

A STUDY OF THE LAST THREE STRING QUARTETS
OF DARIUS MILHAUD
THE EVOLUTION OF THE LATE QUARTET STYLE

A Thesis
Presented to
the Faculty of the Department of Music
University of Houston

In Partial Fulfillment
of the Requirements for the Degree
Master of Music

by
Mozelle Edelstein

June 1962

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PREFACE

Darius Milhaud has composed eighteen string quartets; therefore some explanation would seem in order for confining a paper of this nature to a study of the final three. As will be shown in subsequent chapters, Quartets Numbers 16, 17, and 18 are really best considered separately from the preceding quartets because they represent an intentional finis to the composer's work in the medium, and because they bear very personal dedications which set them apart. There is no lack of commentary on the early quartets, the popular Twelfth, or the more recent Octet which is made up of Quartets Numbers 14 and 15. Therefore, this study will attempt to break somewhat fresher ground by examining the late intimate style of quartet writing as found in the last three.

Two preliminary chapters are offered which do not deal directly with an examination of the music, Background of an Era and Background of a French Composer. A great deal has been written, in the opinion of this writer, that has served only to confuse the intent of Post-Impressionistic Music and the men who were creating it. In the past a misunderstanding of the purpose of a work such as Le Bouef sur le Toit was quite enough to cancel out a veritable mountain of serious music and brand all of the music of "Les Six" as a kind of mere prankishness. A certain amount of the confusion can be

traced to the undoubtedly well-meaning, but sensational, journalism of Jean Cocteau. As reported by Maurice Grosser, the writings of Apollinaire and Cocteau did much to advance the cause of the Cubist painters, and "the same sort of publicity was used to promote music."¹ The two opening chapters are included in accord with the belief that an understanding of the time and influences surrounding a composer is always mandatory for an understanding of his music.

¹Maurice Grosser, The Painter's Eye (New York: Mentor Books, 1956), p. 158.

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CHAPTER I

BACKGROUND OF AN ERA: ERIK SATIE, RAVEL, AND LES SIX

When Ravel returned to the French musical scene after World War I, he returned to an atmosphere of change and controversy that could not have been wholly unfamiliar to him. Having survived two "Affaires Ravel"¹ and a breach with the National Society in 1910,² he suddenly discovered that he himself was threatened with the stigma of composing music in a style that was passing out of vogue.

Whereas the Schola Cantorum had once represented the conservative Franckian fortress against Debussyism, and Debussyites had waged critical war with Ravelites, now everywhere one heard of the New Youth, a term benevolently bestowed upon the younger generation of composers by one of the most influential, yet mercurial, musical figures ever to appear, Erik Satie.

Here, too, was a situation familiar to Ravel, for both he and Debussy had been drawn in their formative years to the curious qualities of Satie's music and personality. "No final word has been said," comments Seroff, "as to the place his name should occupy in the history of French Music."³

¹Victor Seroff, Ravel (New York: Holt, 1953), pp. 71, 97.

²Ibid., p. 174.

³Ibid., p. 31.

While it is not the business of this discourse to discover the final word, several divergent views point up the fact that the outrageous polemics of Satie were catalytic to two generations of modern French composers. Many critics have brushed his name aside as that of an eccentric amateur who rode on a wave of notoriety. Martin Cooper lets his own doubts rise to the surface when he describes Satie as an "obscure, middle-aged eccentric with a handful of piano pieces and songs to his name."⁴

Born in 1866, Satie declared very early in his career, "We want our own music, and if possible without the sauerkraut."⁵ Cooper records:

When at the age of forty, he suddenly announced that he intended to enter his name as a pupil at the Schola Cantorum it was generally regarded as another of Satie's paradoxical gestures. This was in 1905, and three years later Satie had obtained his diploma in counterpoint, signed by d'Indy and Roussel, with a tres bien appended."⁶

In 1911 when Ravel arranged a concert of Satie's works, he pronounced them the works of a "genius" despite the fact that some were "clumsy."⁷ Among this so-called eccentric's effects were found deluxe editions of Debussy's

⁴Martin Cooper, French Music (London: Oxford University Press, 1951), p. 183.

⁵Seroff, op. cit., p. 33.

⁶Cooper, op. cit., p. 181.

⁷Seroff, op. cit., p. 32.

works inscribed to "Erik Satie, the gentle medieval musician" and to the "famous contrapuntist Erik Satie."⁸

Milhaud, a musical generation later, describes him affectionately as the "mascot" of the Group of Six in one sense, and as "master" in another.⁹ That Satie functioned in both roles is comprehensible when Milhaud further comments: "The purity of his art, his horror of all concessions . . . was a marvelous example for us all."¹⁰ Marion Bauer quotes chordal construction from Satie's Les Fils des Etoiles to bear out her contention that Satie was as much an instigator of polytonality as Milhaud.¹¹

The famous collaboration of Cocteau, Picasso, and Satie on the ballet Parade (1917) is now musical history. Stravinsky found it as significant as the first appearance of Carmen. The view that it marked the turning point in the careers of the young composers is unfounded, however. Anti-Impressionism and a search for a clearer style was going on in many quarters, and had been doing so since before the War. That Parade caused a furor and gave the young French composers

⁸Darius Milhaud, Notes Without Music (New York: Knopf, 1953), p. 178.

⁹Ibid., p. 98.

¹⁰Ibid.

¹¹Marion Bauer, Twentieth Century Music (New York: G. Putnam & Sons, 1934), p. 232.

a cause to rally 'round is a fairer slant on the matter. Associations became closer among those who believed in a newer philosophy, not the new philosophy.

Milhaud, in his autobiography, relates the famous, and frequently garbled, incident which gave birth to the "Group of Six."¹² After a concert featuring music of Durey and Milhaud (the Fourth Quartet), Henri Collet published a chronicle in the *Comoedia* (January, 1920) entitled "Five Russians, Six Frenchmen, and Erik Satie." As Cooper has pointed out, every group in Paris has had its tag. Although the "Group" had published an album of pieces and frequently arranged performances together, the selection of Auric, Durey, Honneger, Poulenc, Tailleferre, and Milhaud was more or less superficial insofar as their musical styles were concerned. Marion Bauer relates: "M. Collet, using the album and the concerts as testimony, regarded them as a group bound together by common esthetic principles, aims and achievements."¹³

Milhaud comments that although he "disapproved of joint declarations of esthetic doctrines," once the article was abroad "it was useless to protest."¹⁴ Cocteau, the

¹²Milhaud, op. cit., p. 97.

¹³Bauer, op. cit., p. 147.

¹⁴Milhaud, loc. cit.

tastemaker of the Twenties, and not so incidentally a friend of Satie's, seized upon the idea, and in his journal Le Coq et L'Harlequin, publicized their "common aims," i.e., "simplicity, terseness and clarity."¹⁵ The manifesto goes much further in its declarations of esthetics. Weighing all the accounts, however, one senses that the mood of the young composers was one of bewilderment and that the "esthetics and aims" were by and large those of Cocteau.

Despite all the raucous publicity, the problem was after all very basic. A new generation; new paths. How else could there be vital music after Debussy and Ravel? Milhaud describes Impressionism as "having caused music to be scattered into pieces; once Impressionism has been abandoned, music will again be written fluently and abundantly."¹⁶ Casella has a less gentle description of the breaking-away: "The end of the harmonic nightmare and a rebirth of classical linear workmanship, a challenge which each composer has met on his own terms"¹⁷

¹⁵Cooper, op. cit., p. 184.

¹⁶Edward Lockspeiser, "The Mixture That is Milhaud," Hi-Fidelity Magazine, II (March, 1961), 102.

¹⁷Cooper, op. cit., p. 185.

CHAPTER II

BACKGROUND OF A FRENCH COMPOSER:

DARIUS MILHAUD AND EIGHTEEN STRING QUARTETS

The life, influences, and prodigious musical activity of Darius Milhaud can be separated into four well-defined periods leading to the present when the composer is in his sixty-ninth year with over three hundred and fifty opus numbers from his pen. Three salient points are to be noted in any history of Milhaud. The first is the early seeking of a particular language of musical expression; the second is the steady, virtually unthwarted progress toward this expression of style; and the third point is the tremendous importance of chamber music throughout his creativity. That he has assailed the artistic citadel of the string quartet no less than eighteen times, beginning in a period when interest in the medium was at an all-time low and continuing steadfastly to compose in the form until recently when interest is at an all-time high, is worth recording. He has said of this most difficult and challenging medium:

It is a form . . . that conduces to meditation, to the expression of what is deepest in oneself . . . and with means limited to four bows. It is at once an intellectual discipline and the crucible of the most intense emotion.¹

¹Colin Mason, "The Chamber Music of Milhaud," Musical Quarterly, XLIII (July, 1957), 341.

Milhaud was born of a family whose history can be traced back to Fifteenth Century Provence, "the land of the troubadours and langue d'oc."² He has described himself as a Mediterranean composer, and his music gives every reason for letting this self-appraisal stand. Despite his current reputation as an international figure, his roots are in Provence; and no one has ever written with more glowing affection than he of Aix, where he was born on September 4, 1892.

As a boy he studied violin, and his teacher Bruguier asked him at age twelve to take part in a string quartet. The personnel is fondly recorded by Milhaud: Bruguier, first violin; Milhaud, second violin; Segulas, a local carpenter, viola; and Pourcel, 'cello, professor of that instrument at the Conservatory of Aix, where Milhaud studied quartet-writing.³ Their readings covered both classical repertory and current works; and in 1905 when they studied the Debussy Quartet, Milhaud found it to be such a revelation that he hastened to buy the score of Pelleas. Pelleas was still the "favorite nourishment of his spirit"⁴ when

²Marion Bauer, "Darius Milhaud," Musical Quarterly, XXVIII (April, 1942), 140.

³Darius Milhaud, Notes Without Music (New York: Knopf, 1953), p. 16.

⁴Ibid., p. 23.

later he was studying to enter the Conservatoire in Paris in 1908.

The summer before his entrance to the Conservatoire he set poems of Armand Lunel to music and writes:

At night before I fell asleep I would shut my eyes and imagine I heard music so amazingly untrammelled I could never have described it . . . deep in the recesses of my sub-conscious mind, my musical language was slowly taking form.⁵

At the Conservatoire he formed a student quartet from his harmony class because the violin students were "more anxious to develop their techniques than to extend their musical culture."⁶ Works from his student years include a Sonata for Violin and Piano (1911), the first of his early works to be preserved. The First String Quartet followed in 1912 and was read by his old quartet of friends in Aix, prompting the carpenter-violist to exclaim: "Good God, this is hot stuff!"⁷

His adaptation to Paris was such that he soon counted among his friends many of the rising poets, artists, and performers. His professors included Leroux in Harmony, a subject of limited interest to Milhaud; Gedalge, with whom he happily worked on Bach chorales, counterpoint, and

⁵Ibid.

⁶Ibid., p. 34.

⁷Ibid.

orchestration; Widor in composition. The importance of Gedalge as an influence seems to have been immense, a view also shared by the writer Paul Collaer. In discussing complex polytonal combinations Milhaud gives an appreciative nod to the advice: "Just write eight bars that can be sung without accompaniment."⁸ Milhaud, the teacher, often makes the same demand on his students.

As early as 1913 he began work with Claudel on incidental music to Protee and Claudel's translation of Aeschylus' Orestia. The Symphonic Suite of the same year was conducted by Robert Schmitz in 1914. In short, even while he was a student "learning his trade," he was becoming a recognized composer. There is no recognizable dividing line between what might be called apprenticeship and arrival. Two more string quartets followed (1914-1916).

The advent of World War I prevented Milhaud's entering the Prix d'Rome competition, but he received a prize at the Conservatoire for the Sonata for Two Violins and Piano, apparently the only prize he ever won. In 1917 he left for Brazil with Claudel where he was attache in the French Legation in Rio. From this period emanated the Saudades do Brasil and L'Homme et Son Desir, the latter a ballet in collaboration with Claudel. His experiments with a systematic

⁸Ibid., pp. 77-78.

usage of polytonality in Choephore and Les Eumenides were brought to fruition.

I had recaptured the sounds I had dreamed of as a child . . . I thought I should never be able to express.⁹

(See translation of the composer's article on Polytonality, Chapter V.)

This first period of activity also includes the Fourth Quartet (1918) and the Cinq Petites Symphoniques for seven or eight instruments, which still find their way into history texts as examples of polytonal writing.

The Second Period began in 1919 with the composer's return to the frenzied atmosphere of Post-War France. Caught up in the movement of Les Six (See Chapter I, Background of an Era), an amazingly diversified flow of music came from his pen: Le Boeuf sur le Toit, the Cinq Etudes for piano and orchestra, and the Fifth Quartet (1920), dedicated to Arnold Schoenberg, "one of the most polytonal of Milhaud's works."¹⁰

Milhaud's first encounter with jazz was in London in 1920, and further acquaintance in Harlem (1922) resolved him to use jazz for a chamber work. The Sixth Quartet of 1922 is neither jazz nor polytonal, however; it is clearly stated

⁹Ibid., p. 78.

¹⁰Colin Mason, "The Chamber Music of Milhaud," Musical Quarterly, XLIII (July, 1947), 330.

to be in G. The jazz ballet Creation du Monde for seventeen solo instruments was written in 1923, thus scooping the Rhapsody in Blue (1924) by one year, and then jazz was left behind. Oddly enough, twenty years later Milhaud returned the favor to this idiom by influencing jazz through pupils like Dave Brubeck, Pete Rugolo, and William Smith. In 1927 the Seventh Quartet, clearly stated to be in a key (B-flat), continued the lineage of quartet-writing.

Quartets Numbers 8 and 9, dedicated to Mrs. Elizabeth Sprague Coolidge, were composed during the thirties. Virgil Thomson was moved to write in 1939:

Milhaud has travelled continuously on errands of musical propaganda . . . scarcely a talent in France that has not passed unofficially through his hands. For twenty years he has discovered everybody . . . seen to it that everybody got launched.¹¹

This phase of his life ended abruptly in 1940 when Milhaud and his family fled to the United States as a result of World War II. String Quartet Number 10 (the "Birthday Quartet"), dedicated to Mrs. Coolidge, was written aboard ship, ushering in what can be called the Third Period.

Major works from the War Years include Bolivar, the Second Piano Concerto, and the Suite Francaise. String

¹¹Virgil Thomson, "More and More from Paris," Modern Music, XVI (May-June, 1939), 232.

Quartets Numbers 11 (1942), 12 (1945), and 13 (1946) were written in the United States.

The fourth chronological division, beginning with Milhaud's return to France in 1947 and dual devotion to teaching in this country and in Paris, carries the composer's history to the present. String Quartets Numbers 14 and 15, dedicated to Paul Collaer, were premiered in 1949 at Mills College; together they form an octet. The last three quartets which finish the series (by premeditated plan) are of a personal nature, dedicated to the composer's wife, son, and parents, respectively.

On the title page of Quartet Number 18 is the quotation "I wish to write eighteen quartets," taken from Cocteau's journal Le Coq. This really was not a boastful threat to best Beethoven, rather--in contrast to the paper's "impertinent tone"--Milhaud desired to defend serious music.¹² He was as good as his word.

As can be seen by this chronicle, his music does not lend itself to division into periods so easily as does his life activities. Polytonal writing is found in works previous to those which are avowedly "Polytonal," as might be expected. The "jazz phase" never touches the string quartets; they seem to proceed along a quite independent

¹²Milhaud, op. cit., p. 316.

line. It can be argued convincingly, therefore, that his music is best examined by subject matter.

The last three quartets serve to illustrate a summing up of his quartet style in many ways. Not the least of which is the opening of Quartet Number 17, which is dedicated to his son and begins with polytonal aggregations suggestive of the young Milhaud. The final measure of Quartet Number 18 introduces a theme that is found near the end of the First Quartet, thus completing a cycle begun in 1912.

CHAPTER III

SOME TYPICAL FORMS

Beginning with the outward appearance of Quartets Numbers 16, 17 and 18, the exterior design of each embodies a four-movement plan. The order of the movements varies, however. Quartet Number 16 is made up of a moderately slow-fast-slow-fast arrangement. Quartet Number 17 conforms more to the classical assembly of fast-slow-moderate-fast movements. The final quartet features a slow-fast-fast-slow scheme.

In the examination of the individual movements of the quartets, several typical forms have been selected and charted. Generally speaking, the string quartet can be expected historically to contain examples of the larger forms. The most notable of these large forms is sonata form. Taking the classical concept of this design both as a model and as a point of departure, as indeed a great amount of Twentieth Century Music does, the form traditionally consists of a First Theme, or group, in the principal key; a second contrasting group, or so-called Subordinate Theme distinguished by its tonal relationship of the Dominant Key or relative major or minor; and a Closing Theme or section also in the related tonality. Between these thematic presentations are important bridge passages, or Episodes, which ideally are

extremely inventive, or even developmental in character. The Development Section then treats all or any part of this thematic fund in a variety of manners, freely modulating to unrelated regions of tonality. The Recapitulation returns the themes, sometimes in the original order, sometimes not, but all in the original key of the Exposition. A Coda may close off the movement. However, as Grout wisely states in connection with some of the works of Haydn and almost all of the works from 1700-1750:

The essential factor is the key scheme, the creation of tension by modulating away from the tonic and the resolution of tension by returning to the tonic. The return to the tonic usually coincides with a restatement of some of the thematic material of the first part of the movement. But the other features of standard Classical sonata form, contrasting themes . . . a distinct development section, a complete recapitulation, and a coda . . . are all optional.¹

Contemporary Music which treats the matter of tonality in various ways can be expected to produce certain modifications in the forms.

In the movements selected here, Milhaud frequently seems to prefer to establish a mood and maintain it throughout a movement, either by confining himself to one main thematic idea and its development, along with its counterpoints, or several complimentary melodies spun out and developed. The manner is reminiscent of the inventive bridge

¹Donald Grout, A History of Western Music (New York: Norton, 1960), p. 420.

Episodes mentioned above, which are developmental in character. A rapport is thus established in his forms with those of the early Classical period, that is, the early and middle parts of the Eighteenth Century.

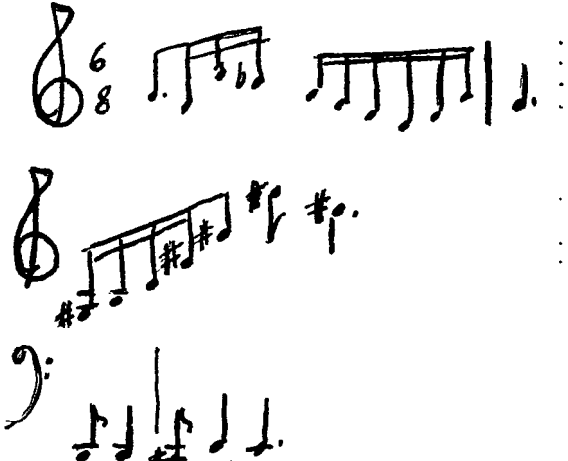
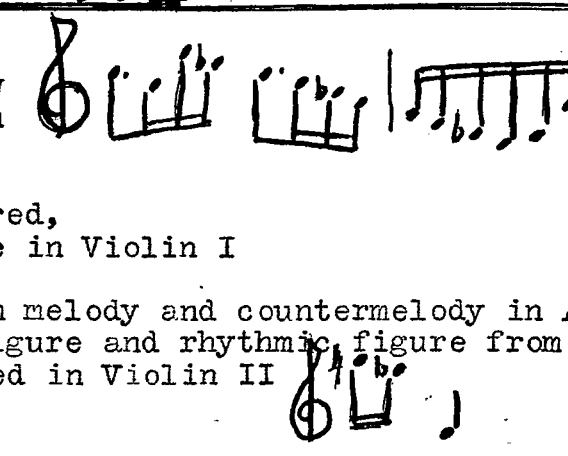
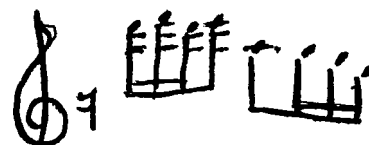
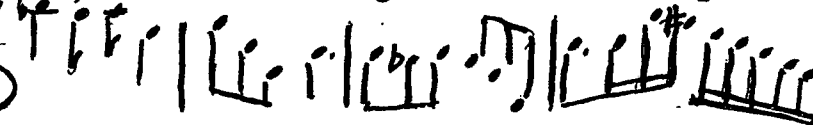


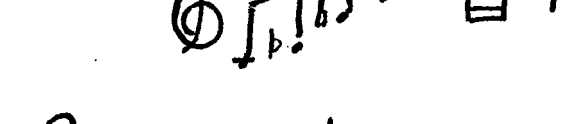
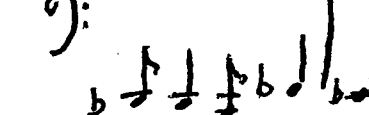
Certain problems are encountered at arriving at a clear format for presenting these forms; the frequent, although not total, absence of functional progressions, cadence elisions, and tonal ambiguity. Where tonalities are mentioned, they may be derived more from the melodic element being discussed than from the vertical whole.

The first movement of Quartet Number 16 (Tendre) begins with the exposition of the main subject and its counterpoints; at measure 15 the original tonality of D Aeolian is replaced by an altered version of the main theme in G Minor, thus inaugurating a developmental mid-section devoted to the exploitation of figures found in the brief A-section. At measure 77 an exact repetition of measures 1 through 14 in D Aeolian stamps the form as a large A B A' piece. (See Chart A.)

The opening five measures of the Tendre Movement of Quartet Number 17 give rise to a long spinning out of melodic ideas all of which are related in mood and intervallic sources, as shown on Chart B. The reappearance of the opening bars in a new tonality at measure 30 is expanded to an eight measure phrase and gives rise to a mid-section,

Chart A

Quartet No. 16
First Movement, Tendre

M. 1 8 11 13	Theme in Violin I, cadences measure 7; countermelodies cadence measure 8. D Aeolian Cadence extension Transition, utilizing figure from countermelody Cadence figure	
15 19 21 24	Theme in G Minor, altered, new counterpoint. Cadence theme in Violin II, measure 17. Theme (F-sharp Aeolian), altered, finishing under cadence figure in Violin I Violin I exploits figures from melody and countermelody in A; 'cello answers with cadence figure and rhythmic figure from counterpoint Motive from measure 3 exploited in Violin II	
28	Motive derived from Measure 3	
29	Theme, altered, Violin II	
33	Figure from measure 17 in Violin I; 'Cello with figure from counterpoint	
35	Theme, loosely inverted Violin II and Viola answer	
39	'Cello with answer in augmentation	
46	Main theme in Violin I, altered	
47	Literal statement of theme (B) in 'cello	
50	Further exploitation of countermelody	
52	Cadence figure in 'cello	

M.

54 Variants of previous melodic elements

57 Inversion of figure from counter melody
in 'cello



60 Theme, altered, ending with cadence
motive woven in.

63 Entrance of another version of theme
with cadence motive woven in



65 Transition

77 Exact repetition of Bars 1-14, D Aeolian

92 Close, with Cadence figure.

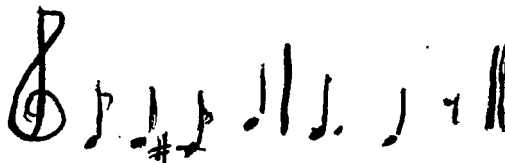


Chart B

Quartet No. 17
Second Movement, Tendre

M		
1.	Presentation of melody emphasizing melodic interval of third and second; countermelody emphasizing fourth. Two voices, viola and 'cello	
6.	Long continuous melody spun out of thirds, fourths, and the minor second. Theme II, F-Sharp	
17	'Cello figure using permutations of original intervals	
19	Theme III	
28	Cadences in nominal G tonality	
29	New version of measurel, extended	
42	antiphonal treatment of figure beginning in cello, E-flat	
46	Motive from Theme III against cello; new melody incorporating cello-figure in its consequent phrase.	
58	Theme II, as in m. 6, new key	
69	Like m. 17	
71	Theme III, as in m. 19, but in E	
82	I, original tonality. Four voice entrances,	
88	closes in F-sharp with chord of added-sixth.	

which explores old and new motivic ideas from the earlier themes and presents a new melody at measures 46-54, as well. Theme II is brought back in a new tonality at measure 58 and Theme III recurs in measure 71, exact but for the tonality, suggesting a kind of "false recapitulation" by classical standards. The opening melody which has generated the whole movement is brought back in its original tonality at measure 81 in a four-voiced treatment, and cadences in F-Sharp at measure 88, closing off a movement best described as a diminutive sonata.

The Milhaud rondo found in Quartet Number 16, Second Movement, makes a particularly interesting study. Measures 1-24, beginning in C Major, lend themselves very well to symmetrical division into three-part song form, with measures 26-29 forming a brief transition to the large B section. However, along with the presentation of two new themes, development of material from the "Principal Song" takes place. The piece starts over at measure 85 in F Major and repeats measures 1-64, closing with an eight measure coda in F. The large view of the form is, then, A B A' B' C. (See Chart C.)

Chart C

Quartet No. 16
Second Movement, Vig

A		3-Part SONG FORM	
11	Theme I, C major		
1	Antecedent phrase		
	<u>1a</u>		
5	Consequent phrase		
	<u>1b</u>		
9	Theme II, Two four measure phrases plus 1		
18	Repetition of measures 1-4. Vln. II, in F		
22	New consequent phrase, Vln. I, enters canonically in other strings.		
28	Bridge		
29	soft pizz. chords		
29	Augmented version of m. 22		
30	Vla.		
30	Measures 1-4, slightly altered, in D		
35	Inversion of Theme II, 'cello, (only approximate), forms new consequent		
40	Theme III, over augmentation of melodic figure from m. 5-8		
43	Melodic figure (also reminiscent of material from m. 5-8), used in imitation.		
46	Theme IV. Canonic entrances of this melody over chromatic run based on figure from Theme I (rhythm related to Theme II)		
52	Figure resembling that of M. 7 helps form consequent phrase		
59	Figure from Theme II, (m. 9) Vln. II and Vla		
	soft chords		
64	Theme I, in E-flat, altered		
66	over important 'cello figure.		

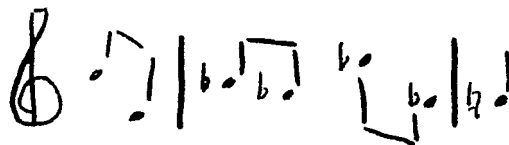
B

BRIDGE

M

69 Theme II, altered, incorporating figures similar to measure 5; 'cello figuration continuous.

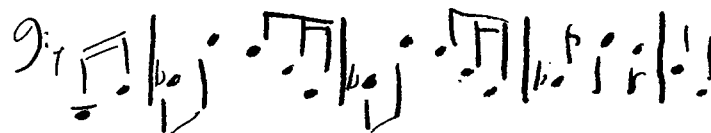
72 Consequent phrase here modelled after measure 2



77 Melodic figure like m. 43, Vln II, over 'cello figure from Theme I



80 Permutations of I and II in 'cello



84 Cadence, (combining V7 and I in F)

A' 85 Theme I, intact, in F

93 Theme II, intact

102 Like M. 1-4 in B-flat, Vln. II

106 Like M. 22, at the fourth

110 Bridge, like m. 26

114 Like M. 30-40, G minor

124 M. 40, C Minor

127 M. 43, C Major

130 M. 46-64 (different key level)

148 Coda, cello figure from m. 64

C 155 Close, in F.

CHAPTER IV

INTERVALLIC ANALYSIS

This section is devoted to a harmonic intervallic analysis of Milhaud's quartet writing in order to describe the dominant "intervallic color" of his recent style. The method employed reduces music to six "primary," or basic, intervals after the procedure set down by Howard Hanson in his recent text: Harmonic Materials of Modern Music (Appleton-Century-Crofts, Inc., 1960). This analysis is symbolized in the following manner:

The perfect intervals (the fifth, or its inversion, the fourth): Symbol P

The major third (or its inversion, the minor sixth): Symbol M

The minor third (or major sixth): Symbol N

The major second (or minor seventh): Symbol S

The dissonant minor second (or major seventh): Symbol D

The Tritone: Symbol T*

(*Note: The Tritone divides the scale equally and it is therefore the same intervallically in inversion. Because of the nature of the tritone, it can be said to be twice as strong, in its coloring effect, as any of the other intervals, and it is thus counted twice for each single appearance. This stems from the instability of this interval, as well as its mathematical frequency in the twelve-tone scale; there being only six tritones in the scale while there are twelve of each of the other intervals.)

While the terms "primary" and "color" are not found in the Hanson explanation of the method, they are here deliberately borrowed from the art of painting to show the esthetic as well as academic aspects of this mode of analysis. Just as a painter's picture draws its character from the selection and mixture of the basic colors, so is the composer's music characterized by his use of basic intervallic combinations. It is possible, therefore, to single out the dominating intervallic colors of a musical composition as a means of describing its sound in just the same manner that certain of Gauguin's paintings can be described as being dominated by red.

The musical material used for this investigation is the entire first movement of each of the last three Quartets, Numbers 16, 17, and 18. It is to be noted that the results reflect the vertical, or harmonic, relationships only, although the method lends itself equally well to the investigation of melodic lines and scales.

As a means of describing the system further, a few examples on the following page show the various manifestations of the method.

From the above computations it can be said that the diatonic scale is dominated by perfect intervals, with the major second being next in rank. The whole-tone scale is colored by the equal dominance of the major third, major

a. The intervals contained in the diatonic scale:

$P-6$ $M-3$ $N-4$ $S-5$ $D-2$ $T-1$ (actual count).

b. The intervals found in the whole-tone scale:

$P-0$ $M-6$ $N-0$ $S-6$ $D-0$ $T-3$ (3, in actual count; 6 in "weight")

c. Intervals contained in scale derived from "Tristan":
(FIRST APPEARANCE)

$P-6$ $M-4$ $N-4$ $S-4$ $D-6$ $T-4$ (8) in "weight"

d. Vertical intervals found in Milhaud Quartet No. 17

P P^3 M^2 M^4 M^3
 M^3 M S^3 S^4 S^2
 N^2 N^2 T T^2 T
 S^2 S^2 T T^2 T
 D D
 T T

rise in dissonant intervals and tritones predicts a more complex, dissonant sound than that found in the Sixteenth Quartet.

The same characteristic dominance of perfect intervals and minor thirds is found in Quartet Number 18; the ratio of dissonant intervals and tritones is higher than that of the Sixteenth Quartet, but is not so high as that of the Seventeenth.

CHAPTER V

POLYTONALITY


Of the many musical terms to invade the vocabulary since Debussy, the word "polytonality" has been the one most closely associated with Milhaud. Indeed, he has been the major investigator and practitioner of the technique. Therefore, no examination of his late quartets can be complete without endeavoring to discover their proximity to this method of composing.

As there are as many descriptions of the polytonal "technique" as there are contemporary theorists, the basis for this chapter is Milhaud's own article "Polytonality and Atonality," which appeared in La Revue Musicale in the February issue of 1923. It can be assumed that the article is the result of the composer's experiments with the systematic usage of polytonality in Choephore and the Petites Symphoniques. This is probably the only article ever written by the composer on the subject, and it has been translated from the French for this paper by Dr. Elmer Schoettle. Milhaud's paper is here offered in summary form.

Beginning with the acceptance of a twelve-note diatonic scale (resulting from the gradual historical mixing of the major and minor scales which gives ten diatonic notes, plus the raised "Lydian Fourth" from the major scale and the lowered "Phrygian second" from the minor), Milhaud proceeds

to the next step of the superimposition of several keys. Citing the almost classical example of the contrapuntal technique of canon at other than the octave, he demonstrates that the melodic lines read separately may imply allegiance to different keys, while read vertically, they retain their unitonal logic.

Further precedence can be found in appoggiaturas and passing tones which are not functional to the harmony, and which neither pass nor resolve. (Somewhere Piston has observed that once the foreign tone is heard, the "damage," so to speak, is done.) Fixed foreign tones suggest a foreign source (key) to Milhaud. Thus, the chord of the "added sixth," c-e-g-a, with "a" explained also as an unresolved appoggiatura, presents a third possibility of a mixture of A minor and C major. By the same logic, the chord of the major ninth (Example 1) permits the interpretation of a chord, or melody, in G minor superimposed upon one in C major.

9^e majeure  comme la superposition d'un accord de sol mineur

The complete application of this principle results, then, in a methodical investigation of all the different harmonic combinations resulting from the superimposition of two keys, i.e., two major keys, two minor keys, one major-one minor, or one minor and the other major, as shown in

Milhaud states may just as well be considered as a succession of chords in two keys.

The so-called hallmark of polytonality, the pedal-point or ostinato, is not embraced as a polytonal device by Milhaud, but rather as a sign of unitonal writing. The melodic or chordal material foreign to the pedal, he considers as a kind of prolonged echappe.

Having examined combinations involving two keys, similar theoretical research is extended to three keys. Example 2 yielded eleven different combinations of two keys; three keys extend the possibilities to fifty-five combinations (Table 1). These fifty-five (poly¹) chords may be expressed in eight different ways, depending on the modes

do re b ré do ré mi b do mi b mi ♯ do mi fa do fa fa ♯ do fa ♯ sol do sol sol ♯ do sol ♯ la do la si b do si b si ♯	do ré b mi b do ré mi do mi b fa do mi fa ♯ do fa sol do fa ♯ sol ♯ do sol la do la b si b do la si	do do ♯ mi do ré fa do re ♯ fa ♯ do mi sol do fa la b do fa ♯ la do sol si b do sol ♯ si	do re b fa do ré fa ♯ do mi b sol do mi sol ♯ do fa la do fa ♯ si b do sol si	do ré b sol b do ré sol do mi b a b do mi la do fa si b do fa ♯ si	do ré b sol do ré sol ♯ do mi b la do mi la ♯ do fa si	do ré b la b do ré la do mi b si b do mi si
do ré b la do ré si b do ré ♯ si	do ré b si b do ré si	do re b si				

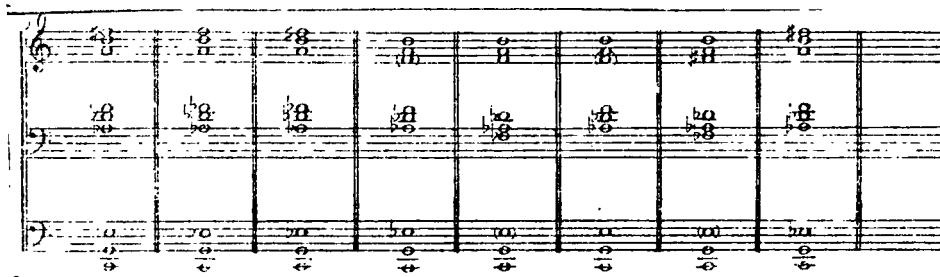
¹The term "polychord" has crept into the vocabulary since this article was written.

employed (Table 2). Here, Milhaud can be observed to be leading up to the complex combinations so often associated with his earlier music. It is interesting to note at this point that Milhaud offers a method of chord-building, but beyond a brief reference to the expressive values of polytonal combinations, he never suggests their manner of progression.

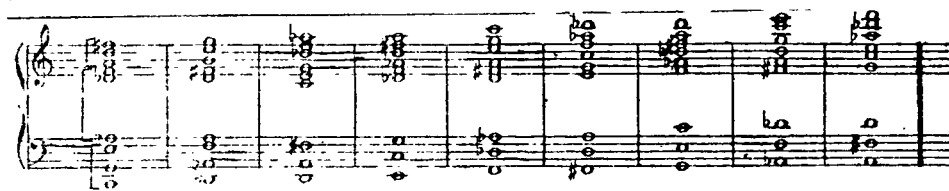
	1	2	3	4	5	6	7	8
3 ^e ton =	maj.	min.	maj.	min.	min.	min.	maj.	maj.
2 ^e ton =	maj.	min.	min.	maj.	min.	maj.	min.	maj.
1 ^{er} ton =	maj.	min.	min.	min.	maj.	maj.	maj.	min.

The last section of Milhaud's article is directly quoted:

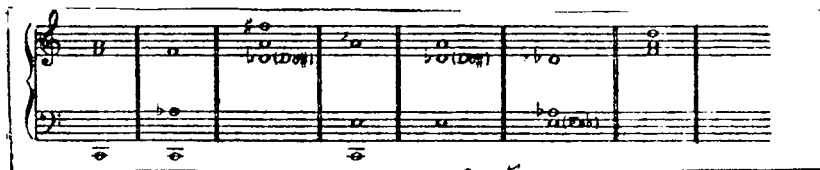
Thus, the first of these chords built of the keys C, D-flat, and D may be written in the eight following manners, Example 5.



The respective distributions and inversions give us the following possibilities. In Example 6 the three keys are always major.

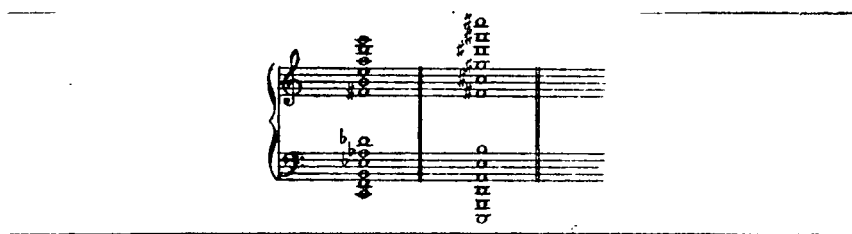


It is to be noticed that this chord of nine tones, built on the keys of C, D-flat, and D, contain elements of other keys, tonics and mediant and dominants, for here we find F-major and minor, F-sharp minor, A minor and major, D-flat minor, and D-minor in the following positions, Example 7.



As can be seen, the richness of these chords is immense. In a chord built on three keys, seven other keys are expressed. Only infinity can encompass the study of tonal superimposition, which should be made the study of a supplement to the harmony books which serve as a basis for study in our music schools.

By superimposing the twelve notes of the scale, we obtain a chord of twelve tones of the chromatic scale, which may be combined in an infinite number of ways. The simplest of these, because of the equal intervals between tones, are those in fourths and fifths, Example 8.



Here, all the keys are combined, and it appears that there are no keys. Polytonality encroaches on the domain of Atonality, for a melody constructed from the notes of this chord--the twelve tones of the scale--may use, it matters not what tone, and by this fact of use, may escape from tonal feeling.

It may be seen from the different stages of the ranking of bitonality, up to the simultaneous manipulation of twelve tones at once, how vast are the resources of Polytonality, and how such resources have augmented the possibilities of expression. The expressive gradations, or ladder steps, are thus

considerably augmented, and in the simplest domain of nuance the use of Polytonality, coupled with pianissimo, may produce more subtle sounds; and in fortissimo may produce more ruggedness, harshness, bite, and sonority.

Counterpoint of chords provides infinite combinations and opens to composers an unlimited domain where they may explore and adventure unceasingly.

Rich counterpoints of chords abound in all contemporary European music. We need cite only one example, taken from Clair de Lune sur les Terrasses from Koechlin's Heures Persanes, Example 9.



As we have just seen, there exists a harmonic polytonality which extends into all types of chords, so there exists, parallel to this, a purely contrapuntal Polytonality. In place of superimposing chords and connecting chords, the possibility of melodies written in several keys, which are superimposed through a play of counterpoint, is also at hand. We find ourselves facing a very bare kind of expression in which the tonal independence of each part is reduced to its minimum, since of the same sound.

This style of writing belongs particularly to quartets, or small chamber orchestra. May I be excused for using an example of my own? In my Third Symphony for chamber orchestra (Example 10), the flute's melodic line is in B-flat; the clarinet's in F; the bassoon's in E; the violins are in C, beginning in the second measure; the violas in B-flat, and the cellos in D.

It is to be noticed that most of the time, in visualizing the harmonic ensemble of these polytonal counterpoints of diatonic melodies, the vertical aggregation of tones is unanalyzable, and the resulting harmony is atonal.

The image shows a musical score for a string quartet and woodwinds. The instruments are listed on the left: Flute, Clarinet in E-flat, Bassoon, Violin, Viola, Alto, and Violoncelle. The score is written in 4/4 time. Each instrument has a different key signature indicated above the staff: Flute (Si b maj.), Clarinet in E-flat (Fa maj.), Bassoon (Mi maj.), Violin (Ut maj.), Viola (Si b maj.), Alto (Ré maj.), and Violoncelle (Ré maj.). The music is written in a style that suggests polytonality, with each instrument having its own melodic line. The Flute part starts with a 'p' dynamic. The Clarinet in E-flat part starts with a 'p' dynamic. The Bassoon part starts with a 'mf' dynamic. The Violin part starts with a 'p' dynamic. The Viola part starts with a 'p' dynamic. The Alto part starts with a 'p' dynamic. The Violoncelle part starts with a 'p' dynamic.

There may be as many different polytonalities as there are composers. It would be interesting to study the forms which Polytonality assumes at the hands of present-day composers, but such would extend beyond the limits of this article, which is confined to the different methods which Polytonality places at our disposal.

It is of paramount interest that Milhaud refers to the style of "contrapuntal polytonality" in relation to quartet writing. The Fifth Quartet offers an interesting view of that style (Example 11). Each line, deceptively simple in appearance, seems to have a separate tonal life; first violin in A, 'cello in F, viola and second violin centering around C, although the viola quickly moves to B-flat. Equally interesting are the individual "personalities" of the lines, in marked contrast to the homogeneous or complimentary aspects of the lines from the Petite

Symphonie quoted by the composer above. Lacking the color palette of the various instruments of the chamber orchestra, Milhaud in this experiment depends on the super-independence of the lines (which are, as he commented, "of the same sound") to set off the planes of tonality.

Ex. 1 Chantant

The musical score for Ex. 1, titled 'Chantant', is presented in two systems. The first system includes staves for Violin I (Vln I), Viola (Vla.), and Violoncello (Vc.). The second system adds a fourth staff, likely for a double bass or another cello. The music is written in 3/4 time and is marked 'pp tres expressif'. The notation features complex rhythmic patterns and melodic lines across the different instruments.

It would be of little value to carry on the argument of the aural impression of this music, i.e., whether one hears separate tonalities, or whether one hears an over-all unitonal sound. Instrumental color plays a very large role in tonal separation, but to a large degree one hears what one is determined, or predetermined by training, to hear, in all music.

From the frequent adjectival usage of the term "polytonal" in commentaries of British writers, one is

tempted to conclude, however facetiously, that English ears are more susceptible to multi-planar writing than perhaps are those of the Germans. One must remember that German theoretical thought, evolved through Schencker and more recently Hindemith, always seeks out a basic tonality. The important point in analysis is the thinking of the composer which produces the music and the fact that the resulting music has an undeniably characteristic sound.

Only one of the last three quartets is conceived in a style comparable to the aforementioned models. The high rate of dissonant combinations discovered in the intervallic count of Quartet Number 17 has already predicted a more complex sound. As described by Colin Mason, it reverts to Milhaud's earlier style, or "youthful boldness."

One glaring difference between this work of 1950 and the early polytonal compositions is its departure in its opening movement from one of the basic tenets of polytonal techniques. The diatonic strictness is here replaced by chromatic lines of the type which would seem to be resistant to polytonal superimposition (Example 12).

Considering the first violin part of the Rude movement, it begins with an E major appearance, with a strong pull toward E-flat (E being an upper auxiliary key, or sound, perhaps), and cadences in the fourth bar on A-flat. The second violin is in C minor for the same number of bars, with the 'cello sharing this allegiance for three measures, but cadencing on F in the fifth bar. The viola begins and ends

à Daniel, pour ses vingt et un ans

XVII^e QUATUOR A CORDES

DARIUS MILHAUD

I - RUDE

♩. = 112

1^{er} Violon

2nd Violon

Alto

Violoncelle

ff

chevalet

in, and around, E for five measures. These restive lines do not resemble the usual "simple melody" attributed to Milhaud. The movement ends enigmatically on a D-flat in the 'cello, which does not disguise the "pull" toward C (minor). Edwin Evans in his article on Polytonality has stated: "To employ

polytonality with the chromatic freedom of atonality would be to destroy its character from the outset. . ."² Perhaps the freedom of the lines conceals an unselfconscious polytonality which, at last, does not concern itself with perceptible aural separation.

This view is further borne out by a glance at the last movement of the same quartet, which does, indeed, employ the type of melodies indigenous to earlier polytonal practices and Milhaud's own youthful style--a fitting finale to a work celebrating the twenty-first birthday of the composer's son. (See Example 13, page 43.)

Technical procedures other than strict polytonality must now be considered in order to approach much of the writing in Quartets Numbers 16 and 18.

²Edwin Evans, "Atonality and Polytonality," Cobbett's Cyclopedic Survey of Chamber Music (London: Oxford University Press, 1929), I, 29.

IV. ROBUSTE

$\text{♩} = 100$

The musical score is written for four staves: two treble clefs (top two staves) and two bass clefs (bottom two staves). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked as quarter note = 100. The dynamics are marked *ff* (fortissimo) at the beginning of each system. The first system consists of two measures. The second system consists of two measures, with a circled '5' above the final measure of the second system, indicating a fifth measure rest. The third system consists of two measures, with a 'V' (crescendo) marking above the first measure and below the second measure. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

CHAPTER VI

OTHER TECHNICAL CONSIDERATIONS

The example from Quartet Number 16 (First Movement), Example 14, page 45, indicates a further departure from the early style and brings us face to face with the more typical later, or "personal," style. The intervallic count has already shown striking differences. (See Chapter IV, Intervallic Analysis.)

Beginning again at that point mentioned in the Milhaud article where the acceptance of the twelve-note scale is established, there was, as Evans points out, "a parallel tendency to revive the old modes."¹ Among French composers the music of Erik Satie is a case in point, Debussy another. This usage of modality was not strict in the Sixteenth Century sense but, again quoting Evans, "an approximation which is generally difficult to attribute to any particular mode."² One important aspect of modality deserves attention, however, and that is the lack of any defined function of the individual tones of the modal scale save that of the tonic, and the ability of the line to cadence on any note, save the B, which would give rise to the tritone. The accompanying factor, so evident in early music, is a lack of functional harmony.

¹Edwin Evans, "Atonality and Polytonality," Cobbett's Cyclopedic Survey of Chamber Music (London: Oxford University Press, 1929), I, 37.

²Ibid.

à MADELEINE
pour le 25^e anniversaire de notre mariage
4 Mai 1925 — 4 Mai 1950

SEIZIÈME QUATUOR A CORDES

DARIUS MILHAUD

I. TENDRE $\text{♩} = 104$

1^{er} Violon

2nd Violon

Alto

Violoncelle

Sourdine

p Sourdine

p

p Sourdine

p

This method as it evolved seems to have produced a modal saturation within a given tonality, or as Evans phrases it:

We reach a system in which all modes, Major, . . . (those modes which have a major third above the tonic, Lydian, Ionian, and Mixolydian), and Minor (Dorian, Aeolian and Phrygian), can, at the composer's discretion, maintain a diatonic existence within the tonality.³

Considered melodically, there may be shifts, or "fluctuations" from mode to mode which produce a kind of horizontal polymodality.⁴ It is easy to see how such a technique might intrigue Milhaud. By this means it is possible to produce a very subtle tonal ambiguity within the single line. Where these lines clash vertically ("vertical polymodality"⁴), a very discreet and ingenious technique of polytonality may be at work. The superimposition of closely related keys, each of which admits the possibility of all of the tones of the other, produces a similar ambiguity.

The opening of the Sixteenth Quartet brings to life the technique of tonal ambiguity within the single line; first and second violins begin in a unitonal framework of D Aeolian, and there is at bar 5 an apparent modal shift to D Phrygian. However, the second violin part viewed

³Ibid., p. 38.

⁴Terms used by Evans which clearly show the two aspects of polymodality, a term which frequently suffers from vague definition.

separately has taken on the aspects of G Minor, and cadences on G in the eighth bar. The cadence on A by Violin I in measure 7 leaves some doubt as to the "function" of that note, i.e., whether it is the super-tonic of G Minor, or the Fifth of D Phrygian; either scale contains all of the notes of the other. The viola and 'cello lines are equally elusive since the former resembles D Mixolydian, but cadences on E in the eighth measure, which is modally permissible; however, the music that follows makes out an equally good case for E being the tonic of E Aeolian. The 'cello may be said to be in G Major, cadencing on its fifth. Here, then, is horizontal polymodality at work. Despite the simplicity and directional logic of the lines, they resist categorizing.

The vertical explanation is subject to interpretation also. There is commanding logic in the explanation that all of these above possibilities are maintaining a simultaneous existence within the tonality, producing a mildly dissonant "higher diatonicism," a term suggested by Colin Mason. However, if one is influenced by Milhaud's early penchant for superimposition of keys and interprets the seventh chord formed at measure 9 as a polychord resulting from elements of D, G (Major, at this point), E Aeolian, and G, respectively, then one is dealing most assuredly with vertical polymodality born out of a very refined technique of polytonality. Unfortunately, analysis more frequently than not is ex post facto, and only the composer can solve the

mystery. The question arises, also, just how much of a composer's technique is deliberate and conscious, especially when one deals with a composer as prolific as Milhaud.

Example 15 from the First Movement of Quartet Number 18 shows the main theme as it appears at measure 55. Violin I seems to emanate from the E tonality through the first beat of bar 59. There are three more notes to land it on A. The Second Violin ends with conviction on E, as does the Viola in the previous measure, 58; by the end of bar 59, however, the viola has extended itself to C-Sharp. The 'cello line, with shorter figures from the theme, is pledged to D Major all the way. This is another view of the polymodal technique.

The image displays a musical score for a quartet, specifically measures 55 through 60. The score is written for four staves, likely representing Violin I, Violin II, Viola, and Cello. The key signature is one sharp (F#), indicating D major. The time signature is 4/4. Measure 55 is marked with a box containing the number 55. The score shows various musical notations including eighth notes, quarter notes, and half notes, with some measures containing rests. The dynamics are marked with 'p' (piano) at the beginning of measure 55 and measure 59. The score is enclosed in a dashed rectangular border.

Milhaud, speaking of the harmonic aggregations resulting from polytonal counterpoints of melodies, pointed out that the vertical ensemble would be "unanalyzable and atonal." His term of reference, of course, was the earlier practice of combining tonalities of great tension; however, such a statement reveals an attitude which counts the melodic line as the all-important entity. In effect, the independent lines are both the motivating forces of the music's logic and its very reason for being.

In his later style, as found in the last three quartets, there can be little doubt that the harmony is resultant and not analyzable according to the traditional expectations of functional progressions. The closely related lines frequently give rise to seventh and ninth chords and to chords of added notes; their movement is contrapuntal, however, and not dictated by any apparent dogma except the lines themselves and the composer's inherent taste. Example 16, page 50, from the Eighteenth Quartet (Third Movement), shows at measures 6 and 7 several typical sounds. The first beat is an added sixth chord⁵; the second, a bi-modal triad with both major and minor third, a common practice in mid-Twentieth Century music. Measure 10 reveals ninth chords resulting from the tonal logic of the separate lines; measure 11, with the upper f-sharp representing a halt on the

⁵According to his early premise, as found in the chapter on Polytonality, Milhaud would explain the added sixth note as being from another key.

seventh of G Major, illustrates the usage of the lower or upper neighboring note to heighten the color of the chord (the d-sharp in the bass).

Alerte

10

Milhaud frequently uses lines at the interval of the third or sixth in passages or movements where a doux sentiment has been indicated. The Fourth Movement of the Eighteenth Quartet has such moments; a close look at the individual lines, Example 17, measures 21-24, reveals that they are bi-modal. The Third Movement of Quartet Number 16, Example 18, is a like instance, but the second violin line which forms the bass of the thirds in the opening three measures, is discovered to be built of part of a descending whole-tone scale, which momentarily produces a sound

36

Musical score for measures 12-15. The score is written for four staves (two treble and two bass). The key signature has one flat (B-flat). The time signature is 4/4. The music features a complex rhythmic pattern with many eighth and sixteenth notes, including some triplets. The dynamics are not explicitly marked in this section.

15

Musical score for measures 16-19. The score is written for four staves (two treble and two bass). The key signature has one flat (B-flat). The time signature is 4/4. The music continues with a complex rhythmic pattern. The dynamics are marked *p* (piano) in measures 16, 17, 18, and 19.

20

Musical score for measures 20-23. The score is written for four staves (two treble and two bass). The key signature has one flat (B-flat). The time signature is 4/4. The music continues with a complex rhythmic pattern. The dynamics are marked *mp* (mezzo-piano) in measures 20, 21, 22, and 23. A repeat sign is present at the end of measure 23.

H. 31601

reminiscent of Debussy. Measure 16 of the Third Movement of the Seventeenth Quartet, where sevenths and sixths are interspersed, gives an even more blatant example of bi-modality (Example 19).

III. DOUX & CALME ♩ = 96

H:31364

(15)

The term pandiatonic is sometimes found in descriptions of passages in Milhaud; but if one takes the definition to mean the ability to harmonize a given note with any other tone of the scale, it would seem a superficial term to apply to music which is almost always melodically conceived out of fluctuating scales. Measures 16 to 18 in the Fourth Movement of the Eighteenth Quartet can be read as being pandiatonically in C, for instance (Example 17), but this vertical literalism will not help much with the measures that precede or follow, until the journeys of the respective lines are followed.

Lacking the usual functional progressions except in rare instances, cadences must be considered linearly, and there is again a marked resemblance to Sixteenth Century practices. In Milhaud's quartet style the hocket cadence is encountered, i.e., the separate and independent cadencing of the individual lines. The aforementioned example from Quartet Number 16 (Example 14) gives one view of this writing as the first violin cadences at measure 7, while the other three strings cadence at measure 8. The composer's delight in writing continuous melody frequently results in cadence elision such as that shown in Example 20 from the Third Movement of Quartet Number 17. Measures 38-40 of the First Movement of the same quartet show still another and more complex cadence arrival, Example 21. The resultant aggregation, having its source in the lines, bears repetition as a vertical entity in this example.

III - LÉGER ET CINGLANT

3 ♩ = 76

(40)

H. 31378

If the view be valid that this is music which relies on melody for its logic, the polyphonic tradition of the High Renaissance lends it convincing precedence. Intervallic analysis has shown the harmonic intervallic combinations preferred by Milhaud, who is after all a highly sophisticated contemporary composer with two hundred years of harmonic tradition to serve him as a background, either consciously or unconsciously.

The stylistic elements encountered in the late quartets do not seem only to summarize all of the various practices in Milhaud's chamber writing; all of the techniques practiced in French Music from Satie, Faure, and Debussy through Milhaud's own early experiments with polytonality, are reflected. The basic difference and the step forward is the frankly contrapuntal approach and the textural and formal clarity achieved thereby. Moreover, the polymodal results of

a horizontal-vertical consideration of Milhaud's writing is a style and sound that he has made his own.

That he should have arrived at this particular style which is, in essence and in sound, more conservative than an uncompromising polytonal approach is difficult to explain. Colin Mason has ventured the opinion that Milhaud found "limitations" in polytonality as well as "public resistance."⁶ It would seem safe to guess that as practiced in his early works, polytonality did not provide sufficient clarity for quartet writing. However, it would not seem entirely accurate to speak of polytonal techniques as being "abandoned"; rather, there is a subtler technique of superimposition at work in many instances which produces a gentler sound and which is more apparent to the eye than to the ear due to polymodality, or the co-existence of closely related keys.

That much of the writing in the late quartets is rooted in certain conventions of French Music already in existence may, after all, place Milhaud in much the same position as every other composer who has summarized his era. It need not be a condemnation since it is a distinction that Bach and Mozart enjoy in historical retrospect.

⁶Taken from unpublished letter from Colin Mason.

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