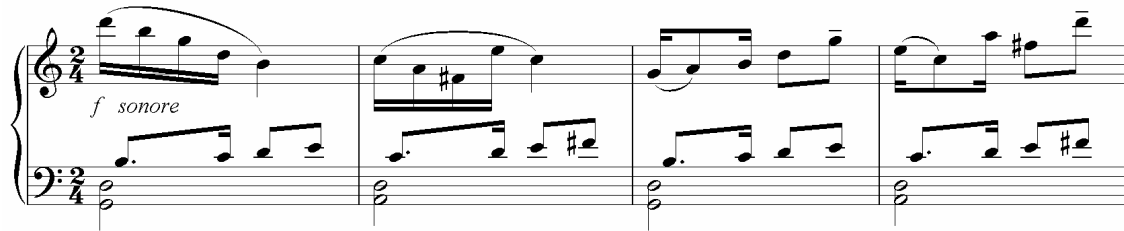
Rhythm: There is a predominant use of the *tango* as an ostinato, and the *maxixe* rhythm is employed frequently in the melody.

Polytonal Devices: Linear polytonality exists in the A section, with a D major melody against a G major ostinato.



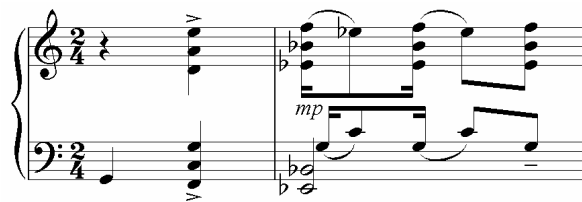
Example 22: Darius Milhaud, *Saudades do Brazil*, “Corcovado” mm. 1-4.

When the melody modulates to G major at measure 39, a single tonality emerges.



Example 23: Darius Milhaud, *Saudades do Brazil*, “Corcovado” mm. 39-42.

Vertical polytonality for coloristic effect occurs at the pickup to measure 31, where Milhaud employs five vertical fifths as a link to the Section B.



Example 24: Darius Milhaud, *Saudades do Brazil*, “Corcovado” mm. 30-31.

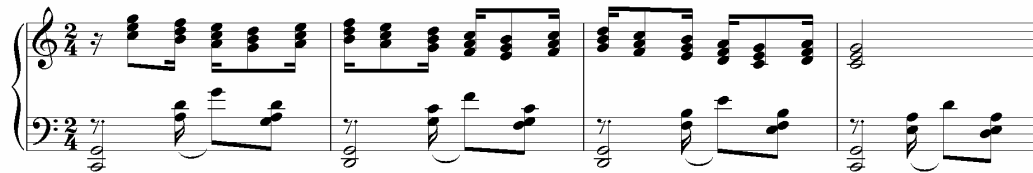
## Gavea

Tempo: *vivement* (vivacious)  $\text{♩} = 120$

Form: Ternary - A (mm. 1-40), B (mm. 41-49), A' (mm. 50-66)

Character: *maxixe*

Melody: Vibrant, characterized by the pervasive use of syncopated rhythms, harmonized in parallel triads with step-wise motion.



Example 25: Darius Milhaud, *Saudades do Brazil*, "Gavea" mm. 1-4.

Of particular interest is the use of the Brazilian *dupla*, heard beginning at measure 40.



Example 26: Darius Milhaud, *Saudades do Brazil*, "Gavea" mm. 50-56.

Centricity: mm. 1-16: C major

mm. 17-24: C-sharp major over A major

mm. 25-40: C major

mm. 41- 57: C major over B-flat major, then C major over G-flat major

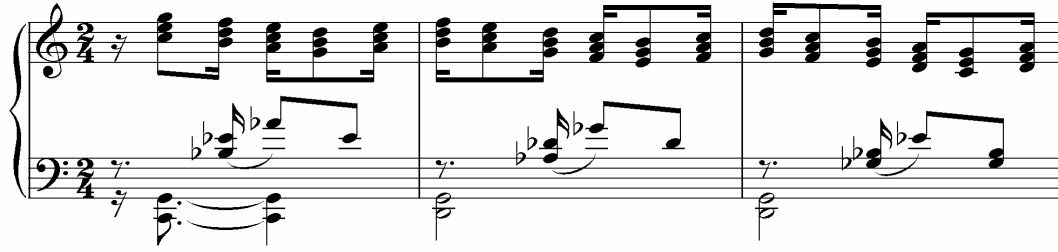
mm. 58-66: C major over F major, movement ends in C major

Rhythm: This is the most consistently syncopated movement of the set, and along with *Ipanema*, best portrays the character of the *maxixe*. There is a predominant use of the *maxixe* rhythm (with variations) in the melody. The *tango* rhythm is used as an ostinato throughout the movement, except for measures 17-24, where the *maxixe* is employed. The juxtaposition of the *maxixe* and *tango* rhythms helps to create the vibrant character of the movement. Rhythm is also used as a unifying device. The most striking example occurs in the closing measures, where after twenty-four measures of relative calmness, the final measures abruptly recall the aggressive character displayed earlier in the movement.



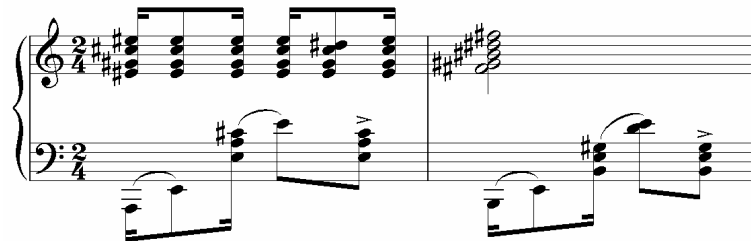
Example 27: Darius Milhaud, *Saudades do Brazil*, “Gavea” mm. 65-66.

Polytonal Devices: There is a stronger sense of a single tonality in this movement than in others of the suite. This is partially because of the agreement of key centers between the upper voices and the bass line, but more importantly due to the harmonization of the melodic line. However, there are several polytonal devices worthy of mention. First is the parallel descent and ascent of 9<sup>th</sup> chords in the left hand from G to C and back to G against the C major tonality (mm. 1-9 – see example 20). When this passage is repeated at measure 25, the inner voices are transposed up ½ step, increasing the harmonic intensity of the passage.



Example 28: Darius Milhaud, *Saudades do Brazil*, “Gavea” mm. 25-27.

Another example of linear polytonality is found beginning at measures 17, where the upper voices modulate to C-sharp major while the lower voice moves to A major. This illustrates the polytonal technique described by Lee as “sudden shifts of chords from predominantly white keys to chords of predominantly black keys.”<sup>265</sup>



Example 29: Darius Milhaud, *Saudades do Brazil*, “Gavea” mm. 17-18.

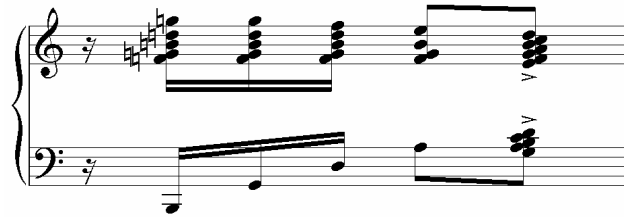
Vertical polytonality is employed for coloristic effect in two places. The first occurs at measure 16, where Milhaud superimposes E<sup>7</sup> and G-sharp<sup>7</sup> chords.



Example 30: Darius Milhaud, *Saudades do Brazil*, “Gavea” m. 16.

<sup>265</sup> Taylor, 79.

The second occurs at the end of measure 24, where Milhaud uses a G “cluster chord.”



Example 31: Darius Milhaud, *Saudades do Brazil*, “Gavea” m. 24.

### *Tijuca*

Tempo: *triste* (sad) –  $q = 88$

Form: Ternary - A (mm. 1-8), A' (mm. 9-16), A'' (mm. 17-23), A''' (mm. 24-30), A'''' (mm. 31-38), B (mm. 39-48), A (mm. 49-52).

Character: *tango*

Centricity: mm. 1–8: A major/minor

mm. 9-16: C major/minor

mm. 17–38: A major/minor

mm. 39–48: Upper voice begins in A major, modulates to F-sharp major; lower voice begins in F-sharp major, modulates to A major

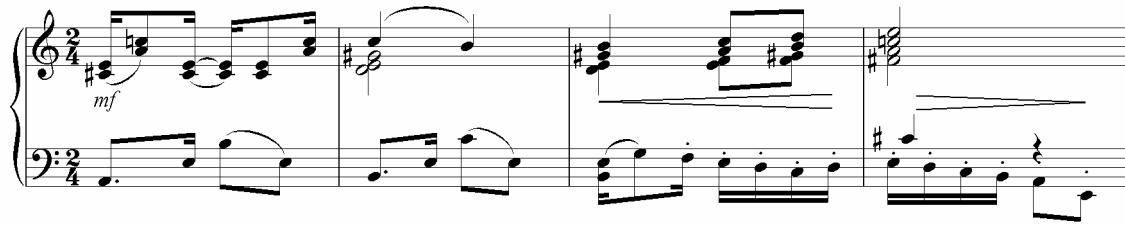
mm. 49–52: A major/minor, movement ends in A minor

Melody: Lyrical, characterized by rising minor sixths that resolve downward (see example 32 below). This movement is the only one of the suite in which the melody is strophic in treatment. After its initial presentation (mm. 1-8), it recurs in C major/minor (mm. 9-16), in A major/minor with an added descant and an omitted measure (17-23), and then sequenced in the keys of A, D, G, C, A, D and E respectively (mm. 24-30).



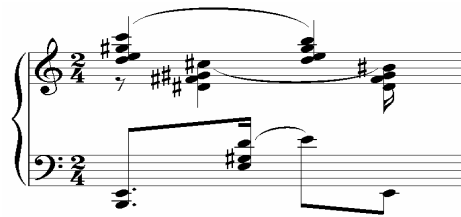
Rhythm: *Tango* rhythms dominate the bass line, while a variation of the *maxixe* constitutes the melody.

Polytonal Devices: The predominant device is the persistent conflict between major and minor modes. This conflict is evident from the onset of the opening bars.



Example 32: Darius Milhaud, *Saudades do Brazil*, “*Tijuca*” mm. 1-4.

In the right hand both C-sharp and C-natural are heard (displaced by the octave), while in the left hand the third of the chord is avoided altogether, further creating tonal ambiguity. As the movement progresses the ambiguity increases, as evidenced in example 33 with the alternation of chords a major sixth apart.



Example 33: Darius Milhaud, *Saudades do Brazil*, “*Tijuca*” m. 33.

This conflict between tonalities is prevalent throughout the movement until the final measure, when the key of A-minor is established only on the final beat.



Example 34: Darius Milhaud, *Saudades do Brazil*, “*Tijuca*” m. 52.

Section B (mm. 39-48) features a variation of the technique of chord exchange. In this example, the key centers, not just the chords, are exchanged through a series of chord progressions where both hands modulate simultaneously



Example 35: Darius Milhaud, *Saudades do Brazil*, “*Tijuca*” mm. 39-46.

Table 1 – Chord Progressions, *Saudades do Brazil*, “*Tijuca*” mm. 39-46.

Measure	39	40	41	42	43	44	45	46
Right Hand	I	V <sup>7</sup>	V <sup>7</sup>	I	VI	F-sharp major		
Key	A major				I	V <sup>7</sup>	V <sup>7</sup>	I
Left Hand	I	V <sup>7</sup>	V <sup>7</sup>	I	III	A major		
Key	F-sharp major				I	V <sup>7</sup>	V <sup>7</sup>	I

## *Laranjeiras*

Tempo: *alert* (alert) –  $q = 138$

Form: Ternary - A (mm. 1-24), B (mm. 25-40), A' (mm. 41-68)

Character: *frevo*<sup>266</sup>

Melody: Folk-like in the outer sections (pentatonic in design), dance-like in the middle section (diatonic in design).

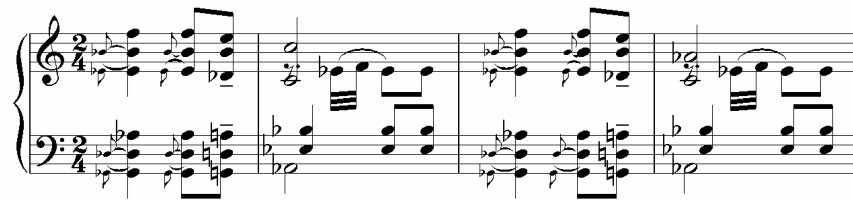
Centricity: mm. 1–24: A-flat

mm. 25–40: E-flat

mm. 41–66: A-flat

Rhythm: Outer sections employ duple rhythms, middle section employs *maxixe* rhythms.

Polytonal Devices: Due to the absence of contrapuntal texture in this movement, vertical polytonality predominates. The outer sections consist of three parts each. Part 1 (mm. 1-8, 41-48) contains quintal harmonies in both hands moving in contrary motion around an A-flat centricity.



Example 36: Darius Milhaud, *Saudades do Brazil*, “*Laranjeiras*” mm. 1-4.

Part 2 (mm. 9-16, 49-56) contains triads over quintal harmonies moving in parallel motion in an A-flat centricity.

---

<sup>266</sup> Bratke, *ibid.* A *frevo* is a folk dance from the northern region of Brazil possessing oriental as well as Portuguese elements (the quartal harmonies suggest the oriental influence). *Frevos* are predominantly instrumental in nature, performed mainly on various types of indigenous guitars. Its rhythmic characteristics differ from the other dances in this set, most notably in its lack of syncopation. The *frevo* is also known as a *polka march*.



Example 37: Darius Milhaud, *Saudades do Brazil*, “Laranjeiras” mm. 9-12.

Part 3 (mm. 17-24, 57-68) mirrors part 1 with the exception of the  $\frac{1}{4}$  bars (mm. 62 and 65).

Section B centers on E-flat and serves as a dominant function to the movement as a whole. This section features descending chromatic quartal harmonies against a melodic ostinato in E-flat dorian.



Example 38: Darius Milhaud, *Saudades do Brazil*, “Laranjeiras” mm. 29-32.

Two examples of vertical polytonality occur which function in coloristic fashion. The first occurs on the pickup to measure 25, which features stacked quintal chords which act as a modulation to Section B.



Example 39: Darius Milhaud, *Saudades do Brazil*, “Laranjeiras” m. 24-25.

The second occurs at the final two measures, where a rapid exchange of harmonies occur between hands in the extreme upper register.



Example 40: Darius Milhaud, *Saudades do Brazil*, “*Laranjeiras*” mm. 67-68.

### *Paysandu*

Tempo: *expressif* (expressive) –  $q = 92$

Form: Ternary - A (mm. 1-18), B (mm. 19-32), A' (mm. 33-53).

Character: *tango*

Melody: Lyrical, consisting of ascending fourths and descending chromatic passages, contrasted with chromatic counterpoint (see example 41 below).

Centricity: mm. 1–18: F-sharp minor over F-sharp major

mm. 19–32: C-sharp major over G major

mm. 33–53: F-sharp minor over F-sharp major

Rhythm: Predominant use of the *tango* ostinato paired against conventional duple rhythms.

Polytonal Devices: Two linear polytonal devices are employed in this movement. First is the conflict between major and minor modes in the A sections, which in this case is F-sharp major against F-sharp minor.



Example 41: Darius Milhaud, *Saudades do Brazil*, “Paysandu” mm. 1-8.

The second device is the juxtaposition of music in radically different keys, as found in section B. The tritone relationship culminating from the use of a C-sharp melody against a G major ostinato results in an unusual sonic effect in its own right, and creates an effective musical contrast to the outer sections.



Example 42: Darius Milhaud, *Saudades do Brazil*, “Paysandu” mm. 19-22.

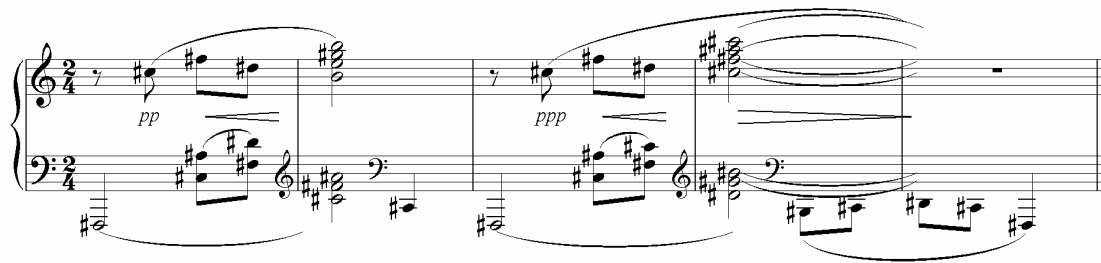
The examples of vertical polytonality are some of the most poignant in the entire suite. These examples reinforce Milhaud’s espousal of the concept when he remarked “a polytonal chord can give more sweetness than a simple chord in *piano* passages.”<sup>267</sup> These examples are reserved for concluding measures of outer sections. Measures 17 and 18 feature superimposed triads of E major and F-sharp major (upper staff) over E minor<sup>7</sup> and C-sharp major (lower staff). The lower staff chords serve as a pivot modulation into Section B.

<sup>267</sup> Milhaud, *Notes Without Music*, 56.



Example 43: Darius Milhaud, *Saudades do Brazil*, “Paysandu” mm. 17-18.

The last five measures of the movement contains chords of E major over F-sharp major, followed by F-sharp major over G-sharp major, ending with F-sharp in the bass line.



Example 44: Darius Milhaud, *Saudades do Brazil*, “Paysandu” mm. 49-53.

This movement is the only one of the set that appears to pay homage to Nazareth by using a quote from one of his works. Measures 21-22 and 25-26 contains a countermelody closely resembling a passage from *Feitico*, one of Nazareth’s most popular *tangos*.



Example 45: Ernesto Nazareth, *Para Piano, Vol. 2*, “Feitico” mm. 17-21.



Example 46: Darius Milhaud, *Saudades do Brazil*, “Paysandu” mm. 19-23.



## CHAPTER 5

### THE WIND ENSEMBLE ADAPTATION OF *SAUDADES DO BRAZIL*

#### Overview of the Adaptation Process

The adaptation was scored for modern wind ensemble instrumentation; including color instruments such as celesta, vibraphone, and an assortment of Latin percussion. A wide array of wind and percussion instruments were utilized in solo, chamber, and full ensemble settings to promote timbral, textural, and stylistic variety, and to promote musical sophistication. Because of these orchestration choices, soloists with technical and musical maturity are required to fully realize the adaptation. Cues have been placed in sections where the scoring involves the use of color instruments.<sup>268</sup>

The seven movements that constitute the wind ensemble adaptation were selected for their rhythmic, metronomic and stylistic variety. Every effort was made to preserve the elements that give each movement its distinct musical characteristics. Counter melodic ideas and orchestrations found in the orchestral transcription were utilized to enhance the sonic character of the work as a whole. Because of inherent differences between keyboard and wind instrument performance practices, certain departures from the original were necessary in terms of key, tempo, texture, and voicing.

*Paysandu*, originally composed in F-sharp major/minor, was transposed up a semitone to a more conventional wind instrument key. All other movements were retained in their original key center. Tempo was an element in which changes were the most significant. An examination of tempos through recordings of selected Milhaud compositions revealed marked discrepancies

---

<sup>268</sup> When the final five movements of the suite are adapted for wind ensemble, more extensive cueing will be added to allow greater flexibility of performance for ensembles of varying instrumentation.

between performance tempos and those indicated in his scores.<sup>269</sup> An analysis of performance tempos of *Saudades do Brazil* revealed similar results. In the table below, column 1 lists the printed metronome markings of both the piano original and the orchestral transcription. Column 2 lists the tempos performed by pianist Alexandre Tharaud.<sup>270</sup> Column 3 lists the tempos performed by the Concert Arts Orchestra, conducted by Darius Milhaud (note that Milhaud himself did not strictly adhere to his own tempos).<sup>271</sup> Column 4 lists those performed by the Calgary Philharmonic Orchestra, conducted by Hans Graf.<sup>272</sup> Performance tempos of the adaptation, supplied in column 5, were partially determined through a triangulation of the three recorded performances. Performance tempos of the adaptation were also guided by pedagogical and stylistic factors. For instance, it was the author's opinion that many technical passages in *Saudades* could not be performed cleanly on wind instruments at the tempos notated in the score without altering articulations. Also, it was the author's opinion that the notated tempos seemed to make the movements feel "hurried" and therefore somewhat out of stylistic character.

---

<sup>269</sup> The average performance tempo of the different sections of *La creation du Monde*, based upon the analysis of three different recordings, varies from six to ten points lower in the fast sections, and from six to twelve points higher in the slow sections, than what is notated in the score. The average performance tempo of each movement of *Suite Francaise*, based upon three different recordings, varies from six to sixteen points lower than what is notated in the score.

<sup>270</sup> Alexandre Tharaud, piano, *Darius Milhaud: Piano Music* (NAXOS, 8.553443, 1995), Compact Disc.

<sup>271</sup> Concert Arts Orchestra, et. al., *Darius Milhaud Plays and Conducts* (EMI Classics, CDC 7 54604, 1993), Compact Disc.

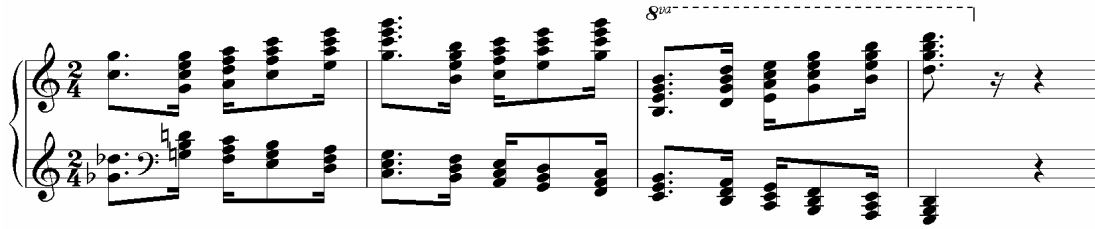
<sup>272</sup> Calgary Philharmonic Orchestra, Hans Graf, Conductor, *Scaramouche* (CBC Records, SMCD 5217, 2002), Compact Disc.

Table 2 – Comparison of Metronomic Indications

	Piano/ Orch. Score	Tharaud Piano Rec.	Milhaud Orch. Rec.	Graf Orch. Rec.	Wind Ensemble Adaptation
<i>Copacabana</i>	$q = 88$	$q = 76$	$q = 70$	$q = 76$	$q = 80$
<i>Ipanema</i>	$q = 116$	$q = 113$	$q = 96$	$q = 96$	$q = 104$
<i>Corcovado</i>	$q = 96$	$q = 88$	$q = 76$	$q = 66$	$q = 76$
<i>Gavea</i>	$q = 120$	$q = 107$	$q = 92$	$q = 88$	$q = 104$
<i>Tijuca</i>	$q = 88$	$q = 66$	$q = 68$	$q = 58$	$q = 60$
<i>Laranjeiras</i>	$q = 138$	$q = 120$	$q = 132$	$q = 126$	$q = 128$
<i>Paysandú</i>	$q = 92$	$q = 66$	$q = 64$	$q = 66$	$q = 66-72$

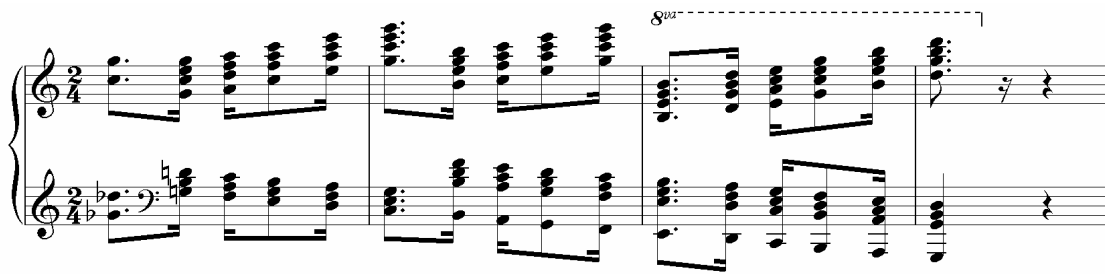
Dynamic considerations resulted in wholesale changes from the original. These were necessary due to inherent differences in dynamic ranges between brass, woodwind, and percussion families. For example, passages marked *fff* on piano that were scored *tutti* in the adaptation had to be adjusted downward to *ff* or *f* to allow for proper blending of woodwind, brass and percussion sonorities (woodwinds are simply unable to match brass volumes unless the number of players are double that of brass).

The element of texture was another consideration in the adaptation process. When transcribing music from the piano to the wind ensemble, textural issues arise, especially in the lower registers. The passage below from *Copacabana* illustrates this issue.



Example 47: Darius Milhaud, *Saudades do Brazil*, “Copacabana” (piano) mm. 45-48.

This passage is technically conventional for the piano, but when transcribed literally to the wind ensemble, would result in undesirable opacity of texture due to the dense chords in the extreme low register of the left hand. The density in the left hand was alleviated by transposing the harmonized notes up one octave while the bass line stayed intact. This change promoted consistency of tempo as well as textural clarity. The example below shows how this re-scoring would be viewed if it were played on piano.



Example 48: Darius Milhaud, *Saudades do Brazil*, “Copacabana”  
(rescored piano version) mm. 45-48.

Example 49 below reveals how this change of voicing was adapted for wind ensemble.

Piccolo

Flute 1-2

Oboe 1-2

English Horn

Clarinet in Eb

Clarinet 1

Clarinet 2-3

Bass Clarinet

Contra Alto Clarinet in Eb

Bassoon 1-2

Contrabassoon

Alto Sax 1-2

Tenor Saxophone

Baritone Saxophone

Horn 1-2

Horn 3-4

Trumpet 1

Trumpet 2-3

Trombone 1

Trombone 2-3

Euphonium

Tuba

String Bass

Example 49: Darius Milhaud, *Saudades do Brazil*, “Copacabana”  
(wind ensemble) mm. 45-48.

Another solution to alleviating textural density was utilized in the opening passage of *Ipanema* (mm.1-8). Originally harmonized in four parts, this passage was re-scored to a unison line in octaves, while the harmonized parts were preserved in the accompaniment. Not only did this procedure help to avoid opacity of texture, it actually gave more power to melodic line.



Example 50: Darius Milhaud, *Saudades do Brazil*, “Ipanema” (piano) mm. 1-8.

Nerveux  $\text{♩} = 104$

 Musical notation for Example 51, showing a wind ensemble score for the opening passage of Ipanema. The score is for four parts: Trumpet 1, Trumpet 2-3, Trombone 1, and Trombone 2-3. The time signature is 2/4, and the key signature is two flats. The tempo is marked "Nerveux" with a quarter note equal to 104 beats per minute. The notation includes various dynamics such as *f*, *a2*, and *f*. The Trumpet parts play a melodic line, while the Trombone parts play a rhythmic accompaniment.

Example 51: Darius Milhaud, *Saudades do Brazil*, “Ipanema” (wind ensemble) mm. 1-8.

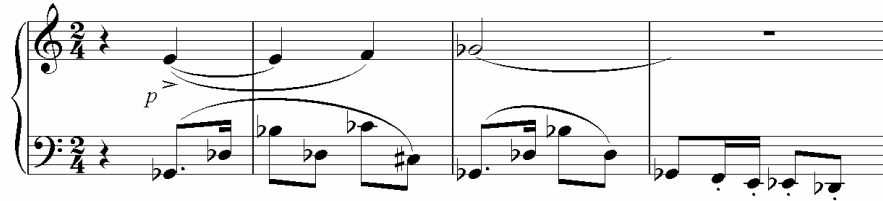
Another consideration was texture paired with polytonality. In order to preserve the bitonal effects of the work, special care was taken to keep distinct key centers apart by at least an octave. It is the author’s opinion that when two opposing tonalities are scored within the same octave, the bitonal effects are compromised. Every effort was made to transcribe the original in the same sounding octave. But in order keep the tonalities far enough apart to be heard distinctly, octave displacement was sometimes necessary. Example 37 illustrates how the ostinato was scored an octave higher than in the original to preserve the bitonal effect and also to avoid opacity of texture.



Example 52: Darius Milhaud, *Saudades do Brazil*, “Laranjeiras” (piano) mm. 25-28.

Example 53: Darius Milhaud, *Saudades do Brazil*, “Laranjeiras”  
(wind ensemble) mm. 25-28.

Another consideration was the element of harmony. In many sections of the original Milhaud composed little more than a single, unharmonized melody accompanied by an ostinato bass line. On the piano this compositional technique is not only acceptable, it is often musically poignant. Many of these transparencies were preserved in the adaptation, especially in the opening passages of the *tangos*. But in some instances these transparent passages were harmonized to increase sonority. Example 39 is a passage from the piano version of *Ipanema*. Example 40 is the harmonized version of the same passage.



Example 54: Darius Milhaud, *Saudades do Brazil*, “*Ipanema*” (piano) mm. 43-46.

Example 55: Darius Milhaud, *Saudades do Brazil*, “*Ipanema*”  
(wind ensemble) mm. 43-46.

Another consideration was the element of rhythm. While most rhythmic patterns were retained literally from the original, two minor alterations were utilized. The first is found in *Ipanema* (mm. 9-19, 75-80), where the tie between alternating measures was removed to promote rhythmic precision. This change did not affect the rhythmic or the stylistic effect of the movement.





Example 56: Darius Milhaud, *Saudades do Brazil*, “Ipanema” (piano version)



Example 57: Darius Milhaud, *Saudades do Brazil*, “Ipanema” (wind ensemble version)

The second example is found in the middle section of *Paysandu* (mm. 21-22, 25-26), where the counter melodic rhythm was re-written to avoid choppiness of style.



Example 58: Darius Milhaud, *Saudades do Brazil*, “Paysandu” (piano version)



Example 59: Darius Milhaud, *Saudades do Brazil*, “Paysandu” (wind ensemble version)

Finally, a discussion of scoring choices for the adaptation is in order. Decisions as to which instruments were assigned melodic parts were based on a basic principle: lyrical passages were generally reserved for woodwind instruments, horn, and sometimes euphonium, while the more aggressive passages were assigned to high brass or high woodwind and brass combinations. From this principle frequent liberties were taken, as can be seen throughout the score.

Most of the music in the original was transcribed in the same sounding octave. Because of this, certain passages were restricted to certain instruments. In example 45, the flute was used because it is the only wind instrument capable of playing in the range of the melody (C-sharp 3 to A 5).



Example 60: Darius Milhaud, *Saudades do Brazil*, “Corcovado” (flute) mm. 1-8.

Writing percussion parts that were both idiomatic and effective was perhaps the most challenging part of the adaptation. The intent was to make extensive use of Latin-percussion instruments, mallet percussion, and the traditional percussion battery. This goal was reevaluated due to the number of percussionists available for the premiere performance (six) and the inherent nature of the slow movements. The author realized during the adaptation process that “less is more” in terms of the amount of percussion writing, particularly in the *tangos*. Every attempt was made to employ Latin percussion instruments in the *tangos* that were obliging to musical effect, while at the same time not affect balances between melodic lines and ostinati. Mallet percussion played a significant role in the adaptation, namely to recreate the pianistic effects of the original. Conversely, the *maxixes* lent themselves to extensive use of Latin percussion because of the aggressiveness of tempo and liveliness of style.

## Title Page of the Adaptation

Darius Milhaud  
(1892-1974)  
*Saudades do Brazil*  
Dance Suite for Piano

Wind Ensemble Adaptation  
by  
Monty R. Musgrave

### Instrumentation

Piccolo	Percussion 1
Flutes 1-2	Snare drum
Oboes 1-2	Bass drum
English Horn	Cymbals
Clarinet in Eb	Timbales
Clarinets 1-2-3 in Bb	Wood blocks
Bass Clarinet in Bb	Tam-tam
Contra Alto Clarinet in Eb	
Bassoons 1-2	Percussion 2
Contrabassoon	Triangle
Alto Saxophones 1-2	Maracas
Tenor Saxophone	Cabasa
Baritone Saxophone	Guiro
Horns 1-2-3-4	Tambourine
Trumpets 1-2-3	
Trombones 1-2-3	Percussion 3
Euphonium	Bells
Tuba	Chimes
String Bass	Xylophone
Timpani	Marimba
Celesta	Vibraphone

### Contents

- I *Copacabana*
- II *Ipanema*
- III *Corcovado*
- IV *Gavea*
- V *Tijuca*
- VI *Laranjeiras*
- VII *Paysandu*

## Program Notes

At the onset of World War I, French composer Darius Milhaud (1892-1974) attempted to enlist in the French army, but was denied due to health reasons. He was instead invited by his close friend Paul Claudel to accompany him to Rio de Janeiro as part of the French legation to Brazil. Milhaud lived in Brazil for two years, and while there he was introduced to Brazilian popular music, which would significantly impact his compositional style for years after he returned to France.

Among the many musical styles he encountered were the popular dances of Rio, including the *tangos* and *maxixes* found in the piano pieces of Ernesto Nazareth (1863-1934). Nazareth is credited for blending European dance forms with Afro-Brazilian rhythms and dances, creating a uniquely Brazilian popular genre. Milhaud was fascinated by Nazareth's works, and spent considerable time mastering the intricate dance rhythms. According to Milhaud, Nazareth's works "helped me better understand the Brazilian soul."

Two years later Milhaud composed *Saudades do Brazil* (Longings for Brazil), a set of twelve dances for piano. Each movement is named after a district of Rio de Janeiro, and dedicated to various friends and associates. *Saudades do Brazil* not only captures the spirit of Nazareth's works, but in tandem with Milhaud's polytonal technique, creates a musical effect described by Leonard Bernstein as "magical." Seven movements of this suite, *Copacabana*, *Ipanema*, *Corcovado*, *Gavea*, *Tijuca*, *Laranjeiras*, and *Paysandu*, have been adapted for the wind ensemble in an attempt to bring to the wind repertoire a work of stylistic, tonal and historical uniqueness.

## Interpretive Suggestions

There are essentially three different types of dances in this set: the *maxixe* (*Ipanema* and *Gavea*), the *tango* (*Copacabana*, *Corcovado*, *Tijuca* and *Paysandu*), and the *frevo* (*Laranjeiras*). Each dance requires a different stylistic approach. The *maxixe* (pronounced *ma-sheesh*) follows the European model of the *polka*, possessing a strong primary beat emphasis. The *tango*, conversely, conforms more closely to the Argentinean *tango* model, possessing a rhythmic “sway” which draws the emphasis to beat two.\* The *frevo* (pronounced *fray-vo*) possesses the same rhythmic emphasis as the *maxixe*, but is much lighter in character.

Elements of tempo, dynamics and articulation are critical in achieving proper stylistic effect. Metronome markings are merely suggestions, and the conductor is free to experiment with tempos that he/she feels best captures the spirit of each dance. Dynamic markings should be closely adhered to, not only for balance’s sake, but also to bring out the many textural and timbral subtleties found throughout the suite. Articulations should be crisp and detached in the *maxixes* and the *frevo*, while a *legato* approach should be taken with the *tangos*.

The element that allows the greatest opportunities for expression is the *rubato* feel found in the *tangos*. This is the element that “romanticizes” these dances in the spirit of Chopin. The conductor is encouraged to consult recordings of Chopin’s *polonaises* as well as the *tangos* of Ernesto Nazareth to better understand the nuance of tempo and tempo fluctuations. At the same time, the conductor is reminded that *rubato* performed by a large wind ensemble is considerably more challenging in terms of precision than on piano by one person. The conductor’s approach to *rubato* should be tasteful and unpretentious, absent of any hint of contrivance.

\* - To better achieve the *rubato* style and rhythmic “sway” of the *tangos*, the conductor may consider editing the Latin percussion parts, perhaps deleting them altogether.

# Conductor's Score

## Saudades do Brazil

### I - Copacabana

Dance Suite for Piano by Darius Milhaud  
Wind Ensemble Adaptation by Monty R. Masgrave

**Moderé ♩=72**

Piccolo

Flute 1-2

Oboe 1-2 *Solo*  
*p*

English Horn

Clarinet in Bb

Clarinet 1 *Solo*  
*p*

Clarinet 2-3

Bass Clarinet

Contra Alto Clarinet in Bb

Bassoon 1-2 *fem*  
*p*

Contrabassoon *p*

Alto Sax 1-2

Tenor Saxophone

Baritone Saxophone

**Moderé ♩=72**

Horn 1-2

Horn 3-4

Trumpet 1

Trumpet 2-3

Trombone 1

Trombone 2-3

Euphonium

Tuba

String Bass *arco*  
*p*

**Moderé ♩=72**

Maracas *p*

Marimba *p*

13 21

Picc. *p*

FL 1-2 *p*

OB 1-2 *p*

EH

Es CL *p*

CL 1 *mp*

CL 2-3

B. CL

C. A. CL

BN 1-2

Cbsn.

AS 1-2 *p*

TS *p*

BS

HN 1-2 *Solo mp*

HN 3-4

TP 1

TP 2-3

TB 1 *p*

TB 2-3 *p*

EU

TB *1 only p*

SB

Tim WB *p*

Cym SD BD Tri *pp sus cym (w/ stick on dome)*

Mar *p*

Bells *p*

Mba

Cel *mp*

Picc.  
 FL 1-2  
 OB 1-2  
 EH  
 E♭ CL  
 CL 1  
 CL 2-3  
 B. CL  
 C. A. CL  
 BN 1-2  
 Cbsn.  
 AS 1-2  
 TS  
 BS  
 HN 1-2  
 HN 3-4  
 TP 1  
 TP 2-3  
 TB 1  
 TB 2-3  
 EU  
 TB  
 SB  
 TM  
 Cym  
 SD  
 BD  
 Tri  
 Bells  
 Cel

a2  
 p  
 a2  
 p  
 a2  
 p  
 Sus cym (yarn mallets)  
 p cresc



**Piu mosso** 38

Picc.  
 FL 1-2  
 OB 1-2  
 EH  
 B♭ CL  
 CL 1  
 CL 2-3  
 B. CL  
 C. A. CL  
 BN 1-2  
 Cbn.  
 AS 1-2  
 TS  
 BS  
 HN 1-2  
 HN 3-4  
 TP 1  
 TP 2-3  
 TB 1  
 TB 2-3  
 EU  
 TB  
 SB  
 TM  
 Cym  
 SD  
 Bells  
 Xylo  
 Vib  
 Mba  
 Cel

*Piu mosso*  
*mf*  
*f*  
*mp*  
*a2*  
*Crash*  
*mf*

Picc.  
 FL 1-2  
 OB 1-2  
 EH  
 Eb CL  
 CL 1  
 CL 2-3  
 B. CL  
 C. A. Cl  
 BN 1-2  
 Cbsn.  
 AS 1-2  
 TS  
 BS  
 HN 1-2  
 HN 3-4  
 TP 1  
 TP 2-3  
 TB 1  
 TB 2-3  
 EU  
 TB  
 SB  
 TM  
 Cym  
 SD  
 Mar  
 Xylo  
 Vib  
 Mba  
 Cel

rit.  
 53 A tempo  
 Solo  
 mf  
 a2  
 mf  
 A tempo  
 53  
 ff  
 p  
 rit.  
 53 A tempo  
 mf cresc  
 mf  
 p

89

74

Picc. *p*

FL 1-2 *p*

OB 1-2 *p*

EH *Solo mp*

B♭ CL *p*

CL 1

CL 2-3

B. CL

C. A. Cl. *pp*

BN 1-2 *pp*

Cbsn. *1*

AS 1-2 *pp*

TS *pp*

BS *pp*

HN 1-2

HN 3-4

TP 1 *Cup Mute*

TP 2-3 *Cup Mute*

TB 1 *Cup Mute*

TB 2-3 *Cup Mute 2* *p*

EU

TB

SB

74

Tim WB

Cym SD *aus cym (w/ stick on down)*

BD *p*

Tri

Mar

Gui *p*

Bells *p*

Mba

Cel *mp*

Perc.  
 FL 1-2  
 OB 1-2  
 EH  
 Eb CL  
 CL 1  
 CL 2-3  
 B. CL.  
 C. A. CL.  
 BN 1-2  
 Cbsn.  
 AS 1-2  
 TS  
 BS  
 HN 1-2  
 HN 3-4  
 TP 1  
 TP 2-3  
 TB 1  
 TB 2-3  
 EU  
 TB  
 SB  
 Cym.  
 SD  
 BD  
 Tri  
 Gui  
 Bells  
 Cel.

91

# II - Ipanema

**Nerveux ♩=104**

Picc. -

FL 1-2 -

OB 1-2 -

EH -

Ek CL -

CL 1 -

CL 2-3 -

B. CL -

C. A. Cl -

BN 1-2 *mf*

Cbn. -

AS 1-2 *mf*

TS *mf*

BS *mf*

**Nerveux ♩=104**

HN 1-2 *sfz*

HN 3-4 *sfz*

TP 1 *fz*

TP 2-3 *fz*

TB 1 *fz*

TB 2-3 *fz*

EU -

TB *mf*

SB *mf*

**Nerveux ♩=104**

Tim *mf*

WB *mf*

Cym *mf*

SD *mf*

BD *mf*

Cab *mf*

Xylo (medium mallets) *mf*

Vib (med hard mallets) *mf*

Mba *mf*

93

Picc. 34  
 FL 1-2 Solo  
 OB 1-2  
 EH  
 B♭ CL  
 CL 1  
 CL 2-3  
 B. CL  
 C. A. Cl.  
 BN 1-2  
 Cbsn.  
 AS 1-2  
 TS  
 BS  
 HN 1-2 34  
 HN 3-4  
 TP 1  
 TP 2-3  
 TB 1  
 TB 2-3  
 EU  
 TB  
 SB  
 Tim  
 WB 34  
 Cym  
 SD sus cym (w/stick on dome)  
 BD  
 Mar  
 Cab  
 Bells  
 Mba



95

Picc. *mp* *f* *mf* *mp* 62  
 FL 1-2 *mp* *f* *mf* *mp* *az*  
 OB 1-2 *p* *cresc* *mf* *mp*  
 EH *mp* *f* *p* *cresc* *mp*  
 Eb CL *mp* *f* *p* *cresc* *mp*  
 CL 1 *mp* *f* *mf* *mp*  
 CL 2-3 *mp* *f* *mf* *mp* *az*  
 B. CL *p* *mp*  
 C. A. CL *mp* *mp*  
 BN 1-2 *mp* *f* *p* *mp*  
 Cbsn. *mp* *mp*  
 AS 1-2 *mp* *f* *mp*  
 TS *mp* *f* *p* *mp*  
 BS *mp* *f* *p* *mp* 62  
 HN 1-2 *mp* *f* *p* *mp*  
 HN 3-4 *mp* *f* *p* *mp*  
 TP 1 *p* *mf* *mp* *az*  
 TP 2-3 *p* *mp* *mp*  
 TB 1 *p* *p* *mp*  
 TB 2-3 *p* *p* *mp*  
 EU *f* *mp* *mp*  
 TB *s.b.* *p* *mp*  
 SB *pizz* *mp* *f* *arco* *mp* *mp* 62  
 Tim WB *p* *p* *mp* 62  
 Cym SD BD Mar *sus cym (w/stick)* *f* *pp* *mp* *mp*  
 Cab *p* *mf* *mp*  
 Xylo Vib *mp* *f*  
 Mba *mp*

Picc.  
 FL 1-2  
 OB 1-2  
 EH  
 Eb CL  
 CL 1  
 CL 2-3  
 B. CL  
 C. A. CL  
 BN 1-2  
 Cbsn.  
 AS 1-2  
 TS  
 BS  
 HN 1-2  
 HN 3-4  
 TP 1  
 TP 2-3  
 TB 1  
 TB 2-3  
 EU  
 TB  
 SO  
 Tim  
 WB  
 Cym  
 SD  
 BD  
 Mar  
 Cab  
 Mba

98

# III - Corcovado

Tranquille  $\text{♩} = 76$

Picc. Solo

FL 1-2 *mp*

OB 1-2

EH

B♭ CL

CL 1 *dis* *mp*

CL 2-3

B. CL

C. A. Cl.

BN 1-2 *ten* *mp* *sb*

Cbsn. *p*

AS 1-2 *pp*

TS *pp*

BS *pp*

HN 1-2 *poco rit.* *A tempo*

HN 3-4

TP 1

TP 2-3

TB 1

TB 2-3

EU *p*

TB

SB *pizz* *p*

Mba *p* *poco rit.* *A tempo*

rit. **19** A tempo

Picc.

FL 1-2

OB 1-2

EH

EB CL

CL 1 Solo *mp* *a2*

CL 2-3 *mp*

B. CL

C. A. CL

BN 1-2

Cbsn.

AS 1-2

TS

BS

HN 1-2 rit. **19** A tempo

HN 3-4

TP 1 St. Mute *p* *mp* Open

TP 2-3 St. Mute *p* *mp* Open

TB 1 *p*

TB 2-3 *p*

EU *p* *mp* *p*

TB *p*

SB

Cym sys cym (timp mallets) *p* *mp* **19** A tempo

SD

BD

Mar *mp*

Cab *mp*

Mba

This page of a musical score is for a symphony orchestra. It features the following instruments and parts:

- Picc.** (Piccolo)
- FL 1-2** (Flutes 1 and 2)
- OB 1-2** (Oboes 1 and 2)
- EH** (English Horn)
- Br. CL** (Bass Clarinet)
- CL 1** (Clarinet 1)
- CL 2-3** (Clarinet 2 and 3)
- B. CL** (Bass Clarinet)
- C. A. CL** (Cello and Double Bass)
- BN 1-2** (Bassoon 1 and 2)
- Cbsn.** (Cello and Double Bass)
- AS 1-2** (Assault 1 and 2)
- TS** (Trumpet)
- BS** (Bassoon)
- HN 1-2** (Horn 1 and 2)
- HN 3-4** (Horn 3 and 4)
- TP 1** (Trumpet 1)
- TP 2-3** (Trumpet 2 and 3)
- TB 1** (Trombone 1)
- TB 2-3** (Trombone 2 and 3)
- EU** (Euphonium)
- TB** (Trombone)
- SB** (Saxophone)
- Mar** (Maracas)
- Cab** (Cajon)

The score includes musical notation, dynamics (e.g., *mp*, *mf*, *p*), and a *rit.* (ritardando) marking. The page is numbered 100.





Picc. *rit.* **51** Tempo primo ♩=76

FL 1-2 *ff* *mp*

OB 1-2 *ff*

EH *f*

B♭ CL *ff* *mp*

CL 1 *ff*

CL 2-3 *ff*

B. CL

C. A. CL

BN 1-2 *f* *Solo* *mp*

Cbsn. *f*

AS 1-2 *f*

TS *f*

BS *f* *rit.* **51** Tempo primo ♩=76

HN 1-2 *f*

HN 3-4 *f*

TP 1 *ff* *2*

TP 2-3 *ff*

TB 1 *f*

TB 2-3 *f*

EU *f* *p* *1*

TB *f* *p*

SB *f*

TM *rit.* **51** Tempo primo ♩=76

Cym *mf* *f*

SD

BD

Tri

Mar *f* *p*

Cab



105

IV - Gavea

Vivement ♩=104

Picc.  
 FL 1-2  
 OB 1-2  
 EH  
 B♭ CL  
 CL 1  
 CL 2-3  
 B. CL  
 C. A. CL  
 BN 1-2  
 Cbsn.  
 AS 1-2  
 TS  
 BS  
 HN 1-2  
 HN 3-4  
 TP 1  
 TP 2-3  
 TB 1  
 TB 2-3  
 EU  
 TB  
 SB  
 TM  
 Cym  
 SD  
 BD  
 Cab  
 Tam  
 Xylo  
 Vib

Vivement ♩=104

Vivement ♩=104

17

Picc. *f*

FL 1-2 *f*

OB 1-2 *f*

BH *f*

Br CL *f*

CL 1 *f*

CL 2-3 *f*

B. CL *mf*

C. A. CL *mf*

BN 1-2 *mf*

Cbsn. *mf*

AS 1-2 *f*

TS *mf*

BS *mf*

HN 1-2 *f* *a2* *mf*

HN 3-4 *f* *a2* *mf*

TP 1 *f*

TP 2-3 *f*

TB 1 *f*

TB 2-3 *f*

EU *f* *mf*

TB *f* *mf*

SB *f* *mf*

TM *mf*

Tim WB *mf*

Cym SD BD *f*

Cab *mf*

Tam *mf*





Picc.  
 FL 1-2  
 OB 1-2  
 EH  
 E♭ CL  
 CL 1  
 CL 2-3  
 B. CL  
 C. A. CL  
 BN 1-2  
 Cbsn.  
 AS 1-2  
 TS  
 BS  
 HN 1-2  
 HN 3-4  
 TP 1  
 TP 2-3  
 TB 1  
 TB 2-3  
 EU  
 TB  
 SB  
 TM  
 Cym  
 SD  
 BD  
 Mar  
 Mba

Solo  
 mp  
 mp  
 mp  
 mp  
 mp  
 mp  
 p  
 p  
 p  
 p  
 pp  
 p





V - Tijuca

Triste  $\text{♩} = 60$  9

Picc.

FL 1-2

OB 1-2

EH

B♭-CL

CL 1

CL 2-3

B. CL

C. A. CL

BN 1-2

Cbsn.

AS 1-2

TS

BS

HN 1-2

HN 3-4

TP 1

TP 2-3

TB 1

TB 2-3

EU

TB

SB

Cab

Xylo Vib

113



115

116

# VI - Laranjeiras

Alerte  $\text{♩} = 128$

9

Picc.  $\text{mp marc}$

FL 1-2  $\text{mp marc}$

OB 1-2  $\text{mp marc}$

EH  $\text{p}$   $\text{mp}$

CL 1  $\text{mp marc}$   $\text{mp}$   $\text{a2}$

CL 2-3  $\text{mp marc}$   $\text{mp}$

B. CL  $\text{mp marc}$

C. A. Cl  $\text{mp}$

BN 1-2  $\text{mp marc}$   $\text{mp}$

Cbsn.  $\text{mp}$

AS 1-2  $\text{p}$   $\text{mp}$

Alerte  $\text{♩} = 128$

9

HN 1-2  $\text{mp marc}$

HN 3-4  $\text{mp marc}$

TP 1  $\text{mp marc}$   $\text{St Mute}$

TP 2-3  $\text{mp marc}$   $\text{St Mute}$

TB 1  $\text{mp marc}$   $\text{St Mute}$

TB 2-3  $\text{mp marc}$   $\text{St Mute}$

EU  $\text{mp marc}$

TB  $\text{pizz}$   $\text{mp marc}$

Alerte  $\text{♩} = 128$

9

Tim WB  $\text{mp}$

Cym SD BD  $\text{mp}$   $\text{(snare off)}$

Tam  $\text{mp}$

Xylo Vib  $\text{mp}$

Mba  $\text{mp}$

118



119

Picc. *mp*  
 FL 1-2 *mp*  
 OB 1-2 *mp* *a2*  
 EH *mp*  
 Eb CL *mp*  
 CL 1 *mp*  
 CL 2-3 *mp*  
 B. CL *mp*  
 C. A. CL *mp*  
 BN 1-2 *mp*  
 Cbsn. *mp*  
 AS 1-2 *mp*  
 TS *mp*  
 BS *mp*  
 HN 1-2 *mp* *Muted*  
 HN 3-4 *mp* *Muted*  
 TP 1  
 TP 2-3  
 TB 1  
 TB 2-3  
 EU  
 TB  
 SB *mp*  
 Tim  
 WB  
 Cym *mp* *(snare off)*  
 SD  
 BD  
 Tam  
 Xylo  
 Vib  
 Mba

57

Picc. *pp*

FL 1-2 *pp*

OB 1-2 *a2 p pp*

EH *mp*

Es CL *p pp*

CL 1 *p pp*

CL 2-3 *p pp*

B. CL *p pp*

C. A. Cl. *pp*

BN 1-2 *p pp*

Cbsn. *p pp*

AS 1-2 *p pp 1*

TS *p pp*

BS *pp*

HN 1-2 57 open

HN 3-4 open

TP 1 *p St Mtua open*

TB 1 *p*

TB 2-3 *p*

TB *p*

SB *p pp*

Tim WB 57 *p pp*

Cym SD BD

Tri *p pp*

Tam *p pp*

Xylo Vib *p pp*

Mba *mp pp*

Expressif ♩=66-72 VII - Paysandu

FL 1-2

OB 1-2 *a2* *mp*

EH *p*

E♭ CL *mp*

CL 1 *mp*

CL 2-3 *a2* *p*

B. CL *p*

C. A. CL *p*

BN 1-2 *p*

Cbsn. *p*

AS 1-2 *a2* *p*

TS *p*

BS *p*

HN 1-2 *p*

HN 3-4

TP 1

TP 2-3

TB 1

TB 2-3

EU

TB

SB *arco* *p*

TM *Expressif ♩=66-72*

Cym  
SD  
BD

Xylo Vib *Vibes (motor off)* *mp* *fio* *fio* *sm*

Cel

rit. **19 A tempo**

FL 1-2 *pp*

OB 1-2 *pp*

EH *pp*

B. CL *pp*

CL 1 *pp*

CL 2-3 *pp*

B. CL *pp*

C. A. CL *pp*

BN 1-2 *pp*

Cbsn. *pp*

AS 1-2 *pp*

TS *pp*

BS *pp*

HN 1-2 rit. **19 A tempo** *mp*

HN 3-4 *mp*

TP 1 *mp* Solo

TP 2-3 *mp* 2

TB 1 *p* a2

TB 2-3 *mp* 2

EU *mp* *p*

TB *mp* 1 only *p*

SB *mp*

TM rit. **19 A tempo** *p*

Cym *pp* sus cym

SD *pp* tam-tam

brushes *mp*

Xylo *p*

Vib *p*

Cel *p*

rit. 33 A tempo

FL 1-2

OB 1-2

EH

mp

Solo

B♭ CL

CL 1

CL 2-3

B. CL

mp

C. A. Cl

BN 1-2

p

Cbsn.

AS 1-2

TS

p

BS

HN 1-2

rit. Solo 33 A tempo

mf

HN 3-4

TP 1

pp

TP 2-3

a2

pp

TB 1

pp

TB 2-3

pp

EU

pp

TB

pp

SB

p

Cym

rit. 33 A tempo

SD

BD

Xylo

vibes

Vib

p

mf

mf

125

## CHAPTER 6

### A CONDUCTOR'S INTERPRETIVE GUIDE TO THE ADAPTATION

#### Interpretive Overview

The art of musical interpretation is developed through a variety of means, including score study, listening to representative recordings or live performances, the reading of related music literature, as well as a musician's performance experiences and musical intuition. With large ensembles these responsibilities are magnified upon the conductor, for he/she must possess these skills and be able to impart them to their ensemble through both verbal and non-verbal means.

Formulating an interpretation entails the understanding of the component musical elements and their role in an interpretation. These elements exist on two levels. In the first level elements are technical, such as quality of sound, tempo, articulation, technique and rhythm. In the second level elements are artistic, such as dynamics, style, nuance, phrasing and expression. It is these seemingly intangible artistic elements which not only define the Romantic qualities of music, but are also pivotal in the interpretation of this work.

When formulating an interpretation, the conductor should always consult sources other than the conductor's score. Texts which supply information concerning the historical, geographical and social aspects of Brazilian dance music are highly recommended (see bibliography). Percussion texts, in particular, offer useful information regarding Latin-American rhythms, their respective performance practices, and their relationship to style. It is useful to have a working knowledge of Brazilian (and Argentinean) dance styles of the late 1800's and early 1900's, which is at the heart of this work. In the case of *Saudades do Brazil* it is necessary to understand the stylistic differences between the *tango* and the *maxixe* in terms of rhythmic emphasis and tempo. It is also important to have knowledge of European dance styles,



particularly the polka, to understand not only formal and structural relationships, but also to understand the spirit inherent in both European and Latin American dance styles.

### Technical Elements

The quality of sound the ensemble produces is always a primary concern for the conductor. This element is expanded in *Saudades do Brazil* because each movement possesses its own unique quality, dictated by orchestration as well as mood, tempo, rhythm, dynamics and articulation. In other words, sameness of sound quality from movement to movement should be avoided. *Paysandu*, for instance, suggests a sound which is dark and subdued; *Laranjeiras* suggests an aggressive. *Gavea* and *Ipanema* possess brilliant and vibrant qualities, while *Tijuca*, *Copacabana* and *Corcovado* suggest a warmer character.

Tempo is a critical element in the interpretation of this work. In addition to suggested metronome markings which help delineate the differences between the *tango* and the *maxixe*, each movement of *Saudades do Brazil* provides mood indications at the beginning of each dance. *Calme* (calm) indicates the mood of *Copacabana*, *triste* (sad) of *Tijuca*, *nerveux* (nervous) of *Ipanema*, and so forth. The author's justification for tempos different from the original was expressed in the Table 2 (page 73). These metronomic indications are by no means conclusive, and the conductor is free to experiment with tempos (within reason) to help form his/her own interpretation.

In terms of articulation, Milhaud's score generally fails to offer significant interpretive data. The similarities of articulations between the *tangos* and *maxixes* might lead one to believe that they are to be interpreted in the same manner if it were not for the mood and tempo indications. Every effort was made to provide articulations in the wind and percussion parts which are in accordance with the styles of the different Brazilian dances. Two suggestions are

offered regarding articulations as they relate to style in *Saudades do Brazil*. The first is that in *tangos* notes should be given their full length to promote *legato* style. Failure to do so invites rushing of rhythms and choppiness of style. The second is that in *maxixes* notes of less than a quarter in length should be played in a detached manner. Failure to do so may compromise rhythmic clarity and affect tempo.

The concept of rhythmic emphasis weighs important in the stylistic interpretation of this work. *Saudades do Brazil* offers two distinct examples; the primary beat emphasis found in the *maxixes* and the *frevo* (*Laranjeiras*), and the secondary beat emphasis found in the *tangos*. There are few indications in the music, however, which instruct the performer to do as such other than an occasional accent or a *legato* marking.

Secondary beat emphasis is the factor that gives *tangos* their “sway” or “swing”.<sup>273</sup> The concept of “swing” is evident in many popular musical idioms, particularly those with African-syncopated influence. A “swing” based approach to the interpretation of rhythm and emphasis in *Saudades do Brazil* could potentially be the conductor’s most valuable interpretive tool.

Teaching “swing” style to “classical” musicians with limited experiences in this genre can pose unique challenges. The feeling of “beat one leading to beat two” often contradicts performance practices synonymous with Western art music tradition, and often does not come naturally to many trained in that idiom. One useful way to gain understanding is by listening to representative examples of *tangos*. A more direct approach involves the use of markings in the music aimed at achieving emphasis. For example, *tango* ostinato patterns can reflect stylistic emphasis by adding *tenuto* marks on the downbeats of count two; *maxixe* ostinatos can reflect emphasis simply by placing an accent on the downbeat on count one.

---

<sup>273</sup> Liduino Pitombera, conversation with the author, 12 January, 2005.

## Artistic Elements

Quite often technical elements may suffice for a basic interpretation. But in the case of *Saudades do Brazil* a deeper examination of artistic elements assists in capturing the essence of these dances. Perhaps the most valuable outside sources in understanding these elements are aural, such as sound recordings and live performances, which are essential in understanding concepts of nuances of tempo, expressive elements, and other intangibles of performance practice. Aural sources help to define the spirit of the dances in *Saudades do Brazil*. The conductor should consult a variety of recordings, including those of Nazareth and other composers of the genre, as well as those of Milhaud's Brazilian-era works, the dance music of Chopin, and the piano works of Louis Moreau Gottschalk. Representative recordings of these composers will reveal a multitude of stylizations not found on the printed page.

By listening to recordings of Chopin one can better appreciate the romanticized *rubato* influence upon Nazareth's *tangos*. Listening to the music of Gottschalk gives greater insight into the rhythmic vivacity and brilliance of Nazareth's *maxixes*. By listening to recordings of the music of Ernesto Nazareth, one can better understand Milhaud's description of his music when he stated "His elusive, mournful, liquid way of playing also gave me insight into the Brazilian soul." By listening to recordings of Milhaud's *Saudades do Brazil* (both the piano and orchestral versions) one can appreciate how effectively he captured the essence of Nazareth's dance music.

A final note concerning the use of recordings as an interpretative tool bears mention. While recordings have become one a valuable tool for the contemporary musician, they have the potential for stifling the musician's creativity when it becomes the sole point of reference. The final interpretive decision should result from informed musical guidance.

Dynamic contrast is an element worthy of attention, for the variety of markings enhance the sensuousness of the tender passages in the *tangos* as well as add brilliance and flair to the boisterous passages of the *maxixes*. Milhaud employed the gamut of dynamic indications in both the piano original as well as the orchestral transcription. Similarly, the same range was utilized in the Wind Ensemble adaptation (but adapted to conform to practical wind instrument limitations). The conductor should adhere faithfully to the written markings for optimal musical effect. The correlation between dynamics and vertical polytonality is an important ingredient in *Saudades do Brazil*. Care should be taken to balance the chords and the dynamics in each tonality so that the proper bitonal effect is achieved. These instances of vertical polytonality were identified in the analysis.

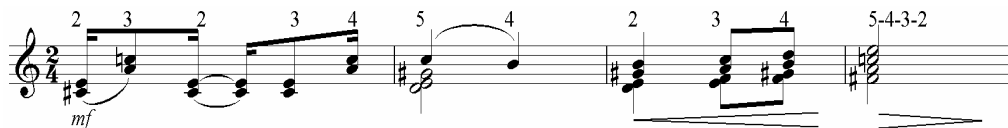
Subtleties or nuances of tempo, especially at phrase endings and cadence points, are key to a stylistic interpretation of the *tangos*, where a *rubato* approach is stylistically the norm. The conductor should be aware that *rubato* performed on piano is quite different from that performed by an ensemble of wind and percussion instruments, especially in terms of rhythmic precision. Great care must be taken to ensure that metronomic liberties are performed in a manner that does not sacrifice rhythmic precision or disrupt the flow of the musical line. At the same time, changes in tempo should not sound contrived or “over-rehearsed,” giving the impression of *rubato* for *rubato*’s sake. Therefore, *rubato* passages should be performed (and conducted) in a manner that ensures precision and engenders spontaneity. This may be accomplished in several ways; through successful eye contact between conductor and ensemble, and through effective rehearsals of the passages before, during, and after transitional materials.<sup>274</sup>

---

<sup>274</sup> This strategy is at the core of the concept of “rehearsal frames,” a rehearsal technique devised by Robert Duke. The reader is encouraged to consult his excellent book *Intelligent Music Teaching: Essays on the Core Principles of Effective Instruction* (Univ. of Texas Press, 2004) for greater insight.

Artistic interpretations, regardless of musical style, are ultimately defined by the expressive qualities of the melody. Expressive melodies have shape and direction which makes music “come to life” for both performer and listener. Playing with expression is one of the most personal things a musician does, and it is here where the musician’s performance should reflect a personalized shaping of the musical line that is neither mechanical or contrived. There are numerous texts designed to assist the musician in attaining expressive playing, a few of which are listed below. These methods, while designed specifically to create shape and direction in melodic lines, can be adapted to any musical line, melodic or accompanimental.

*Expression in Music* by H.A. Vandercook<sup>275</sup> offers valuable insights into musical expression through a system of numbers designed to denote intelligently placed accents or emphasis. In the example below from *Tijuca*, the numbers above the notes suggest a degree of intensity which each note might receive in relation to one another. The proper execution of these numbers helps to convey a natural rise and fall to the phrase and intensity to the musical line.



Example 61: Darius Milhaud, *Saudades do Brazil*, “Tijuca” mm.1-4.

*Note Grouping* by James Morgan Thurmond<sup>276</sup> possesses similar pedagogical intent, but employs a bracketing system based upon the *arsis-thesis* principle of voice leading. An important aspect of this principle is that the *arsis* is the more expressive of the two, reflecting musical

<sup>275</sup> H.A. Vandercook, *Expression in Music* (Chicago: Rubank, Inc., 1966).

<sup>276</sup> James Morgan Thurmond, *Note Grouping: A Method for Achieving Expression and Style in Musical Performance* (Camp Hill, PA: JMT Publications, 1982).

<sup>278</sup> Lisk, 29.

## Conducting Considerations

There are three important factors to consider when formulating a conducting plan in *Saudades do Brazil*. First, since all the movements of are composed in duple meter, technical issues relating to asymmetrical meter and extensive subdivisions of the beat are not of primary concern. Second, customary duple meter patterns appear to contradict the stylistic intent of “beat one leading to beat two” in the *tangos*. Third, the *maxixes* require little from the conductor in terms of technique other than starting, stopping, and establishing detached style. Because of these factors, the conductor should consider conducting alternatives that 1) promote the *rubato* character of the *tangos*, 2) establish and maintain the detached feel of the *maxixes*, and 3) promote the expressive rather than metronomic qualities of each dance.

In regards to the *tangos*, the first alternative entails the use of a “two” pattern where the rebound of beat one is much smaller than beat two. This pattern not only helps to lessen the emphasis on beat one, but it also provides the opportunity to “pull upward” with greater intensity on beat two, thus showing the lean toward the second count of each bar. The second alternative is a phrasal approach, achieved by conducting the *tango* movements in a “four” pattern. By conducting in this fashion, with beats one and three having smaller rebounds and two and four having larger “pulled” gestures, it lessens the emphasis on beat one and makes beat three a horizontal gesture, further lessening the “downward” emphasis. The *maxixes* lend themselves more favorably to traditional duple patterns. Because the tempos of these dances are relatively strict and detached in character, an expansion of variety in the conductor’s gestural vocabulary is encouraged. Once style and tempo are established, the conductor should focus on the direction of the musical line as well as non-melodic musical events as a means by which to evoke musical effect.

## CHAPTER 7 CONCLUSION

Three main goals guided the completion of this project. The first goal was to fill a void in the wind repertoire from the early decades of the twentieth century with an adaptation of *Saudades do Brazil*, a work of historic, nationalistic, and stylistic importance. The second goal was to examine the influence of Ernesto Nazareth's music on Milhaud and *Saudades do Brazil*. The third goal was to provide an effective interpretive guide to the work that included useful teaching and conducting strategies.

By examining Darius Milhaud and his compositional style it was hoped the reader would gain an appreciation for a composer of artistic depth. In examining Milhaud's experiences in Brazil, it was hoped that the reader would gain greater insight into the *belle époque* of Brazilian popular music. Through an analysis of *Saudades do Brazil* it was hoped that the reader would gain greater insight into the polytonal techniques of Darius Milhaud as well as the Afro-Brazilian rhythmic elements that profoundly impacted his style. By creating an adaptation of *Saudades do Brazil* it was hoped that the wind ensemble medium would be enriched by a work that reflects the overall spirit of the Brazilian popular culture. By providing a conductor's interpretive guide to the suite it was hoped that the reader would gain greater insights that would help create an authentic and effective performance.

An important goal of the project was to examine the influences of Ernesto Nazareth. Based upon the information gathered in this study, it appears that Nazareth's personalization of Brazilian dances was the most significant influence. This conclusion is based upon the descriptive comments Milhaud made in his writings about Nazareth's music. It was Nazareth that Milhaud singled out as the one composer who effectively captured the spirit of Brazil in his



music. It is the author's opinion that Milhaud's *Saudades do Brazil* contributed to raising the Brazilian popular dance form to a higher level of sophistication.

The successful adaptation of a work such as *Saudades do Brazil* opens numerous avenues for similar projects for wind ensemble as well as the chamber wind medium. One of these avenues is an exploration of additional Milhaud compositions including, but not limited to, his other Brazilian works. *Le Boeuf sur le Toit*, originally scored for ten winds, percussion and strings, is considered by many to be his most effective work of the genre as well as one of the finest in his *oeuvre*. A wind ensemble adaptation of *Le Boeuf sur le Toit* would be a valuable addition to the wind repertoire in artistic, stylistic, and chronological contexts. Many of Milhaud's "French" works in the tradition of *Suite Francaise* are likewise favorable for adaptation. *Suite Provençale*, one of his most popular works for orchestra, was actually arranged for band many years ago, but is no longer in print. A modern wind ensemble adaptation should be considered. The sheer size of Milhaud's *oeuvre*, paired with his exploration into a variety of mediums, offers a plethora of opportunities to further expose the creative skills of this composer to the wind genre.

Another avenue of exploration is the dance and folk music of other Brazilian composers of the late 1800's and early 1900's. Chiquita Gonzaga, one of Brazil's pioneers of Brazilian popular music wrote numerous pieces for a variety of mediums, and is a composer worthy of examination. Two of Brazil's most famous popular composers, Marcelo Tupinamba and Alberto Nepumoceno, are cited regularly by Brazilian music scholars as pivotal figures in the evolution of Brazilian music. Their valuable musical contributions deserve special consideration. Brazil's most honored composer, Heitor Villa-Lobos, and in particular his highly acclaimed *chorós*, would be suggested choices for addition to the wind ensemble medium.

Yet another avenue of exploration includes the works associated with “Les Six.” While the composers of “Les Six” created many important musical works in their careers, only Milhaud wrote for the wind band. Louis Durey composed no music for winds, Germaine Tailleferre composed only a *Pastorale* for flute and piano (although her *Overture* was transcribed for band by the late John Paynter),<sup>279</sup> and George Auric composed only a *Trio* for oboe, clarinet, and bassoon. Arthur Honegger composed several chamber pieces in addition to the oratorio *Le Roi David* for winds and voices. Francis Poulenc was the most significant contributor of the remaining five, composing at least eight pieces for smaller combinations of wind instruments. The works of these important composers represent an important era in music history and suggest opportunities for further study.

---

<sup>279</sup> Germaine Tailleferre, *Overture*, arranged by John Paynter (Miami: Warner Brothers Publications, 1995).

## BIBLIOGRAPHY

- Abravanel, Maurice. *Darius Milhaud*. Internet. Accessed 10 December, 2004, [http://www.maurice-abravanel.com/milhaud\\_works.html](http://www.maurice-abravanel.com/milhaud_works.html).
- Apel, Willi, ed. *The Harvard Dictionary of Music*, 2<sup>nd</sup> ed. Cambridge: Harvard University Press, 1972.
- Ball, Fred. *Milhaud's Development of Polytonal Technique as Evidenced by the Orestes Trilogy and Saudades do Brazil*. DMA Dissertation, Univ. of Texas, 1955.
- Battisti, Frank L. *The Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and its Conductor*. Galesville, MD: Meredith Music Publications, 2002.
- Béhague, Gerard. "Afro-Brazilian Traditions." *The Garland Encyclopedia of World Music*, v.2, ed. Bruno Nettl. New York: Garland Reference Library of the Humanities, 1969.
- \_\_\_\_\_. "Brazil." *Grove Music Online*, ed. L. Macy. Accessed 15 January, 2004. <http://libezp.lib.lsu.edu:2130>.
- \_\_\_\_\_. "Ernesto Nazareth." *Grove Music Online*, ed. L. Macy. Accessed 15 January, 2004. <http://libezp.lib.lsu.edu:2130>.
- \_\_\_\_\_. "Heitor Villa-Lobos." *Grove Music Online*, ed. L. Macy. Accessed 15 January, 2004. <http://libezp.lib.lsu.edu:2130>.
- \_\_\_\_\_. "Joaquim Antônio da Silva Callado." *Grove Music Online*, ed. L. Macy. Accessed 15 January, 2004. <http://libezp.lib.lsu.edu:2130>.
- \_\_\_\_\_. "Maxixe." *Grove Music Online*, ed. L. Macy. Accessed 16 March, 2004. <http://libezp.lib.lsu.edu:2130>.
- \_\_\_\_\_. *Music in Latin America: An Introduction*. Englewood Cliffs, NJ: Prentice-Hall, Inc., 1979.

Béhague, Gerard. "Tango." *Grove Music Online*, ed. L. Macy. Accessed 16 March, 2004.  
<http://libezp.lib.lsu.edu:2130>.

Bernstein, Leonard. *The Unanswered Question: Six Talks at Harvard*. Cambridge: Harvard Univ. Press, 1976. Videocassette. v. 6, "The Poetry of Earth."

Bratke, Marcelo. Email correspondence with the author. 7 February, 2005.

Breitrose, Henry. "Conversation with Milhaud." *Music Educator's Journal* 56 (March 1970), 55-56.

Calgary Philharmonic Orchestra, Hans Graf, Conductor. *Saramouche*. CBC Records SMCD 5217, 2002. Compact Disc.

Collaer, Paul. *A History of Modern Music*. Translation by Sally Abeles. New York: Grosset & Dunlap, 1961.

\_\_\_\_\_. *Darius Milhaud*. San Francisco: San Francisco Press, Inc, 1988.

Concert Arts Orchestra, et. al., Darius Milhaud, Conductor. *Darius Milhaud Plays and Conducts*. EMI Classics 7 54604 2, 1993. Compact Disc.

Copland, Aaron. *A Reader: Selected Writings 1923-1972*. New York: Routledge, 2004.

Corrêa do Lago, Manoel Aranha. "Brazilian Sources in Milhaud's *Le Boeuf sur le Toit*: A Discussion and Musical Analysis." *Latin American Music Review* 23-1 (Spring/Summer 2002), 1-59.

Crichton, Ronald. "Darius Milhaud." *The Musical Times* CXV/1578 (August 1974), 18-19.

Deri, Otto. *Exploring Twentieth-Century Music*. New York: Holt, Rinehart and Weston, 1968.

Drake, Jeremy. "Darius Milhaud." *Grove Music Online*, ed. L. Macy. Accessed 10 January, 2004. <http://libezp.lib.lsu.edu:2130>.

- Drake, Jeremy, ed. *The Operas of Darius Milhaud*. New York: Garland Press, 1989.
- Duke, Robert A. *Intelligent Music Teaching: Essays on the Core Principles of Effective Instruction*. Austin: University of Texas press, 2004.
- Ewen, David, ed. *The Book of Modern Composers*. New York: Alfred A. Knopf, 1950.
- Gojowy, Detlef. "Darius Milhaud and Ernesto Nazareth, or the Discovery of Brazilian Music." *Honegger, Milhaud: musique et esthetique; actes du Colloque international Arthur Honegger*, 1994. Translation by Angela Draghicescu.
- Gottschalk, Louis Moreau. *Piano Music of Louis Moreau Gottschalk: 26 Complete Pieces from Original Editions*. New York: Dover Publications, 1973.
- Griffiths, Paul. "Les Six." *Grove Music Online*, Ed. L. Macy. Accessed 10 January, 2004.  
<http://libezp.lib.lsu.edu:2130>.
- Harding, James. *The Ox on the Roof: Scenes from Musical Life in Paris in the Twenties*. London: Macdonald and Company, 1972.
- Howe, Warren. "The Percussionist's Guide to Darius Milhaud's *La Création du Monde*," *The Percussionist*, 17-1 (1979), 37-48.
- Kelly, Barbara L. *Tradition and Style in the Works of Darius Milhaud 1912-1939*. Burlington, VT: Ashgate Publishing, 2003.
- Kennan, Kent. *The technique of Orchestration*, 6<sup>th</sup> ed. Upper Saddle River, N.J.: Prentice-Hall, 2002.
- Krell, John. *Kincaidiana: A Flute Player's Notebook*. Culver City: Trio Associates. 1973.
- Laughton, John. "The Brazilian Milhaud." *Art: Revista da Escola de Musica e Artes Cenicadas da UFBA, Brazil*, Vol. IX (December 1983), 91-102.

- Lee, Patricia Taylor. *The Solo Piano Music of Darius Milhaud with Suggestions for its Instructional Use* (DMA Dissertation, Temple Univ., 1979).
- Lima, Arthur Moreira. *Brazilian Tangos and Waltzes of Ernesto Nazareth*. Pro-Arte Digital PAD 170, 1984. LP Record.
- Lisk, Edward S. *Intangibles of Musical Performance*. Ft. Lauderdale: Meredith Music Publications, 1996.
- Louvier, Alain. "Andre Gédalge," *Grove Music Online*, Ed. L. Macy. Accessed 10 January, 2004. <http://libezp.lib.lsu.edu:2130>.
- Mawer, Deborah. *Darius Milhaud: Modality and Structure in Music of the 1920's*. Brookfield, VT: Ashgate Publishing Company, 1997.
- Magaldi, Christina. "Chiquita Gonzaga." *Grove Music Online*, ed. L. Macy. Accessed 10 April, 2005. <http://libezp.lib.lsu.edu:2130>.
- Milhaud, Darius. "A Statement." *Darius Milhaud: Works in the Catalogues of European American Music Distributors Corp., Theodore Presser Company, G. Schirmer/Associated Music Publishers, and their Associates*. Brochure. Date unknown.
- \_\_\_\_\_. "Bresil." *La Revue musicale*, 2 (November 1920), 60-61. Translation by Angela Draghicescu.
- \_\_\_\_\_. *La Création du Monde*. Paris: Editions Max Eschig, 1929.
- \_\_\_\_\_. *Le Boeuf Sur Le Toit*. Paris: Editions Max Eschig, 1920.
- \_\_\_\_\_. *Le Retour de L'Enfante Prodigue*. London: Universal Edition, 1959.
- \_\_\_\_\_. *Les Choéphores*. Paris: Editions Max Eschig, 1919.
- \_\_\_\_\_. *L'Homme et son Désir*. Paris: Editions Max Eschig, 1918.

- Milhaud, Darius. *My Happy Life: An Autobiography*. Translation by Donald Evans, George Hall, and Christopher Palmer. London: Marion Boyars Publishers, 1987.
- \_\_\_\_\_. *Notes Without Music: An Autobiography*. Translation by Donald Evans. New York: Alfred A. Knopf, 1953.
- \_\_\_\_\_. *Saudades do Brasil, Dance Suite for Piano*. Paris: Editions Max Eschig, 1922.
- \_\_\_\_\_. *Saudades do Brasil, Suite de Danses for Orchestra*. New York: Associated Music Publishers, 1927.
- \_\_\_\_\_. *Suite Francaise*. New York: Associated Music Publishers, 1945.
- Morgan, Robert P. *Twentieth-Century Music: A History of Musical Style in Modern Europe and America*. New York: W.W. Norton & Company, 1991.
- Nazareth, Ernesto. *Para Piano, v.1*. Sao Paulo: Irmaos Vitale S/A Ind. e Com., 1940.
- Nazareth, Ernesto. *Para Piano, v. 2*. Sao Paulo: Irmaos Vitale S/A Ind. e Com., 1940.
- Nichols, Rogers. *Conversations with Madeline Milhaud*. London: Faber and Faber, 1996.
- Peres, Ricardo. *Ernesto Nazareth's Music: An Updated Approach*, Internet, accessed June 4, 2004. <http://www.rdpl.org/villa/peresliner.html>.
- Pitombera, Liduino. Conversation with the author. 12 January, 2005.
- Powers, Richard. "The Maxixe." *Stanford Univ. Dance Catalog*. Accessed 7 February, 2005. <http://dance.stanford.edu/syllabi/maxixe.htm>.
- Reed, H. Owen and Joel Leach. *Scoring for Percussion and the Instruments of the Percussion Section*. Englewood Cliffs, NJ: Prentice-Hall, 1969.

Reilly, Suzel Ana. "Brazil: Central and Southern Areas." *The Garland Encyclopedia of World Music*, v.2, ed. Bruno Nettl. New York: Garland Reference Library of the Humanities, 1969.

Rohter, Larry. "The Two Brazils Combine for a Night at Carnegie Hall," *The New York Times*, September 25, 2004, 11.

Siegmeister, Elie. "Conversations with Milhaud." *Musical America*, VLXXXII (October 1962), 7-8+.

Slonimsky, Nicolas, ed. *Baker's Biographical Dictionary of Musicians*, v. 4. New York: Schirmer, Inc., 2001. "Darius Milhaud" by Laura Kuhn, Dennis McIntire, and Nicolas Slonimsky.

Smith, Vernon L. "A Composer's Life: Darius Milhaud Talks to Opera News." *Opera News*, 30, (June 4, 1966), 9-11.

Stone, Stuart. "Darius Milhaud's *Suite Française*: Of Folk Songs and the Sorrows of War." *The Instrumentalist*, 53 (January 1999), 31-34+.

Sulsbrück, Birger. *Latin-American Percussion: Rhythms and Rhythm Instruments from Cuba and Brazil*. Translation by Ethan Weisgard. Copenhagen: Den Rytmske Aftenskoles Forlag/Edition Wilhelm Hansen, 1986.

Tharaud, Alexandre, Piano. *Milhaud: Piano Music*. NAXOS 8.553443, 1995. Compact Disc.

Thompson, Daniella. "The Boeuf Chronicles" from *Daniella Thompson on Brazil*. Internet. Accessed 10 January, 2003.  
[http://www.daniv.blogspot.com/archives/2002\\_06\\_01\\_daniv\\_archive.html](http://www.daniv.blogspot.com/archives/2002_06_01_daniv_archive.html).

Thurmond, James. *Note Grouping: A Method for Achieving Expression and Style in Musical Performance*. Camp Hill, PA: JMT Publications, 1982.

Vandercook, H.A. *Expression in Music*. Chicago: Rubank, Inc., 1966.



Vianna, Hernano. *The Mystery of Samba: Popular Music and National Identity in Brazil*. Translation by John Charles Chasteen. Chapel Hill: University of North Carolina Press, 1999.

White, Eric Walter. *Stravinsky: The Composer and His Works*, 2<sup>nd</sup> ed. Berkeley: University of California Press, 1979.

Whitwell, David. "Les Six – Their Music for Winds." *The Instrumentalist*, XXIII (October 1968), 54-56.

\_\_\_\_\_. "Three 20<sup>th</sup> Century Crises in Band Repertoire." *The Instrumentalist*, XIX (March 1965), 36-37+.

APPENDIX A  
AUDIO RECORDING OF THE WIND ENSEMBLE  
ADAPTATION OF *SAUDADES DO BRAZIL*

Recorded Tuesday, March 1, 2005 by the Louisiana State University Wind Ensemble  
Monty R. Musgrave, Conductor

I – *Copacabana*

II – *Ipanmema*

III – *Corcovado*

IV – *Gavea*

V – *Tijuca*

VI – *Laranjeiras*

VII - *Paysandu*

APPENDIX B  
COPYRIGHT PERMISSION STATEMENT

**From:** Brad.Keenan@bmg.com  
**To:** mmusgr1@lsu.edu  
**CC:**  
**Subject:** RE: Info  
**Date:** Tue, 3 Feb 2004 22:55:37 -0500

Monty:

If this is not for commercial sale and just for your personal use please proceed.

---

Brad Keenan | Director, Worldwide Licensing  
BMG  
1540 Broadway | 35th Floor | New York, NY 10036  
tel: +1 (212) 930-4349 | fax: +1 (212) 930-4962  
email: [brad.keenan@bmg.com](mailto:brad.keenan@bmg.com)

---

-----Original Message-----

From: Monty R Musgrave [mailto:[mmusgr1@lsu.edu](mailto:mmusgr1@lsu.edu)]  
Sent: Monday, January 26, 2004 12:08 PM  
To: [brad.keenan@bmg.com](mailto:brad.keenan@bmg.com)  
Subject: Info

Mr. Keenan,

My name is Monty Musgrave, and I am a doctoral student at Louisiana State University. I am requesting information on obtaining permission to create a transcription as part of my doctoral monograph project.

Specifically, I am requesting permission to create a wind ensemble transcription of the following work:

Saudades do Brazil - Darius Milhaud  
Editions Max Eschig, 1922.

I need to know who to contact to obtain permission.

Could you let me know as soon as possible. Thanks.

Monty Musgrave

## VITA

Monty R. Musgrave holds a Bachelor of Music Education degree from the University of Florida (1982) and a Master of Music degree in wind conducting from Florida State University (1994). Mr. Musgrave is currently pursuing the Doctor of Musical Arts Degree in wind conducting from Louisiana State University, with an anticipated graduation date of summer, 2005.

Mr. Musgrave's teaching experience spans nineteen years in the state of Florida. During this time he has been recognized as one the premier music educators in the band field. Mr. Musgrave's bands, particularly at Eau Gallie High School (Melbourne) and Gifford Middle School (Vero Beach) were recognized statewide for musical excellence, garnering numerous awards and earning a number of guest appearances at invitational music festivals.

Mr. Musgrave maintains an active schedule as a guest conductor, clinician, author, arranger, and advocate for music education. He has two articles published in national music education journals advocating the importance of music in the schools, as well as published arrangements designed to enrich the wind band repertoire. Mr. Musgrave has also served in several important capacities with the Florida Bandmasters Association, including chairman of the FBA Concert Music Committee.

Mr. Musgrave's family members include his wife, Lisa, and their two children, Caryn and Evan.